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A comparative study of the use of ornamentation in two works by J.S. Bach in a South African context

by

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ABSTRACT

Substantial scholarly research has been devoted to the stylistic performance of the keyboard works of J.S. Bach. Scholars have given considerable attention to certain problems dealing with ornamentation and they have improved the textual accuracy of Baroque music editions. Despite these achievements, one could ask as to what degree Baroque ornamentation and improvisation is still a current practice in South Africa.

This research project concentrates on the ornamentation by Johann Sebastian Bach within a general context of contemporary South African performance and Baroque improvisation. This dissertation, additionally, focuses specifically on interviews with contemporary South African Baroque music performers in order to explore their own interpretation and execution of the ornamentation signs as opposed to written out ornamentation. For this purpose, two pieces by J.S. Bach were selected for analysis. This work also applies examples and guidelines of how to approach the ornamentation in the two chosen Baroque pieces in particular. Recordings of these two pieces were also part of this study to determine the techniques and interpretation used by the performers.

From this study and interviews, it is clear that there are a diversity of opinions and personal approaches; however, there is also mutual understanding around Baroque ornamentation and improvisation. There are, possibly, several major areas of Baroque ornamentation in which the South African student can receive more assistance and teaching in schools. According to the views of the interviewees, I have determined that they are mostly concerned about Baroque ornamentation that does not form part of the foundation teaching for students in secondary level school education. It is the writer's belief that more exposure to Baroque ornamentation and improvisation techniques can assist students to discover the ways in which they can perform keyboard pieces by J.S. Bach more effectively.

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CHAPTER 1

INTRODUCTION

This thesis offers a study of the ornamentation of Johann Sebastian Bach within a general context of South African contemporary performance. I will focus primarily on the ornamentation within two selected pieces by J.S. Bach, namely the Sonata in G major (BWV 916) and Sonata in D minor (BWV 964). This is not a comprehensive study of all J.S. Bach's ornamentations, but rather an analysis of the different ornaments within these two pieces as well as the interpretations of South African interviewees on the ornamentation of the pieces.

As part of this thesis, I will also analyse the chosen pieces and four selected recordings of these works by well-regarded contemporary performers of Bach's music. For the purposes of this study, it is important to clarify how I will be using the terms ornamentation, embellishment and improvisation. The term "extemporization" will also appear in the course of the study and, therefore, it is necessary to state that this term will be used interchangeably with "improvisation". Troeger differentiates embellishment and ornamentation by saying "embellishments tend to be connective, linking important notes, whereas ornaments tend to fall on, and emphasize important notes" (2003:197).

"Even more than articulation, ornaments are fundamental to historical Bach performance" (Schulenberg 2006:25). Italianate ornamentation followed the same conventions as French ornamentation, but on a broader scale. Ornamentation was applied to single "graced" notes in the French style, but applied to intervals between notes and to whole phrases in the Italian style. The composing skill, namely to make up one's own ornamentation on the spot, as well as to have a ready "ear" and knowledge of harmony and counterpoint, was required of the Italian musician. According to Richard Taruskin, the Italian ornamentation was considered a far more creative art than French ornamentation (2010:281).

David Schulenberg also assumes that embellishment is more complex than the formulaic ornaments represented by simple signs. He mentions that Bach's music imitates improvisation by incorporating written-out melodic embellishments, especially in the slow movements.[1] Embellishments such as slides, scale figures (classified as *esclamazione* and *passaggio*), appoggiaturas and turning figures are in Bach's pieces. These embellishments contributed to placing dissonance or chromatic notes on accented beats. Schulenberg suggests that the

[1] Written-out ornaments are applicable to the Sonata in d minor (BWV 964) included in my study.

experienced player must rather follow Bach's written embellishments than execute their own free embellishments to avoid the possibility of not playing in Bach's style (2006:27, 28).

Though Bach did not write any operas, he was in favour and affected by the music of his Italian contemporaries. Within these operas the instrumental embellishment style was associated with the *filoritura* of the castrati and other virtuosi of the Italian opera stage (Taruskin 2010:279, 281).

The basso continuo realization was the most important type of improvisation for the keyboard player in the Baroque (Moersch 2009:164).[2] The continuo player supplied the harmonic foundation for the ensemble in chamber and church music. According to Charlotte Moersch there are various treatises to teach the "art" of basso continuo which focus on subjects like texture, the extemporization of right-hand melodies, ornamentation of the bass with its realization, the addition of dissonance, as well as the arpeggiation of chords. Although all these aspects will depend largely on genre, period, national style and the size of the ensemble—these were general principles to guide the keyboard player in the different styles of realization (2009:164).

1.1 Aim

In this study I intend to scrutinize and analyse the different ornamentations that J.S. Bach used in the Sonata in G major (BWV 916) and Sonata in d minor (BWV 964).[3] I will compare current performers' execution of the ornaments in these pieces and how they make use of extemporizations in their music performances from that same period. I also give an account of the basics for each ornament in the examined pieces, namely: sign indications and other notation; interpretation according to the usual contexts and a few pragmatic suggestions.

My main research question is the following:

How does the performance context of J.S. Bach's keyboard music affect the way today's keyboard players approach ornamentation?

While there are numerous questions that can be researched in relation to improvisation, in this dissertation the following sub-questions are proposed:

[2] As "Baroque" is a complex term, please see chapter two for additional contextual information for its use in this thesis.

[3] Please see Methodology section for an account for the reasons for selecting these specific compositions.

- In what ways do contemporary South African pianists/organists within the context of a solo keyboard performance, still make use of improvisation in the Baroque style?
- If/when the contemporary musician makes use of improvisation in the Baroque style, what methods and techniques does he/she use to improvise?
- What do we know about how the Baroque performer used ornamentation and embellishments written out on the score in order to improvise?

Because the selected pieces by J.S. Bach are a synthesis of the French and Italian styles and characterize the music of Bach, I will analyse them in order to investigate the context and conventions of that era and ascertain whether and how these conventions are realised in performance of Baroque repertoire in South Africa today.

Schulenberg states that although every ornament needs to be played precisely as marked, the performer needs to be careful not to "over" ornament the piece (1992:18). Embellishments where the melodic elaboration is clearly more complex than what the score symbols indicate are different from stereotyped or fixed ornaments. Therefore, to add embellishments implies that it was required of the performer to add genuine variation to the piece. This could be risky, unless the performer could improvise well. While other composers left embellishments to the performer, Bach was renowned for writing out the ornaments in detail (1993:19).

1.2 Rationale

My interest in piano started at the age of five, specifically while watching the movie, *The Sound of Music*. I would come home and play some of the melodies with one finger. My parents realised that I could play by ear without being able to read music at all. When I started taking piano lessons shortly thereafter, my teacher emphasized reading notated music. I discovered my ability to improvise, which my teacher encouraged me to do, by making up a story and illustrating it through music. This led to my interest in investigating the meaning of improvisation and its historical background.

After thirty years as a pianist and teacher in South Africa, I have not yet come across any exposure to the practice of Baroque improvisation during my career. During my musical studies at university, improvisation in the Baroque style was never mentioned as a possible formal study. This is a significant gap in my career as a classically-trained musician and with this research project I intend to provide insight on the perceptions and experiences of other recognised musicians who are practicing Baroque improvisation in South Africa. I have chosen

J.S. Bach, specifically, as my main focus, as he was renowned as a great improviser on the organ in Europe and improvisation skills were at the centre of his teaching (Jones 1997:136).

The findings from the research could be useful to:

- The performer and musician interested in Baroque improvisation, to walk through the history of the Baroque era where improvisation started and how it progressed;
- Performers who wish to learn from the historical background of how Baroque improvised music was notated, written down and performed;
- The contemporary pianist/organist who still improvises in the Baroque style as well as to learn renewed techniques and methods from the Baroque era.

This project creates a connection between historical improvisation and improvisation today. An in-depth exploration of the process involving improvisation by way of the methods mentioned below may provide an understanding of the manner in which improvisation from the Baroque era still influences the approach to the musical philosophy of improvisation used by musicians in South Africa today. In addition, my comparison between the Baroque performer's approach to improvisation and that of the contemporary performer provides clear insight for musicians interested in improvisation. Therefore, the outcome of the interviews in this study may generate a renewed interest in the Baroque improvisation style.

1.3 Research methods

This dissertation is located within a qualitative research framework as proposed by Punch (2009:15, 25-26, 115, 117) and Hofstee (2001:91-100, 107-119). I will endeavour to answer my research question using two main approaches. My first approach was to select two pieces and analyse them by using both manuscript and media, specifically for different approaches to ornamentation. Secondly, I interviewed current key Baroque players in South Africa to obtain some answers to the question relating to the ornamentation and improvisation of J.S. Bach (see Appendix One for the list of interview questions).

J.S. Bach wrote a wide spectrum of keyboard pieces involving ornamentation. I am aware that other suitable examples of ornamented pieces exist, but I regarded the chosen pieces as a challenge to see how contemporary musicians would interpret and view the ornaments in these specific pieces. These two pieces are complex to analyse because there are different ways of executing the ornaments which remains a difficult issue to clarify. Therefore, I aimed to examine both the written-out ornamentation and the ornaments indicated by symbol in order to familiarise

myself with how ornamentation works within the pieces. To obtain more clarity about these ornaments, I conducted an in-depth discussion with the interviewees on the choices that they have made about interpreting these ornaments. I have selected the following two pieces for the analysis:

1) The Toccata in G major (BWV 916), J.S. Bach. In this work, the composer clearly used detail from both the German form of the Toccata (in the opening of the tonic triad) as well as the Italian melodic embellishment in the Adagio with its free imitative style. I will only analyse the Allegro for the purpose of this study.

   The Toccata, which means "to touch", appealed to me as a pianist because it encompasses a wide range of compositional techniques and stylistic traits where the pianist, therefore, demonstrates her virtuosic skills. This work was also part of my programme for my Unisa Performance Licentiate in 2007 and I will, therefore, scrutinize the details of performing the ornamentation. I have played from the Henle Urtext edition—which contains only four ornaments throughout the entire piece. I have played the piece as it is written without adding any ornaments or improvisation. It was only while dealing with the piece again, that I encountered the Könemann edition. This diverse ornamented version left me with questions regarding performing the piece with all the ornaments as written in the score. Therefore, my aim is to obtain answers from the interviewees on how they would perform these ornaments in the context of the different editions.

2) The Sonata in d minor (BWV 964), J.S. Bach. I have considered this work because the ornaments in the Adagio are mostly written out. There are indications of a few trills; mordents; an appoggiatura in some of the bars as well as one "doppelt cadence" towards the end of the piece in both the Henle and Busoni editions. Compared with the Henle edition, the Busoni edition has an additional feature of a smaller staff above the normal staff, which indicates how to play the specific written-out ornaments that are written on the treble clef staff. Furthermore, the Sonata in d minor (BWV 964) is a transcription of the Sonata in a minor for solo violin (BWV 1003). There are different views about the authenticity of these transcriptions. Philipp Spitta (1873) considered this sonata as a work of Bach himself, whereas more recent writers are more sceptical. They assert that this sonata, more likely, belongs to the generation after Bach, namely by one of Bach's pupils or one of his sons, perhaps Wilhelm Friedemann Bach. Although David Schulenberg's suspicion is that this sonata belongs to Bach's later years in Leipzig, there is no hard evidence on either of these views. These pieces intrigued me as they

are both examples of the widespread contemporary technique of transcription as well as a demonstration of how Bach's other violin pieces could be adapted for the piano. A work like the Sonata in d minor (BWV 964), would have seemed to be a perfectly independent, idiomatic work for harpsichord – another lone masterpiece – had the violin sonatas not survived.

By studying diverse editions of these pieces, I will compare the different approaches to the same ornamentation and notation. My reason for choosing the following editions was due to the availability of the pieces. As the different pieces are not printed by the same editors, I will thoroughly examine and compare the Toccata in G major by the three Urtext editions, namely the Könemann (the unornamented and the embellished version), the Henle and the Keller editions. For the Sonata in d minor, I will compare the Henle edition with the Busoni edition. The Henle edition does not provide written out versions of ornaments, so the performer can, therefore, decide how much to add to the bass or the melody; while the Busoni edition generally is a realized version. The possibility to either perform the Busoni edition exactly as the ornamentation is written out or to improvise freely, will be scrutinized. In my study of the two pieces, I will focus on questions such as:

- Which ornaments are notated?
- How are the ornaments executed within the metrical context of the piece, i.e. before, on or after the beat?
- What is the effect of the ornaments in the piece: a rhythmic invigoration or a melodic or harmonic enrichment or a combination of the two?

I have studied different recordings of the above-mentioned pieces in order to compare the techniques used and how performers interpret the pieces. My chosen recordings are as follows:

- The Sonata in d minor played by the French harpsichordist, Pierre Hantaï, (born 1964) was recorded in 1997 in Holland. Hantaï became passionately attached to Bach's music around the age of ten. He began to study the harpsichord under Gustav Leonhardt and gave his first concerts at an early age. In 1983 Hantaï won first prize at the International Bach-Handel Competition of Bruges in Belgium, and since then, he has amassed an impressive number of honours and awards. Pierre Hantaï currently performs mostly as a soloist internationally and his recordings of works of J.S. Bach have garnered him special praise from critics. He also specializes in seventeenth-century English keyboard music.
- The second recording of the Sonata in d minor was recorded by Andreas Staier (born 1955 in Göttingen) who studied the piano and harpsichord in Hanover and Amsterdam. He

played the harpsichord with Musica Antiqua of Cologne from 1983 to 1986, before devoting himself to his career as a soloist, principally on the fortepiano and harpsichord. This piece was one of many recorded in Paris in 1995 with Andreas Staier on the harpsichord.

- Menno van Delft, born 1963 in Amsterdam, plays the Toccata in G major BWV 916. He studied harpsichord, organ and musicology at the Sweelinck Conservatory in Amsterdam, the Royal Conservatory in The Hague and the University of Utrecht. Amongst his professors were Gustav Leonhardt, Bob van Asperen, Piet Kee, Jacques van Oortmerssen and Willem Elders. In 1988 Menno van Delft was a finalist at the C.P.E. Bach Competition in Hamburg and won the clavichord prize. He has given concerts and master classes throughout Europe and the USA and made numerous recordings for radio and television. He has been a guest at several Bachfeste of the Neue Bachgesellschaft. This CD was recorded in 1999 in Utrecht.
- The Toccata in G major is performed by Wolfgang Friedrich Rübsam (born October 16, 1946, in Gießen, Germany). He is a German-American organist, pianist, composer and pedagogue. After his musical training with Erich Ackermann in Fulda, Germany, Rübsam studied at the Musikhochschule in Frankfurt am Main with Helmut Walcha. Since 1997, he has been professor of organ at the Hochschule für Musik Saar in Saarbrücken, Germany. He has published more than 130 recordings, including two recordings of the complete organ works by Johann Sebastian Bach. In addition, he has recorded a major part of Bach's keyboard works on modern Bösendorfer pianos. He is also sound engineer and producer for the Naxos Organ Encyclopedia Series. Wolfgang Rübsam is in great demand as a concert organist and jury member for international competitions. This Toccata in G major by Rübsam was recorded in 1989 in Germany.

The four original recordings by the musicians, as well as the fact that all four performers are still alive, were two important factors in my choice of recordings. The four musicians are well renowned as Baroque specialists who have proved themselves as outstanding performers who demonstrate their different interpretations of the pieces. Importantly, Rübsam performs the Toccata on a piano and Van Delft on a harpsichord which provides variances in the way they are interpreting the piece. The renditions of the Sonata in d minor are both performed on a harpsichord where Staier and Hantaï both show their diverse approaches to the ornamentation as well as different interpretations of the work.

In my second approach I have used "purposive sampling"[4] to deliberately locate six suitable performers who generate a detailed description and sufficient evidence of Baroque-style improvisation still practised today in South Africa. I have compiled a practical analysis of their methods, as well as how they experience and understand improvisation today. These interviewees include a harpsichordist, four organists, and a composer who agreed to participate in this research project. Mario Nell is a lecturer at the University of Stellenbosch, while Zorada Temmingh is a freelance organist and pianist and also based in Stellenbosch. The other four are based in the Gauteng Province, namely Cameron Upchurch (St John's College, Johannesburg), John Reid Coulter (University of the Witwatersrand), Henk Temmingh (Johannesburg) and Stefans Grové (Pretoria).

To develop an interview protocol, I presented an icebreaker question at the start of the interviews, followed by seven sub-questions and concluded with an additional summary question (see Appendix 1). The interviews were conducted generally along the lines of semi-structured and open-ended questions and were also recorded to generate the data for analysis. The semi-structured questions allowed me to probe the initial responses.

The aim of the interviews was to discuss these performers' approaches to and experience of improvisation; to gain some clarity on and insight into their current approach to Baroque improvisation as well as to obtain their views of the association between composition and improvisation. I also focused on the French and Italian ornamentation approaches to investigate and explore the ways of implementing ornamentation while improvising, as well as to hold a discussion on the perceived advantages and disadvantages of improvisation from their perspectives.

As this dissertation project forms part of the requirements for a creative Master's degree (MMus) at the University of the Witwatersrand, I was also required to perform two recitals as part of my studies. In order to link my written project with my creative endeavours, I have included the repertoire of J.S. Bach as part of both my practical recital programmes. I accompanied a flautist (Helen Vosloo) in my first recital with the Sonata in g minor (BWV 1020) and an oboist (Lesley Stansell) in the second recital with the Sonata in g minor (BWV 1030b). These two pieces were

[4] Purposive sampling is more common in qualitative research, where the primary consideration is to determine who the ideal interviewee will be, as well as to provide the researcher with the required information so as to achieve the researcher's objectives for their study (Kumar 2014:244).

the choices of the performers which they felt comfortable to perform. Both these pieces also satisfied the technical standard that is required of a Master's in ensemble accompaniment.

I interviewed four of the musicians living in Johannesburg and Pretoria during the month of August 2013 and the two interviewees in Stellenbosch in April 2014. My interviews were conducted with adults, not individuals designated as vulnerable, and I was fully mindful of the ethical procedures involved, such as: I was frank as to why I want to interview my chosen performers and gather this information. The interviewees will also have access to the outcome of my research. I did not deliberately coerce the participants into contributing in the research and they were free to withdraw at any time, for any reason. Additionally, I provided an option for them to remain anonymous, should they elect not to have their identity disclosed. The issue of ownership of the data collected was agreed upon prior to the submission of this dissertation, namely that I will share the results of this dissertation with all of the interviewees. Any problems related to the ethics of this dissertation will be discussed in a relevant section of the written work.

1.4 Chapter outlines

The contents of Chapter 2 will include the literature review divided into three sections, namely, ornamentation; embellishment and Historically-Informed Performance (HIP); defining the term "improvisation"; and the composer, performer and improvisation in the sixteenth century, known as "Baroque". In Chapter 3 the background to J.S. Bach's ornaments will be discussed which will include the trill and appoggiatura; the mordent and the "doppelt cadence". The introduction to the Toccata in G major (BWV 916) and the Sonata in d minor (BWV 964) with the different editions will be presented in Chapter 4, while recordings performed by four musicians of the selected pieces will be discussed in Chapter 5. The views of the interviewees of Baroque ornamentation and improvisation will be revealed in Chapter 6.

In summary, this study is primarily based on the ornamentation of J.S. Bach. Schulenberg asserts that Bach made unclear and hasty drawings of his signs with the result that his pupils and people who worked under him, sometimes got confused by his different ornament signs (2006:26). Bach also changed his notation of ornaments and signs through the course of his career which left the contemporary performer with manuscripts and HIP scholarship writings for guidance. I will, therefore, depend upon the views of professional Baroque musicians in South Africa to obtain clarity on their contemporary performance practice in Baroque playing today.

CHAPTER 2

LITERATURE REVIEW

In accordance with the topic of my proposed research study, this literature review is divided into three sections. As ornamentation in the Baroque is my main topic, it is necessary to begin my literature review by exploring the importance of ornamentation, embellishments and historically-informed performance. Secondly, I study the meaning of the term "improvisation", as Putnam Aldrich also alleges that "the art of ornamentation was originally and primarily an art of improvisation" (1950:6). Finally, I will focus on the composer, performer and improvisation in the seventeenth and early eighteenth centuries, known as "the Baroque era".

2.1 Ornamentation, embellishment and Historically-Informed Performance (HIP)

If I could summarise the works I have read about ornamentation and the written score, I would state that the majority of the authors confirm that the written score did not usually contain explicit instructions for interpreting the pieces in terms of performance. This was left to the discretion of the performers, who were guided by their personal experience and musical education and knowledge of the work's idiom. It also seems that the general thoughts in this section about ornamentation, embellishment and Historically-Informed Performance are that the performer had to think on the spot as there was a lack of musical notation or incomplete instructions on the score. The importance of the various types of ornamentation and embellishment are also highlighted in this dissertation.

Richard D.P. Jones writes that Bach worked through the medium of the clavier to compose and perform. His interest and development in keyboard performance, composition and virtuoso improvisation reflects his entire career as a musician. Bach was famous both as a keyboard composer as well as a virtuoso improviser and these two contrasting pillars supported much of his compositional career (1997:5). According to J.G. Walther's *Musicalisches Lexicon* (Leipzig, 1732), Bach was taught to play the clavier by his eldest brother J.C. Bach, an organist and schoolmaster (1997:136). Jones states that no mention is made of Bach receiving any formal compositional training. This study shows that he learned the composition side through his own rapidly-growing skills as an organist and harpsichordist and by observing the works of the most famous and proficient composers of the day (1997:136). John Butt's major contribution in his book is a detailed overview of Bach's historical context, Bach as a teacher and virtuoso, his keyboard works and his influences through the generations. Although Butt does not address improvisation as such, he provides useful information and historical context for my research.

Many ornaments (*agréments*) were codified by French composers, particularly, with corresponding signs; for instance, appoggiaturas and shakes. These single-note ornaments were primarily summarized through the writings and ornament table of the seventeenth-century French harpsichordist, Jean Henry D' Anglebert. This was done in such a way that little was left for the performer to add to what the composer had already written. In Italian music, however, it was expected of late Baroque instrumental players to decorate slow movements, which were notated skeletally, with florid embellishments. In his *Versuch* (1752), Quantz distinguishes clearly between the French and Italian styles. He says that pieces in the French style were mostly *pieces caractérisées,* composed and filled with appoggiaturas and shakes in such a way that nothing could be added to the text. The performer would then add ornaments according to his ability. Composers like D'Anglebert (1689) listed at least 29 ornaments with performance indications. J.S. Bach's use of ornamentation is a unique synthesis of Italian, French and German styles (McVeigh and Da Costa, 2014).

Frederick Neumann's main study is on ornamentation in the Baroque and post-Baroque with emphasis on the music of J.S. Bach as well as to provide new insights into past ornamental practices (1978: vii). He confirms that Bach's earliest period shows mainly German stimuli with a mixture of Italian inspiration. From 1700 to 1703 he showed interest in the French style and practices. His visits to Lübeck and Hamburg are also an indication of his interest in German styles and it was only during the Weimar period (1708-1717) that Bach's personal style, with the influence of older masters, had evolved around the age of thirty (1978:41). What makes Bach's synthesis of models unique is the fact that he developed this into his own individual style. Regarding the ornaments, the French-derived *agréments* can be seen in the French keyboard suites whereas the written-out diminutions of the Italian can be observed in the sonatas and concertos. It is in the German chorale preludes that a profusion of both French and Italian ornaments are visible which he made his own and, therefore, Neumann views Bach's musical style as a highly personal amalgam of French, German and Italian features (1978:42-43).

Erich Schwandt writes in his review on F. Neumann's work, who was recognised for his reputation as a specialist on performance practice of the Baroque era and paid special attention to the music of J.S. Bach. He included the classic era by focusing on music of Haydn and Mozart. He states that although Neumann's books on ornamentation and his numerous articles on Baroque and Classical rhythmic conventions were followed by many musicians, there are also many who do not follow Neumann. A majority of players worldwide disagree with the dogma that every ornament has to take the beat, while others follow the principles of the French

overture style which insists that every trill from Corelli and Lully to Mozart and Beethoven start with the auxiliary on the beat. Neumann, who based his writings on historic documents for instance treatises of contemporary theorists, autograph scores and reliable original and trustworthy modern scholarly editions, cautioned his readers not to accept the historic documents unquestioningly, but always to keep an open, unprejudiced mind (1991:89). Schwandt says that although Neumann admits there may not be a single "correct" solution to any problem, he is also unwilling to admit that anyone else comes as close as he does to the truth (1991:90). Neumann asserts in his second essay "Controversial Aspects of the Authenticity School" that the original instrument subject has gone too far as this puts the music in second place. To prove this, he raises the topic of Bach's interest in registration and instrumentation colour when Neumann states that the essence of Bach's music lies in its line and not in its colour (1991:92).

The French school of ornamentation required a precise execution of all the trills, cadences, mordents, *ports de voix*, *battements*, *flattés* and other ornaments indicated by the composer, whereas the Italian school of ornaments required knowledge of counterpoint and some personal imagination to execute arbitrary ornaments. Bach copied the table of ornaments of Dieupart and was especially familiar with the French ornaments. He not only wrote out almost all of his ornaments like the French, but also realized most of his ornaments in plain notes in order to demand precision. Scheibe (in his *Critischer Musikus* of 1737) criticized Bach for this practice as he alleged that Bach took away the beauty of harmony and that the melody was covered by ornaments (Landowska 1964:114,116).

Aldrich states that although, in the seventeenth century, performers could use ornamentation freely, they had to work within the boundaries of the style in which they had been trained (1950:7). It was during the seventeenth century that one could distinguish between the Italian school with their elaborate "coloratura" and "diminutions" and the French school's characteristic ornaments, known as *agréments* (1950:7). Both types of ornamentation were implemented by German musicians. His research shows that the "Choralvorspiele" of Georg Böhm, a devoted follower of the French ornaments, awakened Bach's interest in investigating the French style (1950:7-9). Bach based his style on both Italian and French models as he wrote out all the Italian diminutions in full. It also reveals that throughout the Baroque period he wrote out the florid melodies of the slow movements to his concertos and sonatas (1950:9). In comparison, Bach shows a more conventional treatment of the French ornaments by making use of his

primary sources with whom he was familiar; for instance, D'Anglebert's table of ornaments and the composers Couperin and Dieupart (1950:10).

A detailed presentation of Bach's ornaments has been dealt with by Walter Emery, especially the ones indicated by signs. Emery chose the examples in his book only by copies of autograph manuscripts, as he regards them as authentic beyond all reasonable doubt (1953:7). Although Emery assumes that Bach clearly regarded the individual player as sufficiently equipped to perform the ornaments according to his musical knowledge, he also stresses the fact that the player should aim to perform the ornamentation with a responsibility towards Bach by playing the correct phrasing and tempi; playing from a good edition and studying the modern textbooks to distinguish his contemporary playing from other people's playing (1953:9-11).

Johann Joachim Quantz, born twelve years after J.S. Bach with the same background and training, dedicated himself to providing details of improvisation and ornamentation by drawing tables showing the possible ways of "varying" such figures as a repeated note, intervals, a rising third, or a descending tetrachord, with each table including as many as 20 or 30 options. He accentuates the difference between the Italian style where the graces are not written out as opposed to the French style (1966 [1752]; 136-161). Following eighteenth century practice, Quantz discusses the qualities necessary in a person who wishes to become a "truly learned" musician (1966 [1752]; 14) and also stresses the fact that the musician needs an understanding of composition especially of thorough-bass to be able to improvise embellishments (1966 [1752]; 136).

Baroque musicians could express their affections through ornamenting the melodic line with trills, turns, appoggiaturas, mordents and cadences which were indicated by means of special sign indications. To create a free and more decorative paraphrase of the written line, scales and arpeggios could also be added to create extended embellishments which were applicable to slower movements. This process was sometimes called *diminution*, *division* or *figuration* (Burkholder, Grout & Palisca 2010:304). This can vary extensively from performer to performer by virtue of their understanding of the character of the work being performed and their musical training. This applies to both modern and historical performers.

The melodic, decorative ornaments such as the appoggiaturas, trills, mordents and other ornaments of the French Baroque tradition are considered by David Schulenberg as fundamental to the technique of all the instruments and the voice. These ornaments, when marked by the composer, contribute to an important element in the shape and expressive

content of the melodic line. The word “embellishment”, however, was used for more ornamental diversity where the patterns were indicated by writing out the notes (2001:97-98).

In the foreword of the treatise by Geminiani, Doninton writes that Geminiani saw ornamentation as a necessary art for singers and instrumentalists and, therefore, provided music for the performer to add ornamentations according to the signs and the rules in order for them to improvise in the context of the Baroque period (Donington in Geminiani:1969).

Ornamentation is a necessity and more than a decoration (Donington 1982:91). His reason for saying this is by explaining that from the middle of the Baroque period, free ornamentation is required in the improvised variations of the repeated first section in da capo arias and secondly in the improvised melody for which only the supporting harmony notes may be notated in many slow movements by composers such as Corelli or Handel. Additionally, the cadential trill and the appoggiatura which occurred at cadences in Italianate recitative, were seen as a necessity and not only a decoration because to leave these ornamentations out, is akin to playing the wrong notes (1982:91).

Paul Badura-Skoda’s studies of the development of ornamentation in the seventeenth and eighteenth centuries, in which Bach lived, show that the same ornament had different names in different countries and vice versa. It also showed that the same ornaments could be performed in a variety of different ways (1995:254). Bach used French ornamentation signs exclusively and the execution was the same or similar to that in France. With the development of music printing toward the end of the eighteenth century, internationally-recognised symbols for the most common ornaments came into use (1995:254-255).

In his work, Bailey points out that some degree of ornamentation was always present in both vocal and instrumental music of the Baroque. Ornamentation was sometimes written down, but usually added in performance, for instance: the *passaggi* of the Italians, the *agréments* of the French, the *graces* of the English and the *glosas* of the Spaniards (1992:19). Composers were expected to perform their own works and sometimes, due to lack of time, did not write everything down. Instead, they just included reminders on where to expand and improvise. The harpsichordist played a very important role as, mostly, he was also the conductor and had to provide a rhythmic spur to the other players. A bass line was written down by the composer and the harmonies were written down in shorthand by means of the figures. The keyboardist created the melody part which made musical sense and fitted into the general style of the ensemble playing (1992:20-21).

Bailey praises J.D. Heinichen (1683–1729), who wrote broadly in his book, *Der General-Bass in der Komposition,* about the practice of thorough-bass. It is an art to embellish thorough-bass and consists not only of playing chords, but uses an ornament, particularly, in the outermost part of the right hand and in that way provides more elegance to the accompaniment. Heinichen divides embellishments into two groups of which the first is the trill, passing notes, appoggiatura, mordent and acciaccatura which can be used by the performer to add to the accompaniment at his own discretion. The second group includes melody, scale patterns, arpeggios and imitation. He regards these ornaments as standard techniques which are used in any harmony-based improvisation, whereas the arpeggio is regarded as the favourite in Baroque practice (1992:22-24).

Anthony Newman (an organ virtuoso, harpsichordist, pianist, conductor, composer, writer and recording artist) provided insight into the performance of the music of J.S. Bach as well as performance practice in general. He differentiates between ornaments and embellishments by pointing out that ornaments are indicated by standardized notational signs (1995:125) and embellishments or diminutions on the other hand are seen as decorations that were improvised by the performer (1995:126). He discusses the tables of ornaments by Wilhelm Friedemann Bach as well as D'Anglebert where the different ornaments are written down as ornamental signs. It is also written out in the exact way for performance purposes. He compares Handel, who expected the performer to play the embellishments, to Bach who wrote out the embellishments the way he wanted them to be performed (1995:128).

According to Richard Taruskin, Couperin (1668-1733) instructed the performer to play the Gigue very slowly, flexibly and basically in time. By playing slow would enable the performer to emphasize the embellishments, which were indicated with little shorthand signs used by Bach. Couperin's *pincée* is the same as what we call a mordant (a rapid alternation of the written note to the lower auxiliary). The short trill (sometimes called a shake) was called a *tremblement* by Couperin, which is the rapid and sometimes repeated alternation of the written note with its upper auxiliary note (2010:277). Taruskin asserts that by Bach's time, the instrumental embellishment style was very much associated with the *fioritura* of the castrati and other virtuosi of the Italian opera stage. These embellishments were much broader than the single "graced" notes of the French and applied to the intervals between notes and even whole phrases. The performer had to make up their own "double" on the spot which required not only composing skills, but also a very good "ear" for harmony and counterpoint. This was regarded as a much more creative art than French ornamentation in the sense that a fully embellished Italian

instrumental solo was a much more spontaneous invention and varied from performer to performer in the opera house. Italian ornamentation required, even more than French, a listening and imitating skill (2010:281).

Schulenberg affirms that for the classically trained musician, the skill of improvised embellishment is more complex and remote than ornaments which can be symbolized by simple signs. Written-out melodic embellishment, especially in Bach's slow movements, was meant to imitate improvisation and takes the form of florid small note values (2006:27).

Theorists classified terms as *esclamazione*[5] and *passaggio*[6] for Bach's embellishments that include scale figures, appoggiaturas and turning figures of numerous sorts. These came in patterns to put more dissonance or chromatic notes on accented beats. There were also embellishments to be played in broken chords with dissonant passing tones inserted. Schulenberg, therefore, suggests to first analyse Bach's more ornamental melodies by identifying the arpeggiated harmonies and also to analyse the non-chord tones with which the harmonic tones are embellished. He advises experienced players to be cautious as not to sound average when they perform their own free embellishment, or else they can stylistically clash against what Bach actually wrote (2006:28).

Nikolaus Harnoncourt is talking about several musical terms such as *grave*, *largo* and *adagio* that indicate tempo and which are related to ornamentation. The description of *grave,* meaning "serious" and played at a slow tempo, indicates that no embellishments should be introduced. To embellish particularly slow movements, because of their melodic simplicity with improvisations, is appropriate in *largo* and *adagio* movements (1988:57). Harnoncourt states

[5] Ornamentation and expression in early Baroque Italian music were inseparable from each other in general. It was expected of singers and instrumentalist to perform with *grace* (an aesthetic concept closely linked to ornamentation). "The plural form *grazie* was applied generically to all small-scale ornaments that came into vogue around 1600. These new ornaments (also called *accenti, affetti or maniere* co-existed with the more elaborate *passaggi* or diminutions, which were both remnants of Renaissance practice" (2001 vol.18:712). Caccini addressed dynamic effects and suggested the increase and decrease of the voice (*crescere e scemare di voce)* hereafter related to the *messa di voce* for the beginning of a phrase. Caccini favoured the *esclamazione (*which is the opposite effect) and "which he called a strengthening of the relaxed voice" (2001 vol.18:714).

[6] The Italian *passaggio* which occurred from the late sixteenth to the eighteenth centuries was "an improved vocal or instrumental 'division' moving primarily by step" (2001 vol.19:194). The term also referred to ornamentation in general during the early Baroque and included semi-formulaic ornaments such as the *trillo* and *gruppo* as well as diminutions. In Baroque music, these florid pieces or sections known as "passaggio" were intended to show off the skill of the performer, though usually of minor thematic content.

that contemporary musicians should not follow every recommendation in the textbooks that indicate improvisation and embellishment, due to improvisation that is closely linked to a particular style and a particular age. A good musician was known as a "strong *adagio* player" between 1700 and 1760, when he could embellish the simplest melody in a meaningful way without destroying the emotional content of the piece (1988:57).

In summary, Harnoncourt encourages musicians to use their knowledge of historical performance practice to arrive at a "modern" interpretation of the historical music. The full spectrum of musical speech will only then be discovered by today's performer and listener.

John Butt writes that if one follows the active performing intentions of J.S. Bach and reproduces most of the right notes, it will be regarded as a historical performance (2002:93). This is because Bach followed his own preferences and created symbols of notation so to restrict the performer's freedom to add ornaments spontaneously. According to Neumann, Arnold Dolmetsch was the key pioneer to show interest in historical performance before the turn of the twentieth century and this attention seemed to have reached remarkable heights then (1978:9).

The concept that playing a musical instrument requires a holistic approach is not new: it was already formally acknowledged by C.P.E. Bach in his book *Essay on the True Art of Playing Keyboard Instruments*. This book is, on the one hand, intended for all keyboard players for whom music is a goal and on the other hand for the music teachers to use the instructions which are applicable to their students (1951:8). Bach discusses three important performance practices that cannot go without the other namely: correct fingering, good embellishment and good performance (1951:30). He regards the use of embellishments as indispensable as they have many functions, namely to connect and enliven tones; to enhance expression and to improve ordinary compositions (1951:79). He writes about two kinds of ornamentation by firstly the optional or free embellishments and secondly the short ornaments such as the appoggiaturas, trills and turns (1951:14-15).

Wanda Landowska confirms C.P.E. Bach's three basic principles for executing ornaments, namely good fingering, good ornaments and good interpretation. It was of no doubt that ornaments were indispensable. Ornamentation could improve an average composition by connecting the notes and by enhancing the notes. Therefore, a melody is empty and dull without them. Couperin (who wrote his treatise *The Art of Playing the Harpsichord*) expressed his dissatisfaction over musicians who do not pay any attention to the detail of the ornaments

written down in his music. He insisted that his ornaments had to be played in the way that he marked them (Landowska 1964:113-114).

Schulenberg's opinion is that ornaments, even more than articulation, are fundamental to historical Bach performance. In his early years, Bach searched for publications of keyboard pieces (in both France and Germany) which included ornament tables and possible new approaches to ornamentation. Today the table of ornaments (as J.S. Bach copied from Wilhelm Friedemann's *Clavier-Büchlein* in 1720) are understood as descriptions for how to play ornaments. For Bach and his contemporaries, who were in the fortunate position to hear music that was performed with written-out or unwritten ornaments, the ornament tables and treatises were more guidelines to understand what particular composer used which signs to designate ornaments that were already well understood (2006:25).

Eva Badura-Skoda stresses that it is always important to know how a composer intended an ornament to be interpreted and, therefore, the performer needs to discover a parallel or corresponding passage in which the same ornament is written out in full. It will then be possible to prove, for example, that Bach sometimes intended his *Pralltriller* (short trill) to be played with three notes rather than the usual four (Marshall 1994:47).

Schulenberg's reason that he is not enthusiastic about providing pupils with written-out realisations of ornaments, is because he alleges that in modern "classical" training the interpretation of notation is literally drilled into them. He talks about two mistakes pianists make while executing ornaments. On the one hand they play ornaments as if they do not sound like ornaments by articulating each sixteenth note with which they are notated in a "realization". On the other hand pianists execute the trills to let them sound like pretty colorations of individual notes which are covered by the damper pedal. In Schulenberg's view, ornaments and trills are not only decoration, but also contribute to create harmonic tension through their incorporation of accented dissonances (2006:27).

Dorottya Fabian considers ornamentation in performing practice today as a popular topic that is discussed by many musicians as well as the fact that it has an important and definite place in academic writing in both the Baroque period and in modern times (2003:135). Fabian summarizes the aspect of ornamentation and embellishment in the Baroque period and states that performers varied their melodies during performances and that notation reflected only a skeleton of the rhythmic flexibilities of the improvisations (2003:139).

Harnoncourt talks about the problems that stem from the fact that historical music plays a dominant role in the musical life. He states two fundamentally different approaches to historical music which correspond to different methods of interpretation, namely a) one method that transplants older music to the present and b) the attempts to view older music in terms of the period in which it originated. The second attempt that speaks of the so-called faithfulness to the original is more recent and dates from about the beginning of the twentieth century. Harnoncourt emphasizes the problem of interpreting historical music today, when modern music has little appeal for the listening public. For that reason, historic music is frequently included in concert programmes (1988:14-15).

To Peter Kivy, a historically informed performance means "a performance by a historically informed *performer*". He places the emphasis on the performer who is informed regarding aspects of music history that are significant to the performance of the musical works. Kivy gives the example of J.S. Bach's Italian Concerto where it will be necessary for the keyboard player to know what Bach's intentions were for the work as well as how it has been performed in Bach's time (2002:130). He furthermore argues that historical knowledge is one of many possible sources of performance ideas which are all assessed on the musical judgement, taste and creative intuitions of the performer. He, therefore, concludes that "the historically informed performance is a *performance* informed by history" (2002:141).

In Taruskin's essay *Tradition and Authority*, he suggests to exchange labels between the ancients and moderns by "what is usually called 'modern performance' is in fact an ancient style, and what is usually called 'historically authentic performance' is in fact a modern style" (1995:173). Due to musicians that invested very heavily in the false belief that authenticity can originate only from historical correctness, he feels strongly that what "historical" performers have accomplished are far more significant and appreciated than what they claim to have done. One of the reasons that Taruskin would like to release the concept of authenticity from that of historicity, is "because a more authentic understanding of what authenticity entails might make classical music more relevant to human needs and thus will prolong its life in our culture" (1995:175).

Taruskin is of the opinion that "text-fetishism" (the exaltation of scores over those who read or write them), is seriously misleading contemporary performance practice (1995:187). He therefore has the thought to somehow abolish the scores without abolishing the pieces. In other words "return music to a fully oral tradition, but with our cherished repertory intact" (1995:190).

Furthermore, Taruskin on the question of what an "original" musical is mentions three schools of thought. Firstly one holds that the musical work *is* the score; secondly that the musical work *is* whatever the first performance was and the third holds the question to be absurd (1995:205). He asserts that only the people who really thought about the problem will be found in the third camp. Taruskin asserts that a piece of music depends on the previous existence of score or performance or on both, but the piece cannot be entirely identified with either.

Therefore comments by Taruskin such as "the score is a plan for the work and the performance an instance of it, but the work as such is a mental construct only" (1995:206) and "the score is not meant to define the work, only to make its performance possible" (1995:208-209) are pertinent to any discussion of performance, especially that early music.

Butt scrutinizes Malcolm Bilson's quote about scholars remarking that they would rather listen to a great artist performing on the wrong instrument than an average player on the right instrument. Bilson feels strongly that the instrument must come before the artist as "…There is simply no way that the greatest, most sensitive artist can ever come close to a true Mozartean sense with [modern instruments]" (2002:53). To Butt it is clear that the performer has responsibilities to the composer and his work and he finds Bilson's statement contentious that the instrument is privileged above the performer (2002:54). A good performance practice is that the performer makes use of a score that imitates the authentic version of the work and also performs on an "authentic" instrument that the composer preferred. Bilson also highlighted the importance of performance style and interpretation to be ruled by historically-correct norms (2002:54-55). Stephen Davies emphasizes that the notes written and intended by the composer are as important as the sounds heard and performed. He sees a highly authentic performance as a unison, where the instrument is contemporary to the period of composition and where the interpretation of the score is stylistic with the performance conventions of the time of composition (2002:57).

"The early-music movement" were created by a group of Dutch musicians in the 1950s and 1960s. The Kuijken brothers, the recorder virtuoso Frans Brueggen and interview subjects by Gustav Leonhardt and Anner Bylsma, were among many, involved in the Baroque performance discussions. They mainly developed a new approach to playing Baroque music. Leonhardt writes on Baroque keyboard playing in the chapter "One should not make a rule" where he and Bylsma speak about their approach to performance and to the exploration of early instruments (1997:193). Leonhardt, known as a leading harpsichordist in our time, played a key part in the

extraordinary development of Dutch Baroque performance. Remarks like the harpsichord sounds often “rigid and prickly” and can only play “staccato” were proved incorrect by Leonhardt who developed a set of techniques that allow the harpsichord to speak and sing and create an illusion of rich variety in both sound and touch (Sherman 1997:194).

The three keyboard instruments mainly used in the Baroque were the harpsichord, the clavichord and the portative organ and according to Leonhardt it is rare to find specifications to really confirm that the composer wanted a piece to be played on this or that instrument. He prefers for it not to be specified, as for him it should remain rather flexible (Sherman 1997:195).

In Leonhardt’s thoughts on how to determine which instrument to use, he stresses that it depends on the particular pieces. To differentiate between the seventeenth and eighteenth centuries, he points out that the music wanted to speak instead of sing which means “wave-like, constantly rising then loosening up even within a single sentence” (Sherman 1997:196).This is in comparison with the nineteenth century where the emphasis is more on singing in long, sustained phrases” (1997:196).

He points out that pianists must not try to imitate or use the techniques of harpsichordists, due to the piano having its own ideals and capacities. The two instruments cannot be mixed in any way. Leonhardt based the fact that harpsichord technique has changed dramatically since World War II, on the musical imagination that has changed. According to him, it is clear that Baroque music in the last fifty years is more expressive than Romantic music, but in its detail rather than in large lines (1997:197).

Leonhardt discusses ways that techniques on the harpsichord has developed: for example subtleties in how the plectrum strokes the string; over-legato; how to create harmonic tension; the use of timing; early fingerings; registration on the organ and harpsichord as well as recordings and the influence of that on music-making (1997:197-206).

Tradition is as formative a factor in the performance of early music as the manuscript of the work itself. Harnoncourt points out that a clear distinction must be made between works which have been performed in an unbroken line from the period in which they were written up until today. It will be the traditional interpretation born of many performances that possesses a high degree of authenticity (1989:43). He stresses the fact that, today more attention conscientiously has been paid to the artistic legacy of the past. He feels that only the composition itself is today accepted as the source as well as the representation on its own merits. He talks specifically

about Bach when he says that the contemporary musician must attempt to hear and play the masterpieces of Bach as if they had never been interpreted, shaped or distorted in performance (1989:43-44).

2.2 Defining the term "improvisation"

Bruce Benson defines improvisation as a "spur-of-the-moment" form of making music (2003:23), however, I am also of the opinion that all improvised music, whether it is in the Baroque or any other style, needs to be planned in certain circumstances: it can also be practised and rehearsed as with many other forms of musical dialogue. The reason for my argument is that because improvisation can be very risky by nature; it needs to be organised to prevent chaos. The performer has to follow a structure, especially when playing with an ensemble group to work out which instruments will be involved before the group performs. Nettl states that there has to be a musical point of departure within the style and composition that is going to be performed (2001:96).

In his article "Improvisation" from the *Oxford Companion to Music*, Arnold Whitall argues that "dictionary definitions of this term [improvisation] invariably stress the idea of composing or performing 'extempore', without preparation. The implication is that improvisation is the freest kind of creative activity…". He later argues, in the same article, that improvised music "involves a balance between fixed materials or frameworks" and total freedom, implying a distinction between structured and unstructured aspects of improvisation as is particularly the case with jazz performances (30/06/14).

The *Oxford Companion to Music* asserts that every performance contains, to some degree, elements of improvisation "although its degree varies according to period and place, and to some extent every improvisation rests on a series of conventions or implicit rules" (Oxford Music Online 30/06/14). Compositions imitating improvisation were characteristic of solo music for instruments in the sixteenth and seventeenth centuries in the Western art music tradition.[7] Houle mentions *préludes non mesurés* by the French, who specially developed a notation where they make use of whole notes. It was completely at the performer's discretion to improvise on these whole notes without any duration or metrical structure. German writers called this freedom in performance, *stylus phantasticus*, which is applicable to appropriate compositions (Carter 2012:348). Therefore, the feeling that the player is, in some sense,

[7] These include more specific versions of preludes with titles such as *toccata, intonazione, intrada*, and *proeambulum* (Carter 2012:348).

inventing the music there and then is regarded as an “improvisatory” quality. A performance without a written or printed score (and not performed from memory) was an important element in music through the centuries practiced by eighteenth- and nineteenth- century performers like Bach, Mozart and many more who fascinated audiences by their brilliant displays of improvisation. For experienced organists like Bach, Bruckner and Widor to name a few, improvisation was still fairly normal and an indication of good musicianship where memory and creativity were essential.

Both Bruno Nettl (1998:1) and Bailey (1992:ix) speak highly of Ernest T. Ferand, whom they regard as the most important and well-known author and specialist in the study of improvised music in the Western world and other works on improvisation in European music. Ferand’s research shows that improvisation played a dominant role in early musical practice and is as old as music itself (1961:5).

Improvisation was regarded as very important in the Baroque period. The performer played an important role where virtuosity was a sought after characteristic and improvisation turned out to be a skill expected of talented musicians. There is also a focus shift from the composer to the performer in the sense that the keyboard player had to use his skills and technique to improvise the accompaniment and read the figured bass that was often left incomplete or incorrect by the composer. For the performer to be able to fill in the missing or incomplete harmonies, as well as follow the general outline of the composer’s intention, knowledge of harmonization theory was required (Schick 2012:31).

Taruskin reasons that although some orally-transmitted music forms, for instance jazz, are created freely, some musicians in today’s rock bands, primarily perform without notation. They prepare their performance in advance and in detail by memory, to create a permanent structure. Although their work was done “orally”, Taruskin does not see this as improvisation as every performance is expected to be similar to every other one (2010:17). He talks about Western music students who already obtained their academic education but primarily depend on music notation and do not make use of their memory to create any melodies on their own (ibid.). According to Taruskin, there are jazz or rock bands that prepare their performance in advance by working out and preparing their chords very accurately without notating it, memorizing the composition in order to have a permanent performance. Taruskin does not regard this as improvisation (2010:17). However, I, on the one hand, regard the process of decision making during a performance that will affect the composition of music as improvisation, while on the

other hand improvised music can also be planned and practised, though the exact musical outcome will not, necessarily, be fixed.

Larry Solomon said that he improvised since he was a child but could not find a definition for improvisation. He asked if originality plays an important part and, then most importantly and relevant to my topic, is a performance of Baroque music an improvisation if it extemporizes only ornamentations? His conclusion is that improvisation is an important discovery process and, therefore, music cannot be an improvisation if something new was not discovered while creating the music (1986:225-226). To summarize his view: he sees improvisation as a creation which must always consist of new ideas, techniques and variety. Solomon's statement that improvisation must always consist of something new, suggests the question of whether music should always consist of a new creation in order to be an organised improvisation. Aaron Berkowitz is of the opinion that improvisation needs to be spontaneous and creative, but also constrained by "conventions or rules" in order to be structured with an interesting and comprehensible effect (2010:2).

Bailey adds that improvisation was always present in all styles of Baroque music where it was integrated into the melody and harmony of the music with the function to decorate, embellish, vary and "improve"—as it was often called (1992:22).

The practice of diminutions played a major role in performance which is explained by Horsley. He writes that ornaments, which were called diminutions, occurred during the sixteenth century when florid passages were added to a single line of a composed work while it was being performed. It was a less difficult type of ensemble improvisation and was performed by reducing the longer notes of a piece into a number of shorter notes; "this practice was also referred to as the 'breaking' of a melodic line" (2001 Vol.12:101). The improvising skill to perform diminutions belonged more to the performer than the composer. The performer only needed to fit florid patterns into the longer notes of an already composed piece and therefore only a little theoretical knowledge was required of the performer. More skill was required from a singer or instrumentalist who embellished the single line of a polyphonic work as he only saw his own part in comparison with an organist who had a complete work under his control (2001 Vol.12:101). The reason that improvised diminutions had a definite influence on composed music was due to the elements that they introduced into the performance of Renaissance music that also became an integral part of Baroque style (2001 Vol.12:102).

During the Renaissance and Baroque periods the term “diminution” was used to define a melodic figure that replaces a long note with notes of shorter value and also used in the context of improvised embellishment. Diminutions, who mainly decorate the transition from one note of a melody to the next with passage-work and therefore provides opportunities for virtuoso playing, differs from graces, such as trills or appoggiaturas that were specifically applied to single notes only (2001 Vol.7:352). Robert Donington refers to the sixteenth and seventeenth century instruction books that provided “tables of diminution formulae for the most used musical intervals, in various note values” (2001 Vol.7:352). Performers could learn these formulae by rote and apply them to any piece of music. Leading performers of the time wrote out examples in musical works showing that specific graces could be combined with diminutions to decorate the repeat of a phrase or section of a work. Furthermore these could be combined with verses of a strophic song after the first verse, giving the effect of a musical variation. It was by the end of the Baroque period that French and German composers notated much of the ornamentation that they considered to be appropriate in their music, whereas for interpretation of music in the Italian style, spontaneous diminutions were still required especially in the slow movements of the sonata and concerto, and the repeat of the A section in the performance of the da capo aria.

Moersch mentions various stories from the seventeenth and eighteenth centuries which show that improvisation played an important part in the life of the Baroque keyboard player. Legends such as competitions held between famous players, such as Scarlatti and Handel at the *Palazzo della Cancelleria* in Rome, also of Bach who challenged Marchand in 1717 (Orengia 1989:150: cited in Moersch 2009:150), confirm the observation of improvisation in Baroque keyboard music. The sources do not provide much information regarding the training of keyboard players in improvisation (2009:150).

Derek Bailey confirms Moersch’s statement, that improvisation played a major role in the seventeenth and eighteenth centuries, especially in the field of church organ music. Also during those periods, Bailey alleges that in both opera and concerted chamber music, the accompaniment was left to be improvised over a figured bass (1992:19). Embellishment was either borrowed or newly created. This is one way by which improvisation was observed amongst the early organists and harpsichordists. Another way was by adding contrapuntal voices to a polyphonic treatment of a liturgical or secular *cantus firmus.* Also, free improvisation was observed by using the possibilities characteristic in the instrument for chord playing and

passage work which, therefore, led to the first solo forms of instrumental music, such as preambles, preludes, toccatas and fantasias (1992:29).[8]

Moersch also concentrates on ornamentation in improvisation and her main focus and contribution is to address the practical rules for embellishment in Baroque keyboard improvisation. She introduces today's player to the fine stylistic distinctions of Baroque keyboard improvisation and also provides the reader with sources on how the early keyboardist learned to read figured bass. Moersch discusses the art of elaborating unmeasured preludes and free fantasias to better understand improvisation. She also provides practical insights on where to arpeggiate chords and how to add obbligato melodies to the bass line (2009:150). The techniques used by Baroque keyboard players were to extemporise the melodic ornaments, passage-work and figured bass accompaniments (2009:170).

Kyle Schick states that genres such as the toccata, prelude, *ricercare*, fantasia and *intonazione* in lute and keyboard music developed out of improvisational forms. All of these forms contained elements that were originally improvised. According to Schick, these forms were created while warming up a player's technique, or the tuning of an instrument. It also originated as a way of setting the mood and key of the following piece (2012:32). He furthermore alleges that evidence suggests that Bach improvised most of his preludes at the organ and that he heard the entire composition in his head as he sat to improvise it. These improvisations were copied down by his pupils as they sat in the balcony (2012:32).

Robert Donington's book deals with direct quotations from contemporary sources, for instance, Francois Couperin, Johann David Heinichen, Francesco Geminiani, Joachim Quantz and C.P.E. Bach to name a few (1982:1). Aspects of tempi, phrasing and articulation, rhythm, accidentals, specific ornaments, sound and accompaniment are addressed in order for the modern musician to be assisted in his own interpretation and obtain guidelines on performing Baroque music (1982:91).

By means of interviews with contemporary pianists Robert Levin and Malcolm Bilson, Berkowitz stated that they learned to improvise in the 1970s in the musical culture of the eighteenth

[8] Türk's book serves as a valuable source of information about church music practice as he addresses the harmonization of the chorales; the improvisation of preludes; the role of the organ in relation to the liturgy and thoroughbass, especially in the recitative (2002:xiii). Though I will not examine organ music, I regard Türk's treatise as valuable for any devoted organist which contains hints about performance practice in worship.

century as that style intrigued them. They have reconstructed a Baroque tradition by using their own pedagogical practices and improvisations in the style together with material of the middle to late eighteenth century, with the result that they have made use of materials from the past and the present. These pianists believe that combining techniques of improvisation, from the old and new era, will create a quality improvisation (2010: xvii).

2.3 The composer, performer and improvisation in the sixteenth century, known as "Baroque"

The term "Baroque", used as an adjective, refers to the elaborated ornamented forms of the art, architecture and literature which were patronized in the seventeenth- and eighteenth- centuries. David Schulenberg states that the word "Baroque" refers to both a time period, as well as to the musical style that was usual during that period (2001:1).

The New Grove (2001,vol.2:749), the *Oxford Companion to Music* (30/06/14) and Derek Bailey (1992:22) agree that the term "Baroque"[9] originated in the sixteenth century and continues well into the eighteenth century. Burkholder, Grout and Palisca state that critics applied the term "Baroque" to music and art in the middle eighteenth century as they preferred a fresher, simpler style for the music. Another critic described and deemed the older "Baroque" music as dissonant, without melody and excessive modulations. The term "Baroque" developed a more positive significance when nineteenth century art critics started appreciating the decorative, dramatic and expressive characteristics of the seventeenth century painting and architecture. These qualities were observed and accepted by music historians from the 1920s onwards and in 1950 the term "Baroque" was accepted as a name for the style period from 1600 to approximately 1750 (2010:292-293).

A French critic applied the term "Baroque" to music as early as 1734 in a review of a Rameau opera in the *Mercure gallant*. Inversely, "Baroque" is defined by Jean-Jacques Rousseau in his *Dictionnaire de musique* of 1768 as a style where the harmony is disordered, full of modulations and dissonances. It is clear that Curtis Price differs from Schulenberg's opinion, as he applied it to a style rather than to the period as a whole and regards it as insufficient to describe the wide diversity of early seventeenth-century music (1993:2). Derek Bailey designates that "Baroque in its own time was an evolving music, in some ways experimental, the new music of that time" (1992:22).

[9] This French word originates from the Portuguese word "barroco", which means a misshapen pearl (Burkholder, Grout and Palisca 2010:292).

During the Baroque era the sonata, the suite and particularly the *concerto grosso* (in the music of Corelli, Vivaldi, Handel and Bach) emerged as instrumental genres. In the *Oxford Companion to Music,* Stanley Sadie writes that there were characteristics that stylistically distinguished the early "Baroque" from the preceding era. The composers searched for contrasts between loud and soft; solo and tutti or contrasting groups (the *concertato* style); between different instrumental and vocal colours as well as fast and slow in both alternating sections of a multi-section piece. The role of the bass (instrumental or vocal) as the controlling voice of the harmony is also a significant feature of Baroque music (*Oxford Music Online* 30/06/14).

Ferand asserts that the performer and creator of a tune was frequently the same person. They were also, often, their own audience and, therefore, they always changed their own "compositions" on repeated performances. Comparable to many other authors, he also states that improvisation and composition were identical in the early stages, until notation was invented to fix a definite and precise composition (1961:5).

On the one hand Francesco Geminiani talks about aiming for playing music in good taste by explaining that not only is having a good ear and being a good performer important, but also the performer has to express the intentions of the composer through strength and delicacy. However, the contents of Geminiani's short treatise also consist of recommendations to study and practice the written examples of fourteen ornaments of expression (1749/1969:2-4).

Donington writes in the foreword that Geminiani saw ornamentation as a necessary art for singers and instrumentalists and, therefore, provided music for the performer to add ornamentations according to the signs and the rules in order for them to improvise in the context of the Baroque period (1749/1969:foreword).

Although there were intimate connections between composer and performer, between composition and improvisation, there is also a clear perception by authors Aldrich (1950:5), Donington (1973:29), Moersch (2009:167), Ferand (1961:5) and Benson (2003:84) that the performer had to fill in notes or embellishments where the composer omitted notation in the score.

John Butt talks about a textbook example of the category of notation which is provided by the entire field of liturgical organ music founded in the music collection of Bach, especially his *Orgelbüchlein*. This collection is written for a wide range of purposes, for example to provide

music for liturgy, examples for students, theological interpretation, as well as an exercise to perfect small-scale pieces of music (2002:114-115).

Charlotte Moersch states that the performers were well-known for their brilliant opera transcriptions for keyboard, as well as their improvisation of preludes and fantasias. It was in the performer's hands to improvise on only the white note notation[10] and lack of meter that was given to them, which means that the rhythmic interpretation of the piece was also left to the performer (2009:160-161).

Schulenberg states that there is a clear difference between the contemporary performers who play or sing exactly the notes that are written on the score and the Baroque professional musician who is trained to improvise the embellishments and variations. As conventions varied from time to time and place to place, it shows that the principles of performing ornaments, such as trills, differ from Bach's music to the early music of Monteverdi or Lully. It is, therefore, important to have a knowledge and conception of the notation and performance practices of each piece, for instance: by whom and where the works were performed and how the musical scores were interpreted (2001:10-14).

Looking at improvisation in the Baroque style today, Bailey states that the performer is in the privileged position of having a fully written-out accompaniment from which to play (1992:26). Lionel Salter remarks on the written part available to the performer by saying that a performer who is a learner could make use of the written-out accompaniment as a guide and basis. He proposes that the improviser needs to have an understanding and knowledge of keyboard harmony, a sense of style as well as the ability to differentiate between French and Italian styles and various periods (1992:27).

Schick sees the performer as co-composer when the performer and composer become a union through the performance of improvisation. He furthermore asserts that both composer and performer are individuals of the art and has the view that no two performers improvise in the same way, as no two composers create the same music. He also perceives the audience as the third party, who witnesses the artist in the act of creating where improvised music is simultaneously created, heard and in the same breath—lost. Schick expresses that "it can be a very profound moment as the improviser is a very unique and specialized kind of performer and co-composer of this art" (2012:34-35).

[10] These notes were indicated by means of only a round white note written on the staff on different pitches, without note values, stems or rhythm (Moersch 2009:161).

John Butt is writing on Bach, in his chapter "*Consistent Inconsistencies*" where he asks the question why musicians bother with historical information. He focuses on Bach when he says that what interests him in terms of historical performance, is that the performer will definitely gain some insight into the way the music was created in the first place, namely the tradition of improvisation and performance. He also looks at the traditions that relate the performer and composer in terms of their profession and practice. One error that Butt observes when looking at historical performance, is what the performers did when they encountered the music. He personally does not know what is right and what is wrong and therefore rather searches very deeply and asks the question "how did this particular kind of music come to be written like that in the first place?" (Sherman 1997:175). He will go beneath the surface and look for answers on what the origins of this note, this particular kind of form, figure and ornamentation actually are. Butt feels strongly that "questions of historical performance should be placed in the realm of the original creation of the music, rather than merely the original reception of the music" (Sherman 1997:175).

Skip Sempé, virtuoso harpsichordist, director and founder of Capriccio Stravagante, is regarded at the forefront of today's musical personalities in Renaissance and Baroque music.

Sempé discusses Louis Couperin who belongs stylistically to the seventeenth-century tradition of harpsichordists. His style of playing was initiated and developed by the Italian Frescobaldi and German Froberger. Sempé compares the touch of the harpsichord to the viol. He asserts that to play harpsichord works by Couperin or the viol works of Marin Marais, both required great power of the hand at the harpsichord keyboard or on the viol bow. This touch is absolutely essential seeing that both instruments are large and resonant instruments that require power in the hand to produce a beautiful touch. It is the strings that are activated and not the keys or the bow in these instances (2013:69).

Followers of period instruments assumed that the instrument is the interpreter and not the player. To exploit the possibilities of the instrument to the fullest, it was in the hands of the performer to engage with the instrument and he could make the instrument sing and speak. It was especially to the solo harpsichord literature that this was applied. Sempé states that due to players (whether they were good, bad and indifferent) who neglected or misunderstood the soul and the depth of resonance of these great instruments, the audiences have rarely had the chance to experience the true effect of a beautifully-played exquisite harpsichord (2012:74).

He furthermore asserts that although musicians feel that it is only in the hands of the composer or style to determine the accessibility of the public, he feels strongly that in general, it is the interpreter who could not entirely grasp both the composer's ideal, as well as a particular tendency that proves integral to the effect of music to the public (2013:74).

Sempé regards Baroque repertoire "only faithfully represented when melody, harmony and rhythm are joined by the fourth member of the Baroque musical quadrivium: rhetoric" (2013:96). He defines rhetoric as "a result of melody and harmony that is being considered together (text, of course, forming a part of melody in vocal music) and combined with rhythmic gestures that are improvisatory in nature" (2013:96). Gustav Leonhardt is a prominent figure and without doubt the first musician of his distinction who works on traditional-style instruments and considered these problems of interpretation to musical ends (2013:96).

The meaning of music which depends to a large extent on its sound is emphasised by Daniel Leech-Wilkinson. He states that it is through recordings that music we think we know is sounding differently to the sound of music in the past. Therefore one can only experience music through the way it is performed--when the performance changes, the music also changes (2009:246). The only way that the contemporary musician can sense how the music of a hundred years ago sounded, is by reading what people thought about pieces then. It is through the recorded, powerful performances of musicians who studied and shaped the things people thought and wrote about the composer, that one can hear the changes in the music (2009:246). Recording technology made it possible to record pieces by the end of the nineteenth century. It was then when four different views of Chopin occurred and were split along nationalist line namely, a French view; a Russian view; a German view and an English view. According to Leech-Wilkinson, we do not find many self-consciously different approaches today (2009:246).

Leech-Wilkinson regards the nature of performance style and the mechanisms underlying its change as a significant subject. The substantiation of changes in performance style provided by recordings has insightful implications for studies of historical performance. To obtain knowledge of performance practice of the baroque and classical periods, or eras before recording began, the musician has only writings as evidence to assist him. It was from around 1900 that one can compare recordings with treatises and teaching books on how to play and sing from the era (2009:247).

A comparison between performance style and composition style is made by Leech-Wilkinson. A composer develops artistic practices (inherited from immediate predecessors or borrowed from

contemporaries) in melody, harmony, texture and formal composition that are characteristic both of him and of his generation. Performers, similar to the composers, are identified by their technical control and musical imagination to develop ways of making sounds on their instruments. These characteristics placed them in relation to their predecessors and contemporaries which can also be striking enough for others to be influenced by them. He stresses the fact that it will be impossible for performers to impress their audiences, examiners and critics, if their performance was as different from the current norm as we hear on earlier recordings (2009:248). He concludes by saying that performance style is not necessary just bounded in musical style, but also thoroughly bound up with other kinds of styles as well (2009:249).

Leech-Wilkinson states that it is highly likely that patterns in performance style has changed more rapidly due to the contribution of recordings that are more available to listen to by musicians. It was furthermore not until 1920 that the gramophone was acknowledged and well delivered with records in order to play a normal role in transmitting performance styles to performers. Once recordings and broadcasting of baroque and then classical scores with period-instrument orchestras became standard, it was also expected to engage period-instrument conductors as well as to adopt HIP techniques like smaller bands, faster speeds and less vibrato. Therefore Leech-Wilkinson declares that the sales of recordings are the evidence that there is expressive increase in HIP performance practice due to performers that competed to attract attention (2009:259-260).

2.4 Conclusion

The literature review was set out to explore the different concepts of ornamentation, embellishment, historically-informed performance, improvisation as well as the composer and performer in the Baroque. It has identified that J.S. Bach's ornamentation was a synthesis of Italian, French and German models. Ornamentation played an enormous role in the music of the seventeenth and eighteenth centuries though ambiguities in the notation, as well as their frequent omission in the score and left the performer sometimes with doubt as to how composers intended them to be interpreted.

The practice of embellishments was more popular in the opera houses whereas the purpose of embellishment was to give the patterns more dissonance by including scale figures, appoggiaturas as well as broken chords. The importance of varying embellishments when repeating certain melodies or pieces was stressed.

Furthermore, the HIP performance (as it has become known) is a valuable development in music performance practice today; though it seems that it is also a concern for many instrumentalists in our century to search for a performance that is as authentic as it can possibly be. The study also shows that improvisation started when it was not always standard practice to notate music and had the most profound documented presence in the Baroque era. Bach was probably able to improvise the kind of music that he wrote, since composition and performance were not as detached as they are today. The improviser's knowledge and understanding of harmony and figured bass in the seventeenth and eighteenth centuries were part of being a competent musician.

The general literature on the performer and composer in the Baroque shows the collaboration between composer and performer was weighted more heavily towards the performer. Due to a large part of the music being sketched rather than fully realized, the performer had a responsibility to fill in what was left out and to give meaning to the music. Therefore the performer also takes the role of the creator.

CHAPTER 3

BACKGROUND INFORMATION ON ORNAMENT TYPES IN SELECTED PIECES

To answer the research question: “How does the performance context of J.S. Bach’s keyboard music affect the way today’s keyboard players approach ornamentation?”, it is necessary to study the available material on the methods and techniques that Bach used for his improvised ornamentation as it was commonly taught in his time to all students of vocal or instrumental performance. It is also important to understand, from a performance standpoint, how the ornaments and symbols that are written in the two analyzed pieces may have been used by Bach and also how the contemporary interpreter determines which notes should be emphasized and which should be held a little longer or a little shorter than their specified values in order to project the musical pattern that the composer had in mind.

3.1 Background to J.S. Bach’s ornaments

J.S. Bach based his ornamentation on both the Italian style, where he wrote out almost all the long melodic diminutions in full and left the performer with little to no freedom, as well as the French *agréments* which he treated more conventionally (Aldrich 1950:9-10). He was familiar with the works by Raison, Marchand, Nicholas de Grigny, Nivers and D’Anglebert’s work. Furthermore, he copied out pieces and a table of ornaments and ornamentations by Dieupart and Couperin (1950:10). J.S. Bach left his famous “*Explication*” of diverse signs to show how certain ornaments should be played in the *Clavier-büchlein vor Wilhelm Friedemann Bach* as seen in Figure 3.1. According to Eva Badura-Skoda this table is not only incomplete, but also differs in many ways to D’Anglebert’s table (Marshall 2003:47).
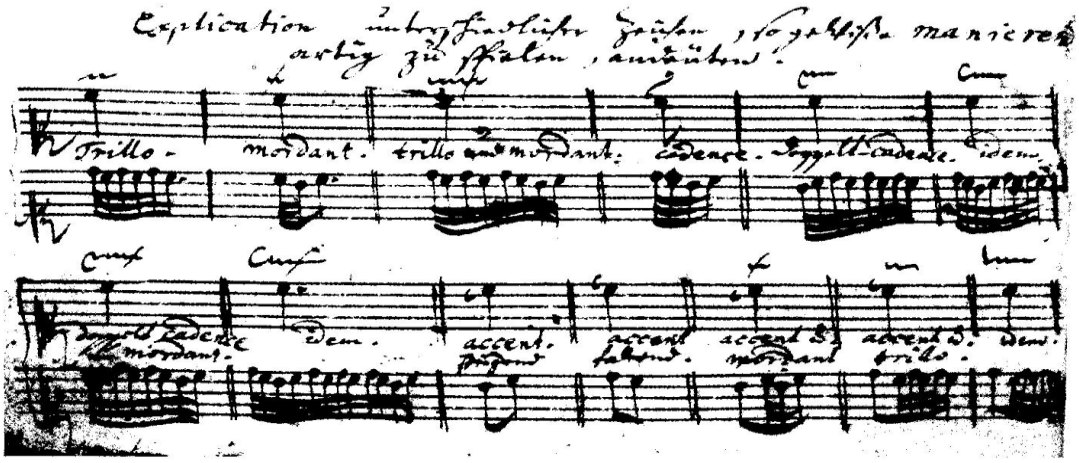


Figure 3.1 – Table of Ornaments from J.S. Bach's *Clavierbüchlein for Wilhelm Friedemann Bach*, 1720 (1994:48).

Dorottya Fabian acknowledges Aldrich's and Bodky's opinions that J.S. Bach was influenced by the French, seeing that the only original ornament table to survive in Bach's hands came note for note from D'Anglebert. According to Fabian, Hanz Klotz also confirmed this view in 1984 when he asserted that Bach's keyboard ornamentation was identical to that of the French clavecinists of the seventeenth and eighteenth centuries. Bach made use of the French-style trills, mordents, slides and appoggiaturas, but in his slow movements he followed the Italian style's melodic embellishments (Fabian 2003:137).

In a study by Mark Kroll of the French masters, it is clear that the French harpsichord tradition continued for almost two hundred years—from the first decades of the seventeenth century to the last year of the eighteenth century. In spite of developments and fluctuations in music during this time, the essential principles of the French harpsichord style remained consistent throughout the entire period. A two-voice texture in the French harpsichord style with the rich ornamented melody in the right hand supported by a simple accompaniment in the left is prevalent (Marshall 1994:124).

Aldrich states that J.S. Bach worked at the time where the "diminution" (which was the technical term for improvised ornamentation) was considered the primary artistic asset of every instrumentalist or singer (1949:31).[11] Therefore, it was important to teach music students

[11] Diminutions are defined as "the division of the notes of a melody into shorter ones for the purpose of ornamentation, either written out or improvised" (1986:231). In the seventeenth century, the verb "break" meant to improvise diminutions. The arithmetical division of melody notes into steadily-running passages and simple rhythmic figures is a typical characteristic of the term diminution (1986:231).

everything relevant to this technique from the start of their early musical training. Literally scores of instruction books dealing with the art of diminution were printed in Italy during the sixteenth century, for instance, from Sylvestro Ganassi's *Fontegara* (1535) to Bovicelli's *Regole di musica* (1594). The art of diminution spread to Germany in the early seventeenth century where teachers such as Praetorius, Herbst and Wolfgang Kaspar Printz based their instructions primarily on Italian models. The use of improvised diminution did not disappear during Bach's period of greatest activity as a composer. According to Aldrich, the main characteristics of this technique, dominant in Germany and Italy at the beginning of the eighteenth century, were to ornament a simple melody by adding, to some extent, stereotyped ornaments at its cadences; its highest note; its longest note and the extreme notes of wide intervals using dissonant notes (appoggiaturas). Diminution furthermore enhanced the rhythmic activity and melody at these points, without departing far from the note of the original melody. This was done by using trills, turns and mordents (Aldrich 1949:31-32).

Harnoncourt has done years of research on the music of Monteverdi, Bach and Mozart by studying their scores, contemporary commentary and performances. According to Harnoncourt, J.S. Bach "brought the baroque principle 'musical discourse' to perfection" (1989:37). One of the most important aspects relating to current approaches to performing in the seventeenth and eighteenth centuries is the underlying basis of rhetoric language that influenced all music to a greater or lesser extent, but even more formed the essential foundation of all baroque music from Monteverdi up to the nineteenth century. Harnoncourt asserts "that Bach consciously designed his works on the basis of rhetoric: as far as he was concerned, 'music that speaks' (i.e., according to the rules of rhetoric) was the only form of music" (1989:37). J.S. Bach is well-known for working through his pieces to the smallest detail as he was the only composer of his time who repeatedly had to break down the barriers between "work" and "performance". Because Bach's use of ornamentation was only to strengthen expression, he only trusted his own interpretation. The reason for this was that he believed that performers would misunderstand his wishes for ornamentation, especially for the more complex pieces (1989:37-38).

John Butt writes that the one thing that distinguished Baroque music from Renaissance music was the decoration where the "primary" figures that were "exceptions" in the Renaissance, became a new "rule" in the Baroque (1997:183). What interests Butt, is the ornamentation and diminution which is often added by the composer, but which can also be added by the

performer. The reason for his interest is due to the decoration which one can think of as being the hinge between what is notated and what is performed (Sherman 1997:183).

The term "*passaggio*"[12] describes another type of ornament to fill in the intervals between the notes of the given melody by using free melodic ornaments, scale-wise, or arpeggio figures beginning and ending on the given notes. Each possible interval that could occur in a basic melody was taken by the instructor and taught systematically to the student who was expected to memorize a large number of *passaggi* in various rhythms, to be able to realise each interval appropriately. The student was encouraged to invent their own patterns after they could master the skill of the basic *passaggio*. Furthermore, it was important if the original melody was a sequence, to ornament each member of the sequence differently, which became progressively more elaborate with each recurrence of the pattern (Aldrich 1949:31-33).

Kroll points out that in contrast with the Italian embellishments the French *agréments* was an integral part of the composition. These consisted of notes and figurations that were spontaneously added to a simple melodic line by the performer. This characteristic differentiates the French ornamentation from all other keyboard music of the Baroque. The main purpose of the *agreménts* was to exploit the remarkable range of nuance, colour and dynamic resources available on the French harpsichords (which were considered the perfect instruments on which to perform and understand the ornaments) of that period. Couperin, Rameau and other composers developed personal systems to notate their ornaments. Those illustrative tables appeared in their books of harpsichord pieces and show their remarkable difference in writing down the ornaments (Marshall 1994:125-128).

Richard Troeger describes the symbols used for ornaments as merely "a stenographic convenience, a short hand for standard formulas" (1987:143). According to Troeger, the symbols represent an arrangement of playing formulas that were originally improvised and sometimes written out. He stresses the importance that the performance should never lose the pliancy of the improvisational origin whether the ornaments appear as written formulas or are represented by signs. A particular ornament can be varied, depending on the musical context

[12] The Italian *passaggio* which occurred from the late sixteenth to the eighteenth centuries was "an improved vocal or instrumental 'division' moving primarily by step" (2001 vol.19:194). The term also referred to ornamentation in general during the early Baroque and included semi-formulaic ornaments such as the *trillo* and *gruppo* as well as diminutions. In Baroque music, these florid pieces or sections known as "passaggio" were intended to show off the skill of the performer, though usually of minor thematic content.

and expression. Once a passage is played without an ornament or embellishment, the player can detect what the ornament does to the musical line and clarify the ornament's presence (1987:143).

In Figure 3.2 is the mordent as Couperin wrote it (Troeger 1987:154) as compared to the way Bach wrote his mordent sign (see Figure 3.4). Richard Taruskin adds that what Couperin called a *pincèe*, is called a mordent today. The mordent is played as a rapid alternation of the written note with its lower auxiliary note. The short trill (called *tremblement* by Couperin) is executed as a rapid and repeated alternation of the written note with its upper auxiliary note (2010:277,279).
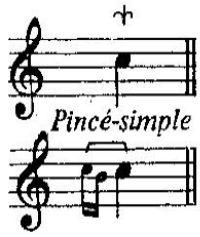


Figure 3.2 - Couperin's mordent from his ornament table (1713)

Bach's trill, mordent, appoggiatura and "doppelt cadence" (ascending trill) will be applicable in this research (see Figures 3.3; 3.4; 3.5 and 3.6). All of these ornaments are taken from Bach's "*Explication*" of ornaments for his son Wilhelm Friedemann Bach (Badura-Skoda 1995:325).

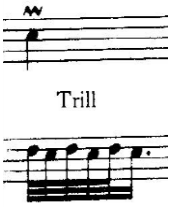


Figure 3.3 – Trill with realization
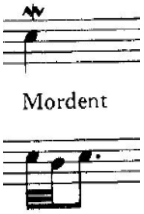


Figure 3.4 – Mordent with realization
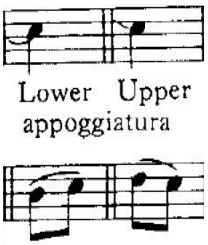


Figure 3.5 – Appoggiatura with realization

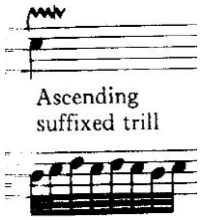


Figure 3.6 – "*Doppelt Cadence*" with realization

According to Fergusan, Jacques Champion de Chambonnières (the father of the French school) published the first French harpsichord publication which included ornament signs and an explanatory table [*Les pieces de clauessin,* 1670]. His example was followed by most of his successors. When comparing the different ornament tables by Chambonnières, Jean-Henri D'Anglebert (his pupil), Francois Couperin and Jean-Philippe Rameau, differences in comprehensiveness, the signs they used, as well as the names given to the ornaments, are observed (see Figure 3.7). Each column shows the ornament sign underneath the composer, as well as the execution of the ornament (1979:138-141).
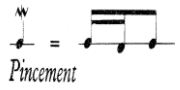
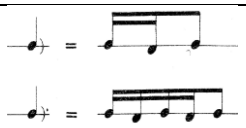
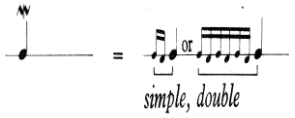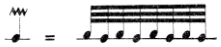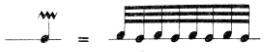
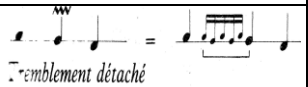
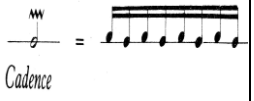
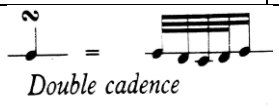
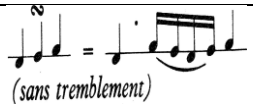
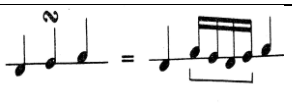
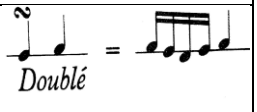
	Column 1	Column 2	Column 3	Column 4
Name of Ornament	**Chambonnières (1670)**	**D'Anglebert (1687)**	**F. Couperin (1713)**	**Rameau (1724)**
Pincé				
Tremblement				
Cadence				

Figure 3.7

Erwin Bodky highlighted the discrepancies among the various ornament tables and the often contradictory advice about execution. He stressed that this could mean that it was not only tolerated, but also customary in Baroque music to be flexible in the handling of ornaments (1960:149). Aldrich agrees with Bodky and states that because of the discrepancies between the tables of ornaments left by various composers, they were not intended to be taken literally, as the number and value of the notes allocated to a given ornament not only varied from table to table, but also sometimes between two tables by the same composer (1963:289). When the interpreter then has an understanding of the nature and function of each type of ornament as well as the degree of freedom, he will be able to fulfill a truly musical interpretation that is faithful to the performance style of the period (1963:290).

Schulenberg writes that it was not through the ornament tables that musicians learned how to play ornaments, but through oral tradition. On the one hand, experienced musicians could determine through the ornament tables which sign was used by a particular composer for each ornament; and on the other hand, the ornament tables (which served the same purpose like tables of clefs or notes), taught the beginners the names and manner of notation with which they were already familiar through aural experience (2006:164).

The question of whether Bach wrote out all the ornaments or whether the performer was free to add others is raised by Newmann. He alleges that Bach was never consistent in his habits so this leaves us with no definite answer (1982:200). In contrast to Newmann, however, Scheibe criticizes the distinct characteristic of J.S. Bach to write out his ornaments and embellishments in comparison with other composers who left it in the hands of the performer to improvise (Schulenberg 2006:26). Bach's indications of his ornaments were unclear due to haste and it was, therefore, the changeable interpretations that confused some of his pupils as well as the engravers of his printed works. Schulenberg reasons that it is impossible to comprehend the ornament signs in Bach's music due to the fact that he changed his notation of ornaments during the course of his career, which also included the way that he played them (2006:26).

Troeger asks questions regarding the execution of ornaments from Bach's table of ornaments, namely, whether they will always be on the beat as well as how many repercussions will be in a short trill and a mordent. His suggestion is that the performer always needs to be governed by the musical context. To him the interpretation of ornaments always needs to suit the melodic and harmonic line—they are "integral to the musical conception" (2003:176). The present study will deal primarily with ornaments (trill, mordent, appoggiatura and "doppelt-cadence") applicable to the two pieces by J.S. Bach that will be analyzed in Chapter 4.

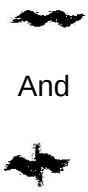
3.2 The trill and the appoggiatura

The *New Grove* defines the trill as "a type of embellishment that consists in a more or less rapid alternation of the main note with the one a tone or semitone above it. Different types of trill, or shake, are distinguished according to the way they begin, how long they last and how they end" (2001 vol.25:735). The various types of trill that occur in the performance of Bach's music (also those that derived from and related to the *agréments*) were cultivated and developed in the French style of composition and performance during the last half of the seventeenth century (Aldrich 1963:290). Troeger asserts that composers such as Louis Couperin and D'Anglebert used different signs for various modifications of trills and other ornaments. Then there are also written-out figures by Couperin to show their shape rather than to specify the number of notes (see Figure 3.8) (1987:151).



Figure 3.8

Couperin used both the signs for the written-out trill shown in Figure 3.9. To show the different ways of writing the trill, Couperin wrote out the trill as in Figure 3.10, while D'Anglebert could write out the same trill as Couperin shown in Figure 3.10, but in a different way (see Figure 3.11) (Troeger 1987:151).

Figure 3.9	Figure 3.10	Figure 3.11
		

Troeger points out that the trill can have the function to sustain, accent, suggest dynamic or vocal effects and end a rhythmic crescendo in keyboard music. A sign for a "short" trill namely the () as well as the *tr* or a longer wave line () can also indicate a long trill (2003:179). Troeger also addresses the question of playing the trill on, off or before the beat. He proposes that a trill should be executed on the beat when the trill accents the note and that on-beat notes present the greatest emphasis. A trill made ahead of a note, should be forceful (emphatic) in that it has the character of an upbeat and stresses its arrival point. Trills that begin with a turn as shown in Figure 3.12 by J.S. Bach and D'Anglebert can lend extra emphasis (1987:149).

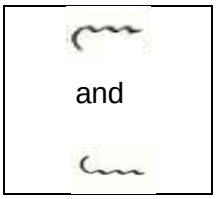


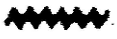
Figure 3.12

Fabian confirms that Dolmetsch established the question of whether Baroque trills are initiated before the beat with the upper auxiliary anticipating the principal note on the beat, or whether the trills occur on the beat. Dolmetsch quotes Couperin's method: "On whatever note a shake may be marked, one must always begin it on the whole-tone or half-tone above" (2003:140).

Robert Donington writes that the Baroque trill is a harmonic ornament. The trill is also a free and rapid alternation of the main note and starts (in all standard cases) from its upper auxiliary note a tone or semitone above it (1989:236, 239). Apart from the plagal cadence, it is expected that a trill is performed in most of the cadences by starting the trill with its upper note and to accent and often prolong the upper note with great assurance and emphasis. The effect to start trills with the upper note as well as to stress the note is closely related to that of the appoggiatura, which is standard practice to the modern performers (1989:236). Baroque trills are essential ornaments because of their change of the harmony without which the melody is imperfect (1989:241).

All sources of the French origin from the second half of the seventeenth century and the beginning of the eighteenth century agree that the correct execution of the trill is to begin on the upper auxiliary. This rule is confirmed by Bodky. He further asserts that "the trill is nothing more than a repetition of appoggiaturas" (1960:150). C.P.E. Bach repeatedly stresses the fact that the introduction of an appoggiatura, as well as the execution of the trill must not corrupt the purity of voice leading (Bach in Bodky 1960:152).

Aldrich writes about the trill, as it is used by Bach. The original purpose of the trill, called *cadence* or *tremblement* by French writers like Francois Couperin and Jean Rousseau to name a few, was to provide heightened tension and dissonance at cadences. They defined these two ornaments as a repetition of a "borrowed" note and a basic melody note a tone or a semitone below it. These terms were used until the late eighteenth century (1963:290, 291). Due to the fact that French composers used very simple harmony, they counted on trills and used an

abundance of these ornaments to bring in dissonance and add colour to the music (1963:304). On the one hand J.S. Bach used complex harmony and was excessively accurate when indicating his specific intentions on paper; however, he was extremely careless in applying the signs for ornaments as he did not make any distinction between *t, tr, tr*,  and  when he indicates the trill (1963:294). Due to the fact that Bach wrote out many non-harmonic tones in exact notes, he had less need for trills. Therefore, one finds fewer signs for trills than in the French music of the same period. The function of the non-cadential trills in Bach's music is to invigorate pedal points; to ornament resolutions of suspensions and appoggiaturas; as well as to emphasize individual notes of the melody. Aldrich further stresses that the performer not only needs to scrutinize the shape or position of Bach's sign for the trill, but rather the context in which the trill has to be executed (1963:294).

Troeger confirms that the short trill starts on the upper note and usually on the beat. He stresses the importance of filling up the note value with demi-semi quavers. The interpretation of each particular bar or piece will determine how many repercussions of the main part of the trill will be executed. Therefore, the point of departure will be executed on the beat and not ahead of it (2003:177, 178).

George Muffat indicates that trills began on the upper note (at least in music for instrumental ensemble as early as 1698) and that they are usually dissonant and function as an appoggiatura. This is confirmed by Fischer in a keyboard ornament table from 1696. In late-Baroque music, the dissonant appoggiatura was used to enhance the expressions of a melodic line in both written and unwritten ornaments. C.P.E. Bach (1753-62) instructed that the appoggiatura takes half the value of the main note to which it is attached. The appoggiatura also needs to be played on the beat as preserved in the ornament tables of D'Anglebert and J.S. Bach himself (Schulenberg 2006:26).

Maurice Hinson shows that the trill in the Baroque era was a basic ornament and an extension of the appoggiatura. The trill always starts from the upper auxiliary note. He furthermore describes the appoggiatura as a "leaning note" (from the Italian word) which means "to lean" onto the note following it. The long appoggiatura will take half the time value of the main note, while the short appoggiatura takes as little time as possible from the main note and creates a good rhythmic effect (2003).

Anthony Newman also states that the appoggiatura is always on the beat and that the length will depend on the context of the piece, though C.P.E. Bach, Quantz and Türk say that it should receive half the value of the main note and two thirds if the main note is dotted. Newman's belief is that J.S. Bach's appoggiatura belongs to the newer "galant" style which is short and occasionally before the beat (1995:130).[13]

Schulenberg regards Bach's own table of ornaments as a synthesis of several traditions—although the term "appoggiatura" originates from the Italian *accento* (used for unaccented passing tones in the early-Baroque Italian tradition), the French word *accent* is equal to the appoggiatura which is called *a port de voix* by D'Anglebert and other contemporary French musicians—to be played "on" the beat (2006:165). In French harpsichord music, as well as in Bach's works in the French style, Schulenberg believes that it is best to play the appoggiaturas short as the long appoggiaturas do not create the spontaneity and gracefulness of the shorter type (2006:165). In Bach's time, appoggiaturas (which came with the trills) were no longer restricted to cadences as they were lavish in almost every measure of the French organ and harpsichord music (Aldrich 1950:28).

3.2.1 The short trill

C.P.E. Bach not only said that the "Pralltriller" (the short trill) was to him the most attractive ornament as it added brilliance and life to a piece, but he also describes it as the most difficult embellishment to perform as "it must literally crackle…the upper tone must be snapped with such exceeding speed that the individual tones will be heard only with difficulty" (Bach in Bodky 1960:162). C.P.E. Bach describes the "Pralltriller" as a short trill written on the second note of a descending second where the first note can be written either at its real value, or as an appoggiatura as shown in Figure 3.13 (Bodky 1960:163).

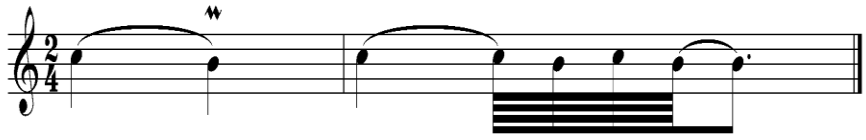


Figure 3.13 Interpretation of the trill in the previous bar

[13] During the eighteenth century, the term *galante* (Italian) was widely used to symbolise music with lightly accompanied and periodic melodies as well as the appropriate manner of performing the same. According to Voltaire "being *galant"* in general, meant "seaking to please" (2001 vol.9:430).

Aldrich states that the primary function of the trill from the beginning was to replace the appoggiatura or suspension in order to add additional dissonant elements to the melodic line. Therefore, the trill was first used with dominant harmony (at cadences) as an essentially dissonant component of music. The short trill (inserted wherever an appoggiatura would have been appropriate) was the most common type of trill and was mainly executed on a quaver- or semi-quaver note where the composer created heightened melodic dissonance and activity (1950:28). Herewith an example of a suitable interpretation of the short trill which consists of only four notes (see Figure 3.14).
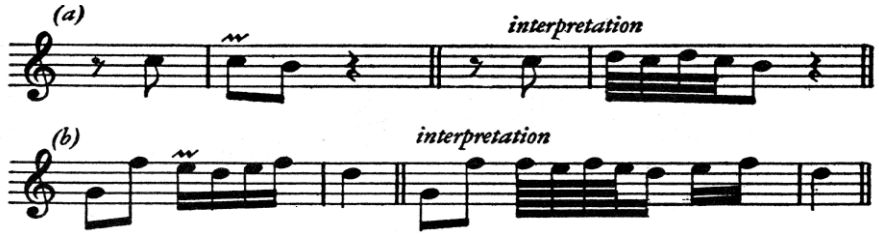


Figure 3.14

3.2.2 The long trill

The long trill is usually written above a note common to a series of changing harmonies; should be continued through the whole value of the note, although it is indicated by the same sign as the trill (~~~) and serves the same function as the short trill, namely to add harmonic interest to a progression of chords. It is imperative to execute the long trill by measuring the number of repercussions so that the dissonances coincide with each successive chord as it occurs (Aldrich 1950:29, 30). Troeger states that long trills have a few purposes, namely to create rhythmic intensity; to link one note to another; as well as to sustain a note. It is, therefore, often seen that sustained notes are marked with trills (1987:147).

3.3 The mordent

The mordent has its origin from the Latin *mordere* (to bite) with the suggestion that the ornament had a penetrating function (Aldrich 1950:33). That this ornament consists of the main note and alternates to its lower auxiliary note is also confirmed by Badura-Skoda (1995:272). According to Aldrich, Bach used the identical sign for the mordent also used by French organ and harpsichord composers. This implies that he preferred the French model of ornamentation to the German model (1950:37). To show the chromatic accessory for the mordent, Bach inserted an accidental just below the sign as seen in Figure 3.15 (1950:37).



Figure 3.15 Mordent Interpretation

Donington describes the mordent as “a more or less free and rapid alternation of the main note with a lower accessory note a tone or semitone below it” (1989:260). The main function in the short mordents is mainly rhythmic compared to the longer mordents which tend to be smoother because of the melodic influence. The single mordent has only one repercussion, the double mordent has two repercussions, while the continued mordent may have any number of repercussions which can last up to several bars with the purpose (like the longest trills) to sustain and strengthen the melodic line and add colour to the texture (1989:260).

According to Frederick Neumann, J.S. Bach prescribed mordents only for keyboard instruments by using the French symbol (1978:441). This was due to the fact that it was less significant for the non-keyboard instruments to provide the effects of this grace note and could, therefore, be handled by regular notation (1978:449). Bach deviates from French practices by not using a mordent symbol for other instruments. It is clear that Couperin used the mordent for other instruments as well. Although composers like Rameau and others used D’Anglebert’s hook sign for the keyboard, they used different symbols when writing for orchestras, but with the identical meaning (1978:441).

3.4 The “doppelt cadence”

J.S. Bach reproduced D’Anglebert’s models for the slide and turn-trill in his *Explication* under the name of “Doppelt-cadence”. Aldrich claims that “the double cadence always contains a four-note turn around the main note” and that Bach gave the name, “Doppelt Cadence” to trills with prefixes from below or above (1963:302). He describes the double cadence as a smooth ornament and more suitable for beginnings of phrases rather than endings (1963:303). The performers have to approach the trill from below the main note: play the main note: then ascend to the upper auxiliary note and continue to trill as usual.

3.5 Conclusion

This chapter has provided many aspects and facts regarding the indication and interpretation of J.S. Bach’s ornaments with comparison to his contemporaries. It is important to understand how

the ornaments and symbols may have been used by Bach; how to determine which notes should be emphasized; which notes should be held a little longer or a little shorter than their specified values in order to project the musical pattern that the composer had in mind.

In Neumann's overview of Bach's trills, he has the opinion that the majority of Bach's trills are more "melodic" ornaments to intensify the line of the melody without affecting the harmony. As Neumann thoroughly researched all the different French, Italian and German Baroque ornaments, his conclusion is that it is possible that the greater part of Bach's trills (especially on the keyboard) started with the upper note, but that this is un-provable. He also believes that most of these trills were of the grace-note and not of the appoggiatura type. He concludes by saying that Bach left the performer with a choice regarding the execution of ornaments (1978:342, 344).

J.S. Bach based his ornamentation on both the French *agréments* by using the trills, mordents, slides and appoggiaturas, as well as using the Italian style by writing out all the long, melodic diminutions (especially in the slow movements) in full with the result that the performer was left with little freedom. Bach's use of diminutions (which were the term for improvised ornamentation) enriched the rhythmic and melodic movements in a piece. The French *agréments* on the other hand were spontaneously added to a simple melodic line by the performer.

Due to discrepancies among various ornament tables and the often contradictory advice about execution it is clear that the tables were not to be taken literally, as the number and value of the notes allocated to a given ornament not only varied from table to table, but also sometimes between two tables by the same composer. Therefore, it is important that the interpreter has an understanding of the nature and function of each type of ornament as well as a degree of freedom. Thereafter he will be able to fulfil a truly musical interpretation that is faithful, as far as possible, to the performance style of the period.

Most of the scholars agree on the execution of J.S. Bach's ornaments, namely that the trill is a harmonic ornament with a free and rapid alternation of the main note and starts from its upper accessory note a tone or semitone above it. Furthermore, it is evident that the performer needs to analyse the context in which the trill should be executed, rather than only to examine the shape or position of Bach's sign for the trill.

According to the ornament tables of D'Anglebert and the "*Explication*" of J.S. Bach, the appoggiatura also needs to be played on the beat. The long appoggiatura will take half the time value of the main note, while the short appoggiatura that is written as a semi-quaver or demi-semi-quaver note before a main note, is played very quickly on the beat and creates a good rhythmic effect. The mordent consists of the main note and alternates to its lower auxiliary note which had a penetrating function. When executing the "doppelt-cadence" (by nature a smooth ornament), the performer needs to approach the trill from below the main note, then the main note should be played, ascend to the upper auxiliary note and continue to trill as usual. All of these ornaments are executed on the beat.

To summarize the views of most of the writers, I would say that ornamentation and embellishment, whether improvised or written out and regardless of the style or period, should never hinder the musical expression.

CHAPTER 4

INTRODUCTION TO TOCCATA IN G MAJOR (BWV 916)

THE THREE DIFFERENT EDITIONS

Due to the fact that I am dealing with three different Urtext editions, namely the G. Henle Verlag (1961), the Könemann (1998), and the H. Keller (1956) for my analysis of the Toccata in G major (BWV 916), my aim is to determine which of the three editions will be most helpful in ascertaining how the contemporary performer might execute these ornaments and symbols in the music. Each of these three editions reflected from different publishers who issued Urtext editions. My departure point is the notated music, as this is what we believe the composer has left. The verification is the autograph.

The Henle Edition did not use any expression marks, such as tempo, articulation and ornamentation unless they were found in all the sources. These expression marks belonged to the ornamented style customary to Bach's circle and were also conventionally understood by the performers of that era. This edition follows Bach's usage of notation and added suggested fingering and also allows the player to make their own decisions (Steglich 1961). To add to the Henle edition, Hermann Keller talks about the performer who has to approach these toccatas quite differently to the *Well-tempered Clavicord* so as to execute them with greater freedom—like improvisation (Preface 1956).

Robert Stephen Hill states that "while the keyboard music of J.S. Bach's later years often survived in his own autograph scores as well as copies prepared by other scribes working closely with him, almost all of the autographs for his early keyboard works are lost" (1987:2). Therefore, questions have been asked regarding the origins of Bach's early keyboard works due to many works that were copied a generation or more after these works were originally composed. There are still not answers to many questions with reference to the origins of Bach's early keyboard music (1987:2).

According to the "*Kritischer Bericht*" there are a few existing sources for the Toccata in G major. In Source A, R.S. Hill and Schulze (chief writers of source criticism) state that a copy of the Toccata in G major is found mostly in the hands of Johann Christoph Bach (J.S. Bach's older brother) and other secondary copyists to be found within the Leipzich Municipal Libraries. The

date speculated by Hill for the copying of the toccata was before 1714. He bases it on the possibility that Johann Lorenz Bach (1695-1773) was J.S. Bach's "Anonymous Weimar 2" copyist. Hill further says that the copying of the Toccata BWV 916 into the *Andreas-Bach-Buch* (ABB) took place between 1712 and autumn 1713 (Wollny 1999:108).

The chief manuscript for the Toccata in G major is ABB and was compiled by Bach's older brother, Johann Christoph Bach (Schulenberg 2006:113). The ABB source is found in the Musikbibliothek der Stadt Leipzig, III.8.4, Sammlung Becker. It was reported in the Bach-Gesellschaft 36 (BG) that the copy by Bach's pupil, Heinrich Gerber was lost—with the title *Concerto seu Toccata pour le Clavecin* (Concerto or Toccata for Harpsichord) (Schulenberg 2006:113). However, the French word *clavecin* was used as a generic term. Thus, it could refer to both clavichord and harpsichord, leaving the question of the intended medium unanswered (Troeger 2003:92). In addition, the keyboard music of Bach's era was not designated for a particular instrument, so the organ is yet another performance option. It was during the Weimar period that Bach was getting familiar with the Italian-style concerto by transcribing instrumental works by Albinoni, Vivaldi and Telemann (Jones 1997:140). As Richard Jones states in reference to these transcriptions, "the impact upon Bach of this encounter with the Italian concerto was profound, providing him not only (in transcribed form) with vehicles for his own keyboard virtuosity but with compositional models that further extended his stylistic range and refined various aspects of this technique" (R.D.P. Jones 1997:141).

Schulenberg could not recommend any edition at the time of his writings because of the *Neue Bach-Ausgabe* (NBA) volume that had not appeared by then. He states that the toccatas presented difficulties for the editors and the most complete listing of variant reading for BWV 912-916 is, according to him, the BG (*Bach Gesellschaft*) 36, from which the musician can recreate the early versions (1993:75-76).

Regarding the Henle edition, Rudolph Steglich asserts that due to there being no surviving copies of the toccatas in Bach's handwriting, only a few were left that were made by his pupils. Furthermore, it is also difficult to say whether the corrections came from Bach himself, or whether these were mistakes or arbitrary alterations by the copyists (Preface 1961:4). Könemann agrees with Henle in saying that the situation regarding the sources of the toccatas is complex, particularly because no autograph of the works has survived. Only one MS copy is known within the *Bibliothèque Royale Bruxelles, II.4093*, that contains all seven toccatas, but also mixed with other keyboard works by Bach. According to Könemann, none of these copies

contain the personal involvement of Bach, or signs of his supervision. There is evidence that these early works were revised many times by the composer and that numerous variants are to be found in the various MS copies, as well as evidence of contradiction between the individual MS copies. Bach made alterations such as impromptu markings that were found in a pupil's copy, but that were not added to his own. Therefore, it is difficult to determine whether every change stems from the composer, or whether it was an arbitrary variant by the copyist. Könemann states that in his edition he attempted to depend upon the source which presumably is the one closest to the autograph as well as the work of a reliable copyist, namely the ABB.

An Urtext edition is seen as a printed version intended to reproduce the original intention of the composer as accurately as possible, without any added or changed material. Eva Badura-Skoda alleges that in only a handful of cases where the notation of music in a single autograph is so perfect that the composer has no need to make any subsequent changes in either the printed edition or any later manuscript copies, may the facsimile edition of the autograph be properly called an 'Urtext' edition. Therefore, a printed edition is, without doubt, seen as a transcription and is a representation of the editor for whom it is not always possible to follow the handwritten copy in every detail (Marshall 1994:34). Aldrich states that an "Urtext" was the result of the nineteenth century musicologists who researched the autograph manuscripts and first editions of the composers' actual notes and signs. The editors of the BG also followed this procedure which Aldrich regards as inadequate as the performer always endeavours to play the additions and alterations in the handwritings of the composer himself. Therefore, Aldrich suggests following the historical approach to avoid misinterpretations (1950:3-4).

Troeger states that "the so-called Urtext ('original text') editions rarely provide final solutions to the tangle of original sources" (2003:263). He claims that the Urtext editions are mostly representations of the editor's personal choices which are acceptable if a complete account of the source differences is presented. Therefor a "critical report" is usually provided in an appendix, or, as in the *Neue Bach-Ausgabe*—in separate volumes. He advises the buyer to be alert by making comparisons and also to read the fine print as the editor's preferences and choices are not always accountable and editorial reports are sometimes incomplete, which make the final appearance entirely deceptive (2003:263). For this reason, he stresses the importance of believing the source itself and not someone's translated conception. The detail of the slurs, ornament signs, corrections and sometimes also the notes themselves, must be confirmed by looking at the original and then one can interpret the piece in their own way (2003:264).

Aldrich refers to Wanda Landowska[14] who claims that she could not find any published commentary on Bach's ornaments based on sources accessible to Bach. According to Aldrich, interpretation of Baroque performance differs fundamentally from the way it has been performed while Bach lived. This was due to the fact that the musician interprets the manuscript score as it was written, by following the autograph manuscript and to follow note for note and sign for sign indications that the composer set down on paper. During the Baroque, however, as the performers were often also the composers, the performer, because of lack of details of execution indicated on the paper, had to supply ornaments spontaneously (1950:3).

4.1 Background to *Manualiter* Toccatas

In Mark Kroll's view, the word *toccata* "is derived from *toccare*—'to touch,' in Italian—and it is this act that accurately describes its nature" (2012:256). The toccata originated as a genre in Italy in the middle of the sixteenth century and includes several contrasting styles, such as fugues. The toccata also appeared as a movement in orchestral style as well as in the *stylus phantasticus* that consisted of brilliant passage work, recitative-like writing, excessive harmonic explorations, dramatic contrasts, freely voiced textures and sometimes long sequences. The *stylus phantasticus* was an improvisatory piece and played with freedom in timing and tempo. Bach's toccatas represent a synthesis of Italian, French and German styles and are based upon the seventeenth century toccatas of Girolamo Frescobaldi (1583-1643), Johann Jakob Froberger (1616-1667) and Dietrich Buxtehude (1637-1707) (Troeger 2003:55-56). Schulenberg wrote that for Bach, the word "toccata" referred to a piece that enclosed various types of sections of which not all were capable of standing as independent movements. The sections (especially the fugues) that could stand on their own might have been composed as separate pieces and later grouped together to form toccatas (1993:74).

Schulenberg believes that "the seven *manualiter* toccatas mark the culmination of Bach's early work for keyboard instruments without pedals" (2006:97). Bach's toccatas are composed for manual only and thus also known as *manualiter* toccatas which distinguish them from the organ *pedaliter* toccatas. Wanda Landowska compares these works to "…large decorative panels. Their structure is immense, their expression overflowing. They have no sacred implication, but they are full of pathos and impassioned transports…" (1964:222). Badura-Skoda confirms that
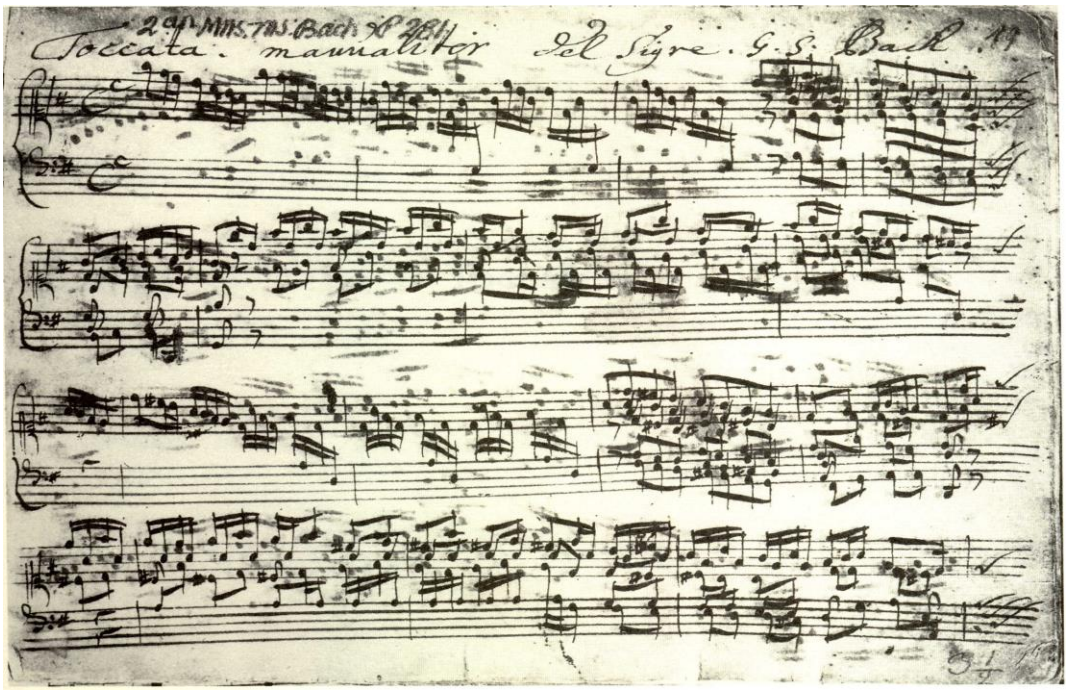
[14] Wanda Landowska (1879-1959) was a Polish harpsichordist whose performances, teaching, recordings and writings played a large role in reviving the popularity of that instrument in the early 20th century. She was the first person to record J.S. Bach's *Goldberg Variations* (BWV 988) on the harpsichord (1931). Her main interests were in musicology, and particularly in the works of J.S. Bach, François Couperin and Rameau.

the term “toccata” refers to keyboard virtuosity and that Bach’s seven *manualiter* toccatas do not only demonstrate Bach as the master of the keyboard, but also attest to his wide range of musical styles. With this, Bach endeavoured to explore basic compositional principles (Marshall 1994:85-86).

The seven *manualiter* toccatas did not only form the earliest group of “clavier” pieces known by a collective title, but also resemble the peak of Bach’s early work for keyboard instruments without pedals. Schulenberg places the Toccata in G major around 1713-1714 due to imitation of the concerto style and his preoccupation with the Italian concerto form (Schulenberg 1993:74-75). He also alleges that the seven works were completed before the end of Bach’s Weimar period as well as with the possibility that they might have been drafted before his arrival there (Schulenberg 2006:98).

Könemann states that his edition contains the seven toccatas which were composed independently of one another—only given in this edition in the order of their tonalities. The Henle edition confirms that of all the pieces written for keyboard instruments by J.S. Bach in his early years, the seven clavier toccatas hold an exceptional place.

Keller shows that the early toccatas show a prominent connection with the organ, but that the resemblance to the organ style became weaker and eventually no trace of the organ style is found in the Toccata in G. Schulenberg’s view on the choice of instrument is that the opening passages of the toccatas contain many passages in organ style, but that the opening of the G major toccata with its numerous octave doublings is redundant on the organ. Furthermore, there is no sign of the sustained pedal-points in any of the toccatas that would make it more preferable to perform the toccatas on an organ (1993:76) and, therefore, Schulenberg asserts that the medium for Bach’s toccatas was, most probably, the harpsichord imitating the organ (2006:99).



Toccata G-Dur BWV 916, Takt 1–14.
Abschrift eines Bach-Schülers, Weimar um 1712–1714
(Staatsbibliothek zu Berlin, Preußischer Kulturbesitz, *Mus. ms. Bach P 281*, Faszikel 3, Bl. 1r).
Originalgröße: ca. 17 x 20 cm

Figure 4.1 – Autograph by J.S. Bach of the Toccata in G Major

4.1.1 Short analysis of the Allegro - Toccata in G major

For the purpose of this study, I will only focus on the *Allegro* of the Toccata in G major as well as on the ornaments in the *Allegro.* Bach designed his Toccata in G major in a three movement concerto layout, employing the distinctive *ritornello* element in the opening phrase of the *Allegro* while following the German tradition of inserting the *Fugue* as a final movement. Because of its formal organization and overall mood, this Toccata is often compared to the Italian Concerto BWV 971. This movement starts firmly rooted in the tonic by a descending G major scale in the keyboard's top register. The scales and the chord progressions are a repetitive, unifying element of the Allegro. (Schulenberg 2006:113-114). Erwin Bodky states that Bach did not personally indicate the tempo *Allegro* for the first movement as opposed to the *Adagio* and *Allegro e Presto* markings that have been found in his autograph (1960:100-101).

The opening *ritornello* closes with heavy descending chords (end of bar 3 and 4) landing on a deliberate, perfect, authentic cadence in bar 4-5 (see Figure 4.2).

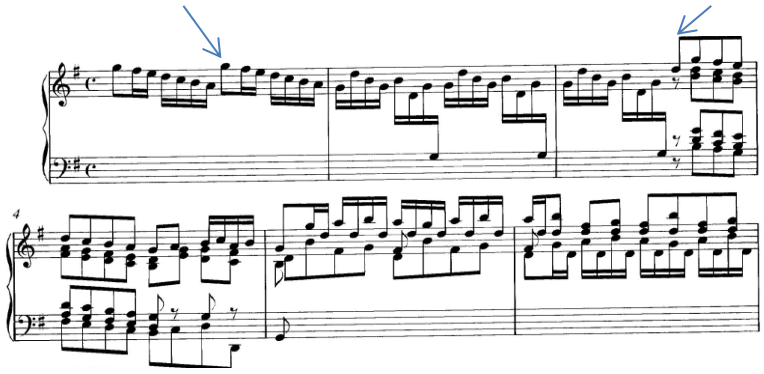


Figure 4.2 - J.S. Bach: Toccata in G major, "Allegro" (bars 1-6), Könemann edition

4.1.2 The ornaments in the *Allegro*

It is important to understand from a performance standpoint:

- How the ornaments and symbols that were written in the two analyzed pieces were used by Bach;
- How the contemporary interpreter determines which notes should be emphasized and which should be held a little longer or shorter than their specified values in order to project the musical pattern that the composer had in mind.

A comparison of the ornaments used in the three editions was made. In the Henle Edition only one ornament has been specified in the whole piece, namely a trill on the third beat of bar 53—indicated by the sign 'tr' (the trill in bar 53 is published in both the Henle and the Keller editions, but the symbol indication in bar 53 differs in the Könemann edition) (see Figure 4.3a, 4.3b).

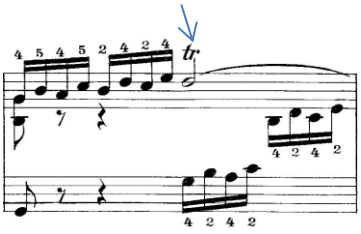


Figure 4.3a Henle and Keller editions (bar 53)
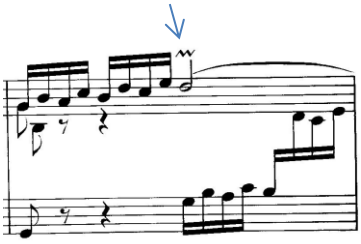


Figure 4.3b Könemann edition (bar 53)

Suggested fingering has been added in the Keller edition, with no indication of articulation or expression marks, while in the Henle edition, the fingering in bar 2 differs from the Keller edition with no articulation or expression marks. The Henle edition shows different fingering in the rest of the piece than indicated in Keller, while no fingering is indicated in the Könemann edition. Fingerings above the notes are for the right hand at middle-voices, below the notes for the left. The different way of notating the division of the right and left hand in the Keller and Henle editions is also important to pianists. The Keller edition is much easier to read and to play compared to the Henle edition where the left hand is sometimes written together with the right hand on the treble clef (see Figures 4.4 and 4.5).

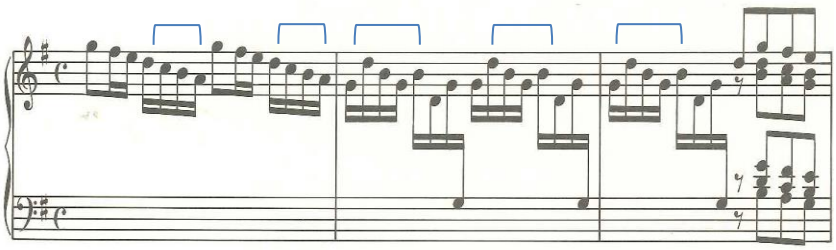


Figure 4.4 - Bars 1 – 4 (Henle edition)
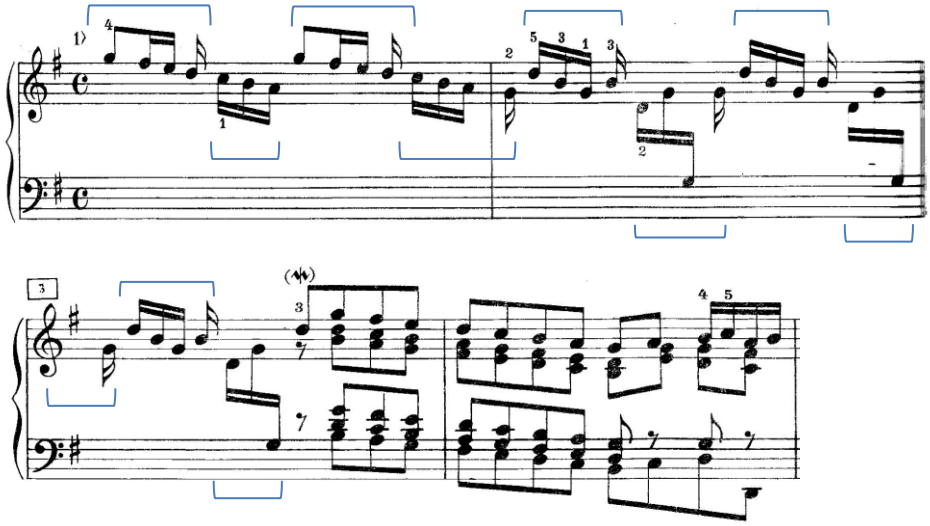


Figure 4.5 - Bars 1 – 4 (Keller edition)

The Keller edition notates lower mordents in bars 3, 10, 21, 32 and 51, with one upper mordent in bar 24 as well as the trill in bar 53 (see Figures 4.6 and 4.7).

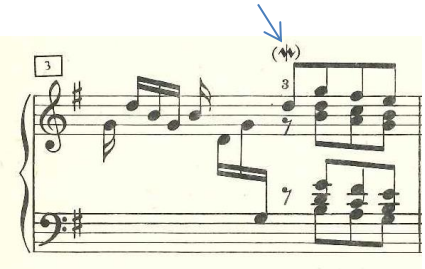


Figure 4.6 - Bar 3

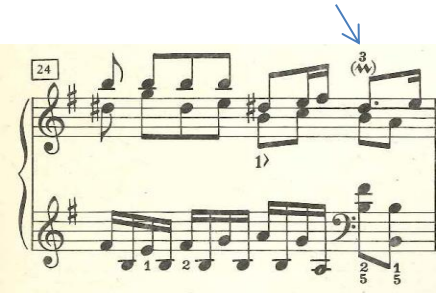


Figure 4.7 - Bar 24

Schulenberg confirms that J.S. Bach's approach to ornaments is similar to Couperin's and other French writers of the early eighteenth century where the performance of the trill follows the rule to start on the beat, from above, as well as the length of the appoggiaturas. To distinguish between the long and short appoggiatura—the long appoggiatura has to be half the value of the main note—two thirds that of a dotted note—though this is not only rare, but also absent in Bach's earlier works (1992:18).

The Könemann (ornamented version) is the only example of the three editions which presents the fully written-out effect of ornamentation as illustrated in bars 6-8 and bars 27-30. In every bar, two or more upper or lower mordents are written on the right hand as well as the left hand (see Figure 4.8) in comparison with the Keller edition where only one lower mordent is written in bar 10 with no other ornaments. This shows the comparison with the Könemann edition (see Figure 4.9).
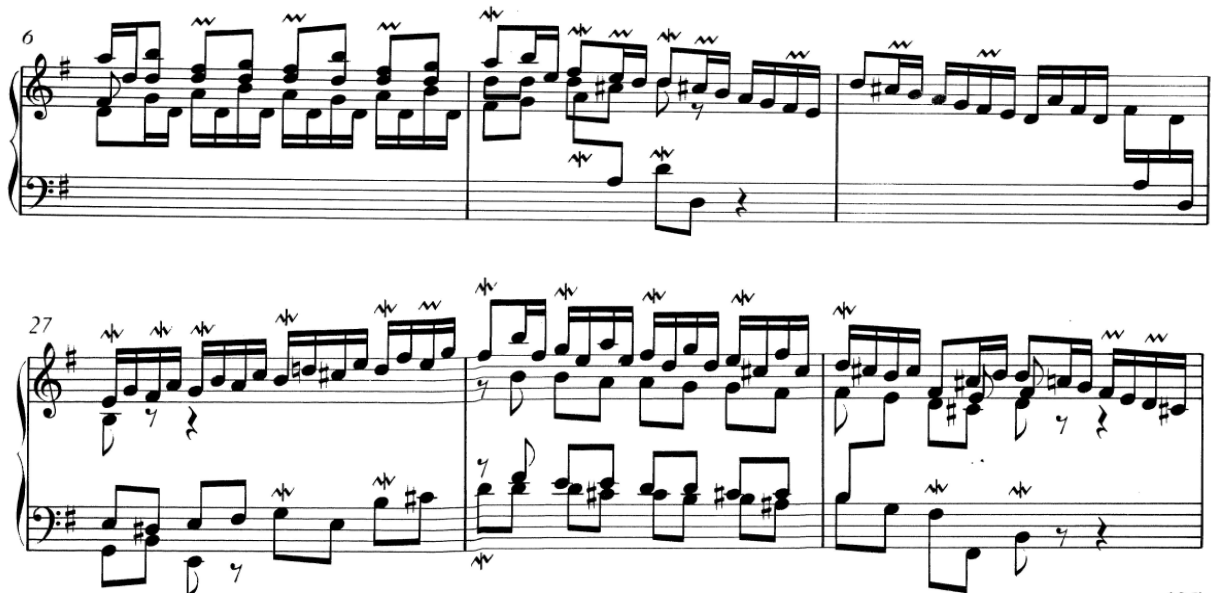


Figure 4.8 - Bars 6 – 8 and 27 – 30 (Könemann ornamented edition)
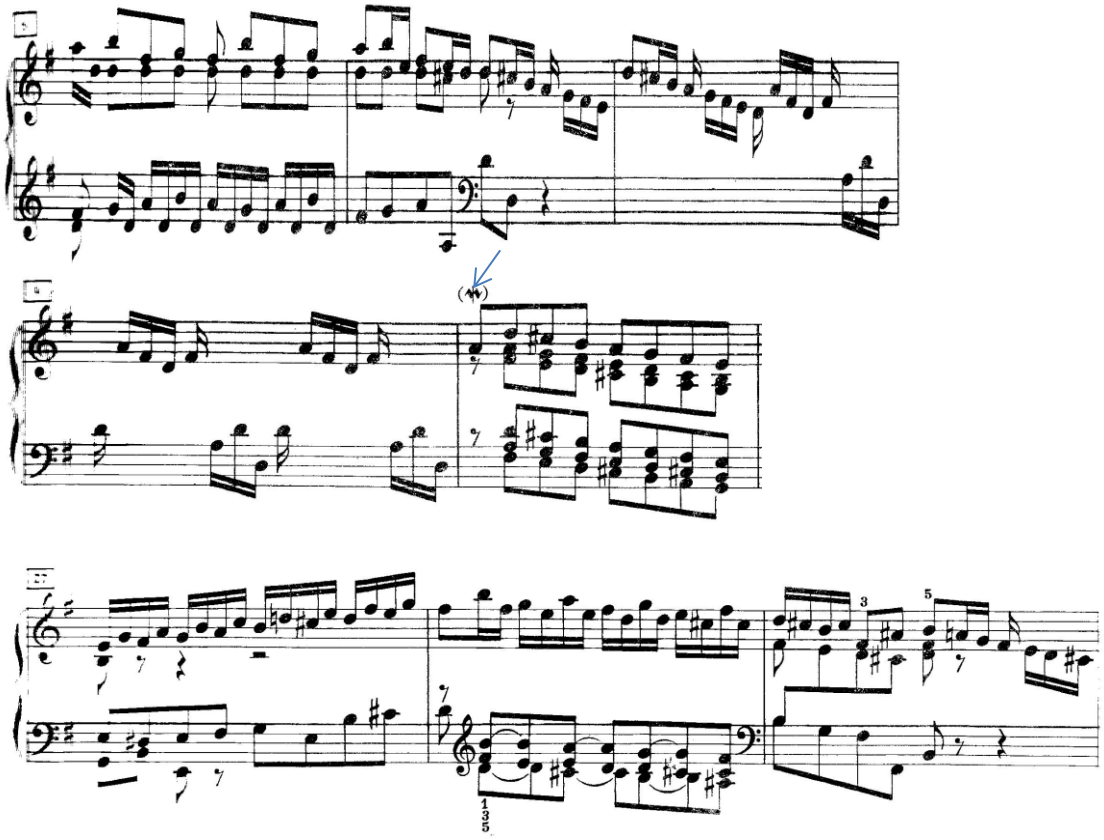


Figure 4.9 - Bars 6 – 10 and 27 – 30 (Keller edition)

4.2 Interviews on Toccata in G major

Only four interviewees gave their views on how they would perform the ornaments of the two pieces. Stefans Grové and Henk Temmingh (due to being out of practice for a long time and already retired) did not want to comment on the pieces. John Reid Coulter spoke mainly from a harpsichordist's point of view, Mario Nell as a pianist and Zorada Temmingh and Cameron Upchurch from an organist's point of view.

When performing J.S. Bach, Coulter chose to work from an edition with the most information and with a good reputation, such as the Neue Bach Ausgabe (NBA), published by Bärenreiter. One finds valuable information within this edition regarding the other sources that have been used to arrive at a definitive text. With this edition it is vital to consult the accompanying critical commentary. This reveals that there is no autograph of the Toccata in G major. The editorial team in such a case has reconstructed a text based on the available sources, such as authenticated copies and early editions of the piece. Coulter regards consultation of the critical commentary as paramount as it completes the pictures as far as possible in order for the performer to make informed decisions regarding vital aspects of performance. He also chooses editions that read easily and where the text is not too cluttered. Importantly, cost is also an aspect.

As a harpsichordist Coulter first needs to decide which type of harpsichord to use. After that, consultation of as many available editions in a good library will hopefully lead to a more informed performance. In this case he stresses the need to access a German harpsichord, if possible. Such instruments borrow much from the Italian style of harpsichord building with a very light action, incisive attack (pluck) and somewhat short decay in the sound. This brevity of sustain allows for greater transparency in contrapuntal passages and the frequent thicker textures encountered in J.S. Bach's keyboard music. He compares these instruments to the French- and Flemish-style harpsichords which were sturdy instruments with a more brilliant, singing tone. A harpsichordist needs to be far more adaptable to greater differences of touch and timbre on different harpsichords than the modern pianist, where differences on pianos are marginal.

Coulter highlights that it is much easier to execute ornaments on a good harpsichord than on a piano because of the action and the key dip. On the piano the key dip is 11 mm, while on a harpsichord it is 7-8 mm on the lower manual and 5-6 mm on the upper manual.

Coulter's first observation on the Könemann ornamented version was that if one respected all the ornaments as written as well as execute them carefully and clearly, the tempo would need to be slower (although there are no tempo indications in any of the three editions). His feeling is that although the performer can do a forensic search to determine if the ornament that was written is authentic or not—one can never know for certain. For the sake of practicality, rather consult the work already done by specialists such as in the NBA critical commentary. He, therefore, recommends first playing through the piece without the ornaments, so that the ornaments come as a bonus later—for all we know, that may be what performers in Bach's time did. For Coulter, the ornaments are more suggestions to what the performer can do. He supports his argument by mentioning C.P.E. Bach who wrote Sonatas which are called *Sonatas with varied repeats* which indicates that repeats should be played differently. Another example is by *Telemann Methodical Sonatas* for flute or oboe and basso continuo, where the Adagio is notated in a simple version with an ornamented version printed above.

On the question of how he would interpret these ornaments of Könemann's ornamented version, he starts off with bar 1 to say that these ornaments are "pralltrillers" (a mordent) which will start "on" the beat. "Prall" means to reflect up and down and it is not played from the upper note (see Figure 4.10).

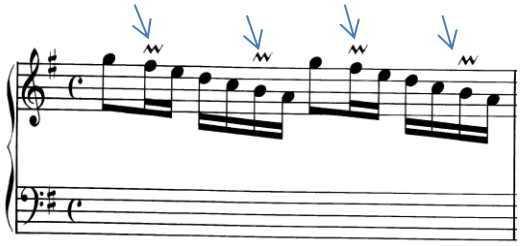


Figure 4.10 – Bar 1 (Könemann ornamented version)

He furthermore stated that he will not literally ornament all the notes as written, but also add ornaments at other places. Informed performance, more likely, leads to greater artistic freedom in interpretation. Coulter refers to J.J. Quantz who said, regarding flute playing, that one should ensure never to play two bars the same which is also applicable to keyboard instruments. His approach is to have as much variety as possible.

Bar 3 includes some chords which he would give a more brisk sound by arpeggiating two chords and playing the other chords as written (see Figure 4.11). He emphasised the importance of when one performs this piece on a harpsichord or piano, so as to get the best out

of the instrument and not to transfer a concept of harpsichord sound onto the piano—or worse, transfer a pianistic concept onto a harpsichord.

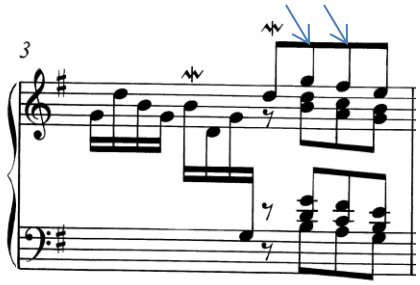


Figure 4.11 – Bar 3 (Könemann ornamented version)

Coulter's view regarding the ornaments in bar 7 in the bass line (see Figure 4.12) as well as only one ornament written in the middle of a chord (see Figure 4.13), is that he finds the mordents in the bass line expressive and would even put them in if playing from an edition where they were omitted.
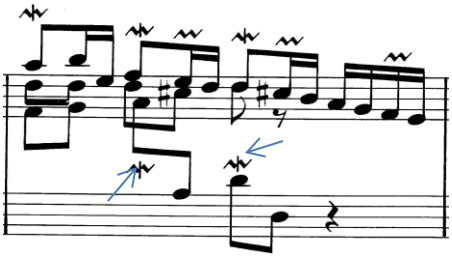


Figure 4.12 - Bar 7 (Könemann ornamented version)
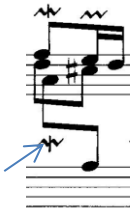


Figure 4.13 - Bar 7 (Könemann ornamented version)

It is very important to distinguish the cadence points and Coulter points out, for instance, bar 24, where no trill is written at the cadence. As there is a mordent written from above, he would add a trill at the end of the bar (see Figure 4.14).
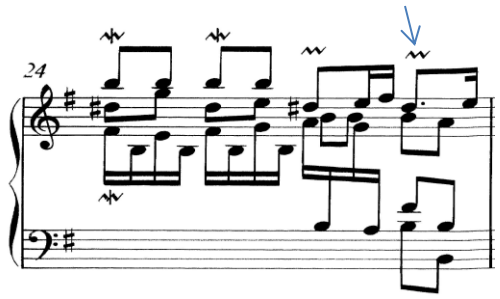


Figure 4.14 - Bar 24 (Könemann ornamented version)

He concludes that one can capture and understand the style of the time as best as possible, but it is difficult to say exactly what the correct way is to execute the ornaments as so much depends on “bon goût” (good taste), now, just as in Bach’s time. The performer needs to be the arbiter making up his own mind to establish an informed reading and interpretation of what must happen in the piece to make it as musically communicative as possible. The musical (text) available is only “a way” and the notes are only a simplification of the sound.

Nell’s choice of edition to play from was the Keller which looked much more convincing for him than the Könemann edition. Talking about the tempo indication, Nell confirms Coulter’s view of the Könemann ornamented version with no tempo indication. He would interpret the piece at a “tempo ordinario” – Allegro tempo. Nell does not see the Könemann as a good edition for the following reasons:

- The ornaments do not enhance the musical line or the harmonic structure;
- Ornaments need to develop in a piece and if they are so overdone at the beginning, he sees that the possibility for improvisation is very little towards the end of the piece;
- There are no divisions between the right hand and the left hand;
- The ornamented notes for instance in bar 1 do not come from a leap note—which is not according to Bach’s style of ornamentation. The ornaments that are not on the beat tend to break the melodic line;
- Harmonically the ornaments are on a weak beat and not according to Baroque where the tonic is stronger than the dominant (as in the Romantic era).

If Nell had been asked to play from the Könemann edition, he would play the ornaments on the beat with the direction towards the third beat (bar 5) and the first beat (bar 6). The ornaments are written on the off-beats in these bars (also the case in many other bars in this edition) and this distracts from the harmonic structure (see Fig 4.15). He also compares bars 5 and 15 with bar 17 where the mordents make more stylistic sense as they would be played on the note.

According to Nell, the purpose here is to bring out the important notes (he refers to them as the "*guten noten*") which are emphasised by the mordents (see Figure 4.16).

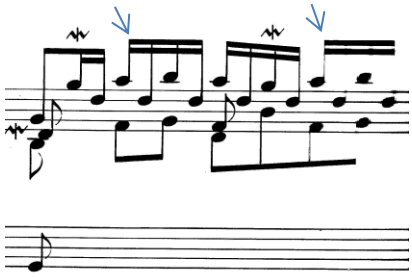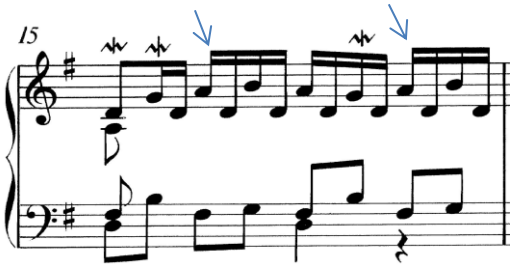


Figure 4.15 - Bar 5



Bar 15

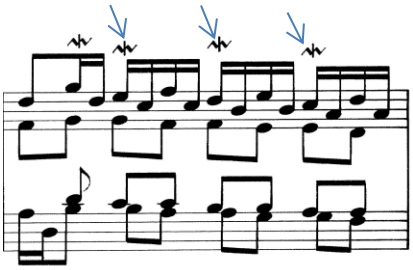


Figure 4.16 – Bar 17

Nell points out that the mordent in the left hand (bar 47) will start on an up-beat and not a particularly strong beat (see Figure 4.17). He also places a question mark on the mordent in bar 53 as it is not in accordance with Bach's style (see Figure 4.3b). He concludes the discussion of the Könemann version by saying that if this piece was in Sonata form, it should have been played without ornamentation the first time and the second time to be repeated with embellishments.
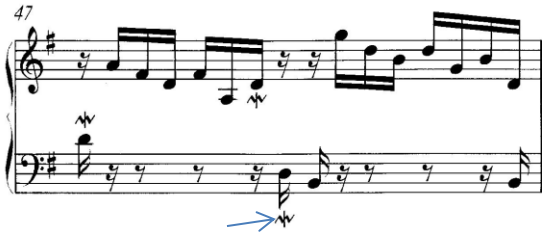


Figure 4.17 – Bar 47

The Keller edition is a more convincing edition for Nell than the Könemann edition for the following reasons:

- There is a division of right and left hand;

- The stem indications between the hands are more in Bach's style of the Toccatas, as Bach usually shows how the hands are divided (see Figure 4.18 with arrows from the bottom showing what notes are to be played by the left hand);
- The mordent in bar 3 is a good suggestion and shows stylistic insight on a single note that is strong, though the brackets are an indication that this ornament may not be by the composer (see Figure 4.18).

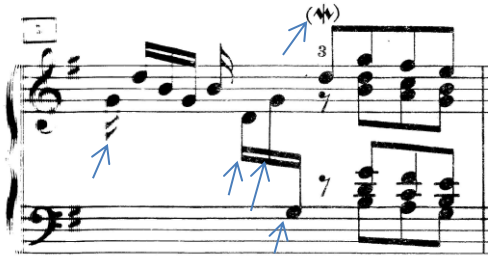


Figure 4.18 – Bar 3 (Keller edition)

- Nell will perform the mordent in bar 24 as a trill as it forms part of a cadence point. The trill will start from the top note as the previous note is a leap of a third—according to Bach's style (see Figure 4.19).
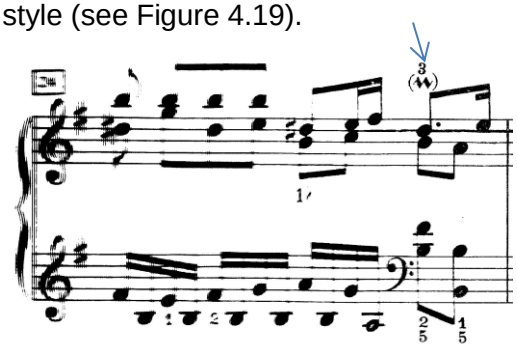


Figure 4.19 – Bar 24 (Keller edition)

- The trill in bar 53 needs to be executed for four counts on a tied note which is typical of a trill on a long note value in order to keep the sustaining sound (see Figure 4.20).
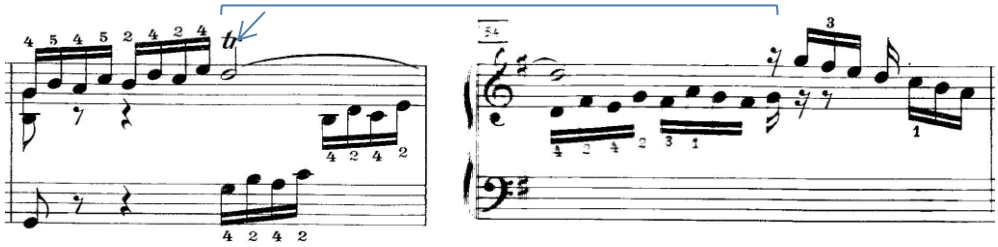


Figure 4.20 - Bars 53 - 54

Although Zorada Temmingh is the only female improviser on a pipe organ in South Africa who specialises in improvising on chorale melodies she, for that reason, does not regard herself as a Baroque improviser as such. She confirmed that she has neither performed these two pieces nor done any research on them and that she only went on her gut-feeling on how she would execute these ornaments.

When she looked at the Könemann ornamented version, her first reaction was that this piece is not improvisation, but rather an interpretation of ornamentation. She regards this piece as definitely ornamented by someone influenced by the French ornamentation of which Couperin is an excellent example. His music is overcast with ornaments, as the French were masters in the art of ornamentation. The purpose of a trill in the Baroque era (in keyboard music) was to accentuate something. According to her, one cannot accentuate an ornament on a harpsichord or an organ, but only by using one's fingers or by applying an agogic accent.[15] The term "agogic" is confirmed by Donington when he states "the effect of accentuation can be further increased by prolonging the note which carries or stimulates the accent: this sometimes called 'agogic accent'" (1982:38). She, therefore, questions the mordents on the weak beats as it is not practically and stylistically correct to perform an ornament on a weak beat on these instruments. A trill, for that reason, needs to be extended on the note to be able to execute it clearly. As this piece is over-ornamented, she also confirms Coulter's and Nell's insight on the tempo of the piece, namely to play it at an Allegro tempo and to consider time when playing the ornaments in the tempo of the music.

For my question on how she would perform this edition with all the ornaments, she answered that she would certainly not execute the ornaments by playing them short, but rather very rhythmically, so that the melody line is being played with a demi-semi quaver feeling, rather than a quaver/quaver rhythm and that every mordent fits into the rhythm and starts on the beat. The mordent usually starts from the note above.

Bar 1 is her first concern as she will not ornament a note on a weak beat (similar to Nell) and rather ornament the G by starting on the beat (see Figure 4.21).

[15] Agogic is a "term for a type of accent based on duration (the lingering on a note in order to stress it) rather than on volume; it is important in music for instruments (e.g. the harpsichord or the organ) where volume cannot be instantly varied and other means of accentuation have to be found. The term 'agogics' is sometimes used for any type of departure of strict rhythm" (*Grove Concise Dictionary).*
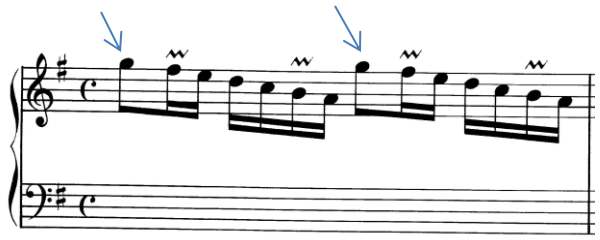


Figure 4.21 - Bar 1

She highlights all the cadence points, where it is essential to ornament the cadence in order to show the end of a section. When comparing bars 6 and 16, it is clear that the soprano voice in bar 6 is the same as the alto voice in bar 16 and this suggests a possibility of keeping the ornaments as written in bar 6 the same as in bar 16 (see Figure 4.22a and 22b). Zorada Temmingh remarks that the Könemann edition is more a puzzle than an improvisation to her.

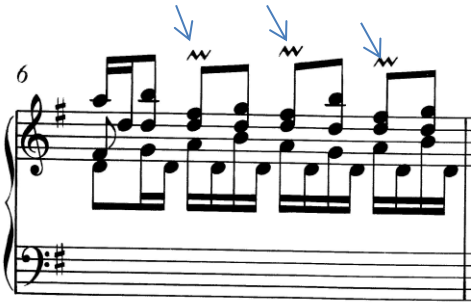


Figure 4.22a – Bar 6

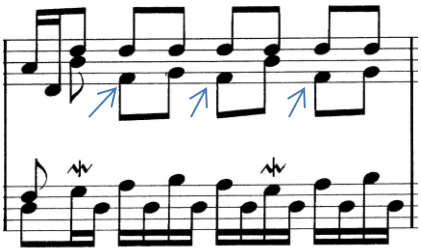


Figure 4.22b – Bar 16

Furthermore, she would ornament the cadences in bars 14 by playing the trill on E in the soprano voice from an upper auxiliary note, on the beat with no ornamentation in the left hand as suggested (see Figure 4.23). She suggested the same approach for bar 18 by leaving out the ornament in the left hand, but adding a trill on the A in the soprano from the upper auxiliary, as well as to execute it on the beat (see Figure 4.24).
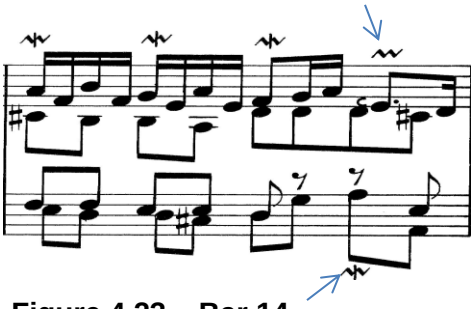


Figure 4.23 – Bar 14
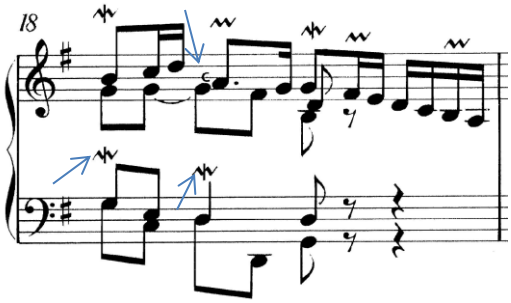


Figure 4.24 – Bar 18

She would add passing notes in bar 17 as this bar is on its way to the cadence. In bar 19 the piece modulates to e minor and for Zorada Temmingh the rule would not be the same than when the piece started in G major. The major key must be bright and lively, while the minor key will be more serious and sad. She would play the suspensions in bar 25 without any mordents and would not play all the ornaments in bar 27, seeing that the melody line is ascending (see Figures 4.25 and 4.26).

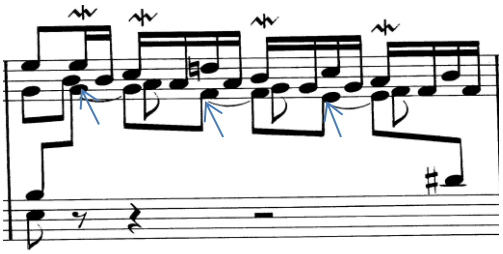


Figure 4.25 – Bar 25

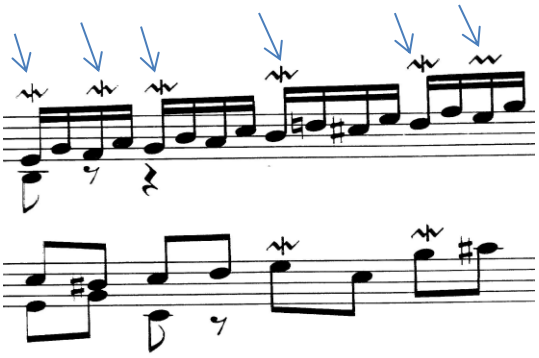


Figure 4.26 – Bar 27

In summary, Zorada Temmingh prefers to play from the Keller version, which is much easier to read and interpret.

As Cameron Upchurch regards himself as an organist and not a harpsichord player, he confirmed that he has not played this piece before. The fact that we do not have this piece in Bach's handwriting is a concern to him. He refers to the Toccata in d minor for organ by J.S. Bach which is also not in Bach's handwriting—only in writing of a pupil of a pupil. For that reason the player has to make decisions as to how the ornamentations must be applied.

To the question on which edition he would choose to play from, he chose the Keller. He prefers to play from a clean score to decide where he would add ornaments in the process of learning the piece. Upchurch stated that he would start learning the piece by learning every note without a single ornament, due to the fact that ornaments affect the fingering. It is important to first determine where the player will place the ornaments in order to mark the fingering. Secondly, he would determine all the cadences and where the piece goes in terms of modulations as the articulation will get lighter and more emphatic towards those cadences. It will then make sense that the ornaments are added as part of this process—this he adds might not be a scholarly way, but this method works for him.

He approves of the long trill in bar 53 (see Figure 4.20) which points out the end of one idea and a resumption of the other.

He regards the Könemann as "a bit of a challenge" due to the question of how to apply each of them practically on the one hand, and on the other hand the performer needs to show an excellent technique to be able to play it at a fast tempo. For him there are two options, firstly to reduce the speed and have it highly ornamented or secondly, to make the toccata effect more important than the ornamented effect.

The mordents (see Figure 4.27) in the left hand are very effective as they accentuate the second note of the jump that makes musical and structural sense. Upchurch would mark the intervals in those bars by playing them non legato which increases the movement of the left hand. The left hand serves more like the continuo part here.
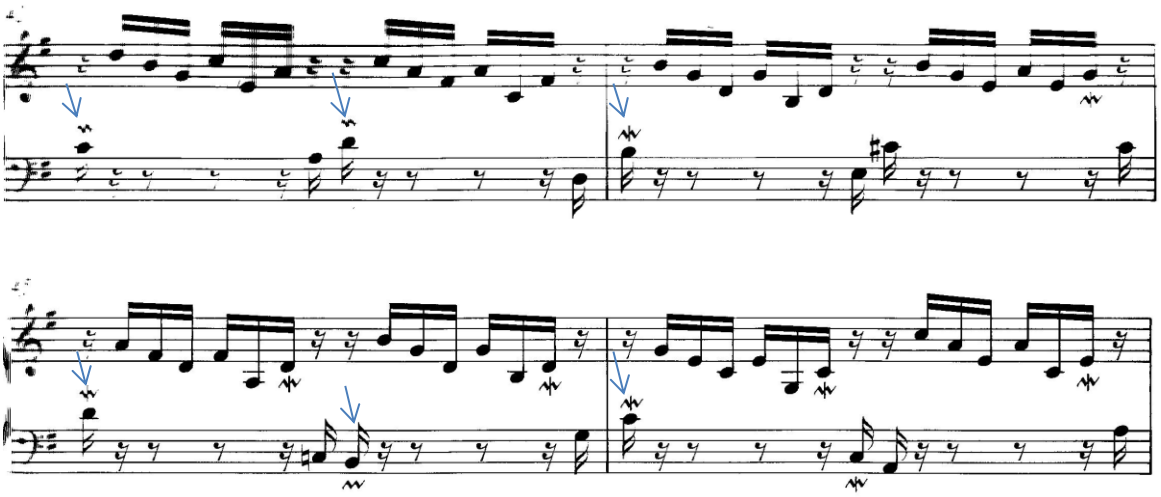


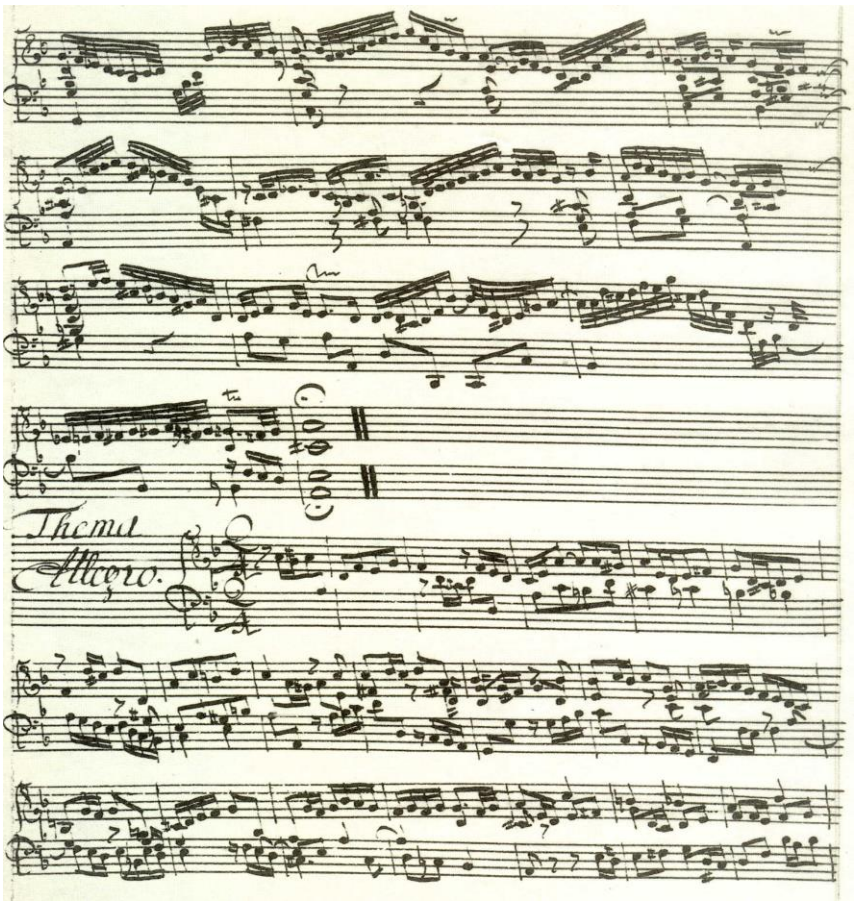
Figure 4.27 – bars 43, 44 and 45

Upchurch concludes by saying that he would literally cross out all the ornaments he will not be playing in order not to confuse himself as he regards "over planned" ornamentation to be as bad as "no" ornamentation. The source that he makes use of is the Frederick Neumann *Ornamentation in the Baroque and Post-Baroque Music* as well as Bach's own table of ornaments which is only a guide as one is supposed to play it exactly as written. Spontaneity of the music is the essence of the ornamentation according to him.

To summarize the views of the interviewees regarding the Toccata in G major, it seems that all four interviewees would prefer to play from the Keller edition as it reads more comfortably. The Henle Edition, although a very good edition, also reads very easily but has very little ornaments written in, meaning that one can add ornaments and improvise according to their own ability, technique and consideration.

4.3 Introduction to Sonata in d minor (BWV 964)

As an example illustrative of Bach's practice, I have chosen the Adagio of the Sonata in d minor as the piece bristles with written-out ornamentations (see Figure 4.28).



Sonate d-Moll BWV 964.
Adagio (Takt 16 bis Schluß), Allegro (Takt 1–20),
Abschrift von der Hand Johann Christoph Altnickols um 1750
(Staatsbibliothek zu Berlin, Preußischer Kulturbesitz, *Mus. ms. Bach P 218*, S. 7).
Originalgröße: 33,5 x 20 cm

Figure 4.28 – J.S. Bach's original autograph of Sonata in d minor (BWV 964)

Schulenberg states that there are two transcriptions joined together in a manuscript copy by Altnickol (a student of Bach from 1744-1748), namely the Sonata in d minor (BWV 964) and the Adagio in G major (BWV 968) which are both keyboard arrangements of J.S. Bach's solo violin sonatas in A minor and C major. They most probably did not originate from Bach in this form, but are pointing to "the generation of the sons of Bach, especially Wilhelm Friedemann" (2006:357). In the Preface of George von Dadelsen (Henle edition), he regards these two pieces not only as ideal examples of the contemporary technique of arranging but that they also serve as a demonstration of how Bach's other violin pieces could be adapted for keyboard. The pieces presented in this Urtext edition stem mainly from Bach's youth and apprenticeship—between 1700 and 1710—and followed the acknowledgments in the two major sources for the early works namely the *"Möllersche Handschrift*" and the "*Andreas-Bach-Buch*". Schulenberg

states that the chromatic scale at the end of the Adagio (see Figure 4.29), shows similarities with the Fantasia and Fugue in c minor (BWV 906) as well as the keyboard version of the Fourth Brandenburg concerto which are both works of the late 1730s (2006:357).
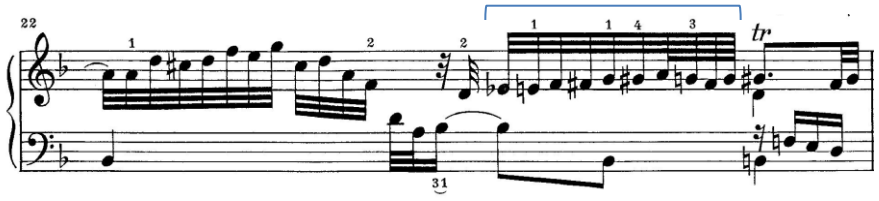


Figure 4.29 – bar 22

I will focus my study mainly on the Sonata in d minor and specifically analyse the Urtext Henle Edition, the Busoni and also the Bärenreiter editions to scrutinize the procedures and techniques Bach has used to ornament this piece. The Sonata in d minor (dating from 1720) is a fair-copy autograph of the Sonata no 2 in a minor for Solo Violin (BWV 1003) and requires no supplementation or accompaniment. Agricola (another pupil of Bach) published in a review in 1775, that Bach often used the clavichord as a medium to play the sonatas and suites for unaccompanied string instruments (Schulenberg 2006:356-357).

I will first consider the context of passages that Bach presumably intended to be ornamented with trills. These ornaments will then be reduced to their basic melodic and harmonic forms, as if no ornaments were present. The comparison should reveal the notational procedures that Bach used to suggest a particular interpretation of the trill for each instance (Aldrich 1963:295).

4.3.1 Interviews on the Sonata in d minor

Coulter has performed this entire sonata from both the Bärenreiter and the Henle editions. When considering tempo choices, he explains that Adagio does not mean “slow”, but only “at ease”. The Adagio is the Prelude to the Fugue and not a closed movement according to Coulter. The piece starts in d minor and ends on the dominant A major. A short analysis of the piece by Coulter is that the piece is actually a written-out improvisation on a harmonized bass line with a descending tetrachord in d min (bar 1) and the G-sharp in bar 2 as a decoration in between (see Figure 4.30). It is very important during a performance not to focus on the demi-semi quavers in the right hand, as you can very easily lose track of the harmonic direction. To all outward appearances, he regards this as a somewhat static piece and suggests that the performer decides where harmonic or melodic attention is needed to heighten the inherent dramatic

effects in the piece. This is also aided by a varied and inventive approach to the arpeggiation of the chords so typical of a harpsichordist's vocabulary. The performer can decide on different interpretations but should never lose sight of the prerequisites of logic in the metrical flow and harmonic clarity.

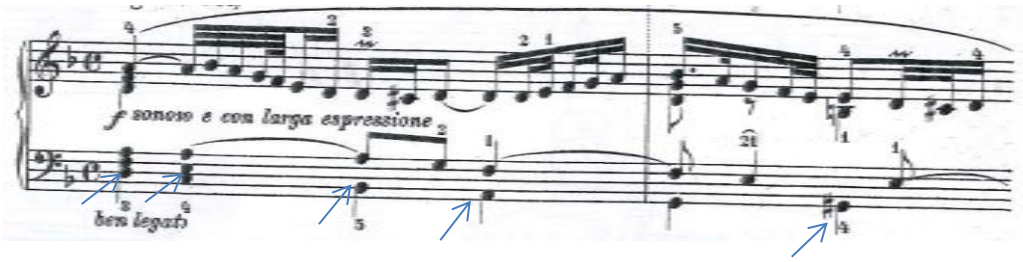


Figure 4.30 – Bars 1 - 2

For Coulter, this piece already ends on the third beat of bar 22 where it moves to the dominant A major via the same descending tetrachord as in the opening of the piece. In this case however, the phrase concludes the movement with a Phrygian cadence, albeit chromatically altered (see Figure 4.31).

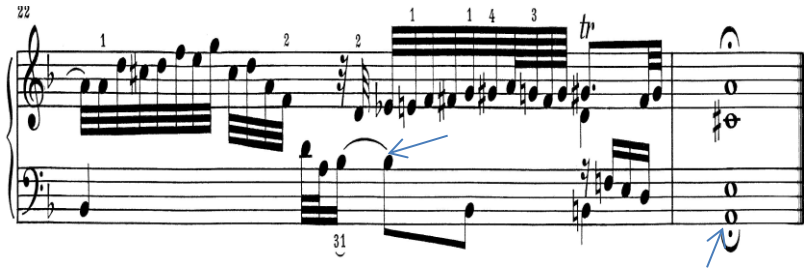


Figure 4.31 – Bar 22 and 23

Coulter finds the written ornaments in the Busoni edition somewhat brusque. The appoggiaturas, as in bars 10, 11 and 19, need to be played at half the value of the note. On the question whether the appoggiatura needs to be played with the bass note or before, Coulter's answer is to look at the main note's harmonic function first, and, should it need to be placed before the beat; consider the preceding note's position for a practical solution. For instance, bar 17 is preceding the appoggiatura in bar 18 where the event is closing on the 3rd beat of bar 18 on the dominant, thereafter the D in the alto voice in bar 18 will resolve to the C-sharp (see Figure 4.32). He believes that whenever one is in doubt about executing an ornament or whether it must be played with or before the bass note, it should be left out in order to

experience the “naked effect” of the music. Then an informed decision as to the realisation of the ornament in question can be made.

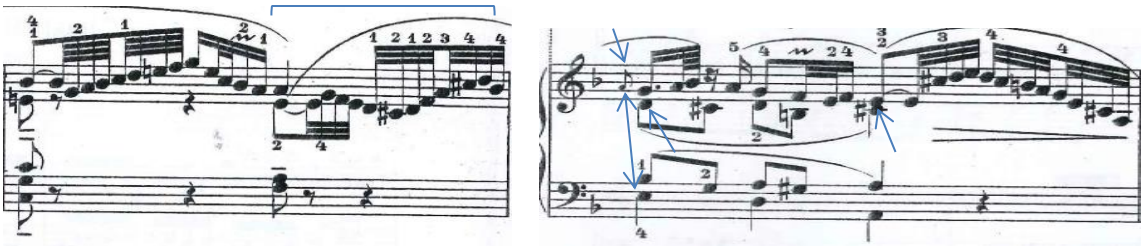


Figure 4.32 – Bars 17 and 18 The D in alto voice resolves to C#

The mordent, the “doppelt cadence” (see Figure 4.33a and b) and the normal cadential (tr) are the only ornaments written in the d minor sonata. These ornaments are contained in all three editions of this study.
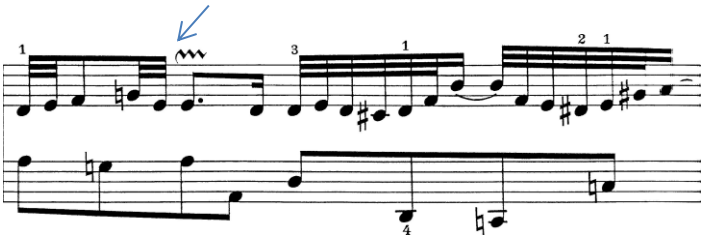


Figure 4.33a – Bar 21 (Henle edition)
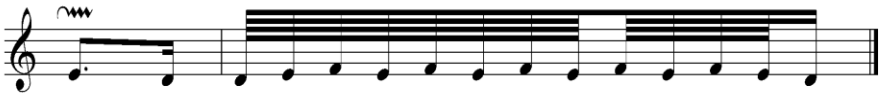


Figure 4.33b – interpretation of “doppelt cadence” - Bar 21

Neumann writes about J.S. Bach who adopted D’Anglebert’s symbols, who was one of the first Germans to use these French grace notes systematically. Bach copied D’Anglebert’s models in his *Explication* under the name of *Doppelt-cadence* or Compound Trill (1978:399).

If Coulter had to add dynamics to the Henle edition of the d minor Sonata (as nothing is written in) on the harpsichord, he would alter the arpeggios and runs (which are the written-out ornaments), very often in terms of speed. By doing that, it creates dynamics from fast to slow or slow to fast, depending on the needs of the context. Another way to create differentiation of dynamics is by using more articulation in the repeat of a phrase. Emphasis through repetition is a basic rhetorical principle.

Coulter regards the Sonata in d minor favourably despite the sparse use of codified ornaments. According to Coulter the arrangement of the original violin sonata in a minor and subsequent transposition in d minor for the harpsichord is possibly by W. Bach and not by J.S. Bach. J.S. Bach's tendency in arranging violin works for the harpsichord was to transpose the original down a tone. The E major violin concerto exists as a harpsichord concerto in D major, the G minor violin concerto (lost) exists as a concerto in F minor for the harpsichord, the double violin concerto in D minor exists as double harpsichord concerto in c minor.

Nell commented that the Henle edition was a good edition as it relates to Bach's style of writing. He emphasised the importance of always looking at the context of notes in a piece as well as the amount of notes that the performer will be playing. When there is much movement, it is important to enhance the musical line and not to break it.

His suggestions on how to execute the ornaments are as follows:

Bar 1: Nell would start the trill from the upper auxiliary note (E), on the beat and proceed from the same note so to emphasise the dissonance in the harmony. He would also execute this ornament with the emphasis on the top note which will create a dissonant tied note (see Figure 4.34).

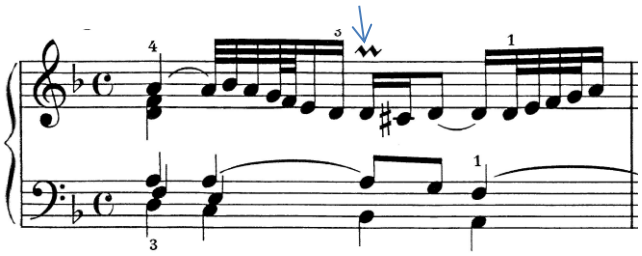


Figure 4.34 – Bar 1

He would execute the trills in Bars 3 and 4 in the same way as in Bar 1, by starting from the note above, on the beat (see Figure 4.35). He also would execute the appoggiaturas in Bars 10 and 11 differently from each other, but still play them with half the value of the note (see Figure 4.36).
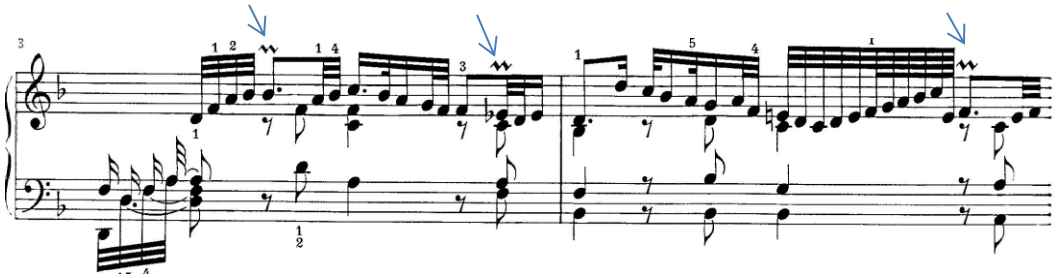


Figure 4.35 – Bars 3 and 4 (Henle edition)

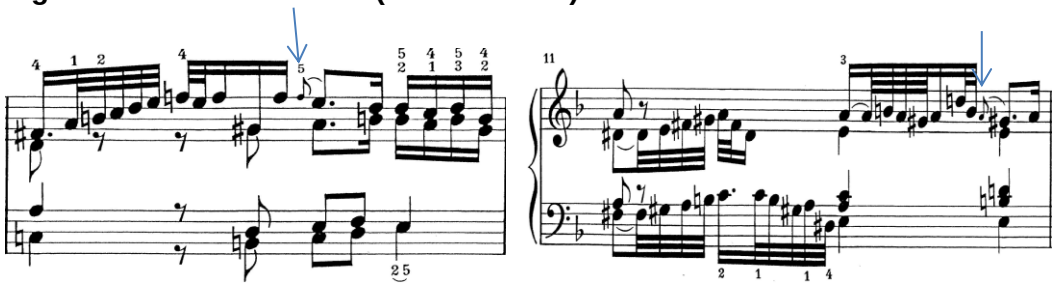


Figure 4.36a – Bars 10 and 11 (Henle edition)



Figure 4.36b - Interpretation of appoggiatura in Bar 10 which will be also applicable for Bar 11

The appoggiatura in bar 18 has to be played on the beat because of the musical line that is going through and not yet the end of the cadence line (see Figure 4.37).

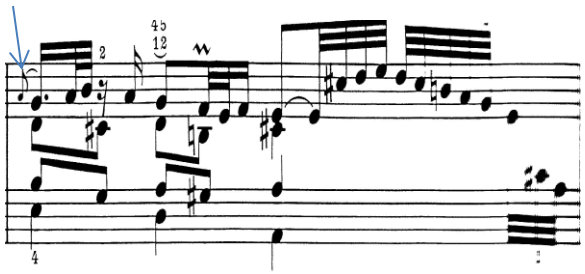


Figure 4.37a – Bar 18
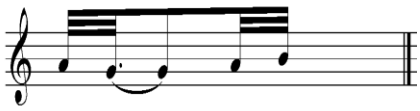


Figure 4.37b - Bar 18 (Interpretation of Appoggiatura)

The trill in bar 22 is on a long dotted quaver note and is integrated in the line from previous notes, starting on A (see Figure 4.38).

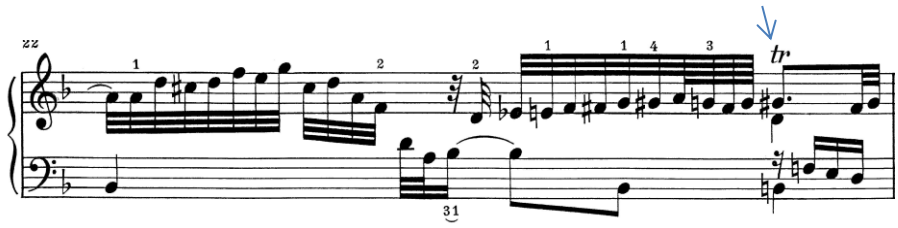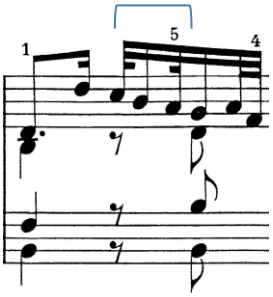


Figure 4.38 – Bar 22 (Henle edition)

When looking at the d minor Sonata, Zorada Temmingh's first reaction was that this piece is more of an improvisational piece than the Toccata. To her, J.S. Bach was an excellent improviser and most of his pieces look like improvisations. As she had not played the piece before, on the first glance, she was very interested to know how the piece would have looked if a melodic reduction were done as well as what the skeleton of the piece consisted of. Her question was: "If you give the skeleton to a performer, what will he/ she do with this piece?" She also agrees with Coulter and Nell regarding executing the different ornaments in the Sonata. As she puts it, there is only one way to ornament a mordent and trill by J.S. Bach and that is to start from the note above.

She concludes by saying that she only recently improvised for the first time in the Baroque style in a concert with a recorder player. She had to improvise on Telemann fantasias and made use of techniques like arpeggios, runs, pedal point, broken chords up and down and scales on the organ. She works this out in her head and uses the basic techniques.

Upchurch has not performed or played this piece before and his first impression while playing through it a few times, was that he did not feel it was necessary to add any more ornaments to this piece as it is written. He regarded this as a very interesting movement to play which is already ornamented; full of rich harmonies, with a feeling of extreme freedom within a large pulse and also a piece for an experienced performer.

He would firstly determine the basic note value, which he detected as the semi-quaver providing the “heart beat” of the piece. Then he would relate the ornaments to the note value and determine the cadences, especially the interrupted cadences and different harmonies. He would express this piece, which is full of appagiata passages, by playing rather “more” rubato than to add more ornaments. The two bars he pointed out where he would make a rubato, was in the 2nd beat with the syncopation in the right hand (see Figure 4.39) as well as to take time in bar 6 between the first two notes in the right hand (see Figure 4.40).
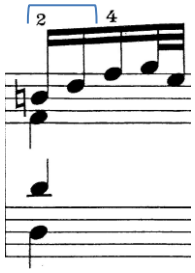




Figure 4.39 – Bar 4 **Figure 4.40 – Bar 6**

He also mentioned bar 12 (see Figure 4.41) where both hands are playing the same ascending rhythm which highlights the “unexpected” for him.
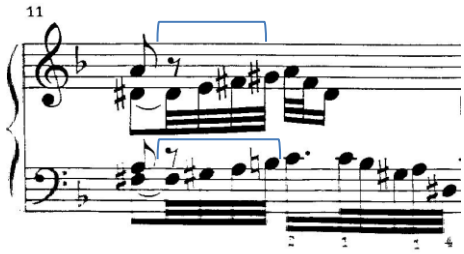


Figure 4.41 – Bar 11 (Henle edition)

He definitely would articulate some of the semi-quaver notes in the left hand and pointed out the slur marked across the bar lines (bars 8-9) that he would not take much notice of, as this is a Busoni edition and marked by the editor (see Figure 4.42).

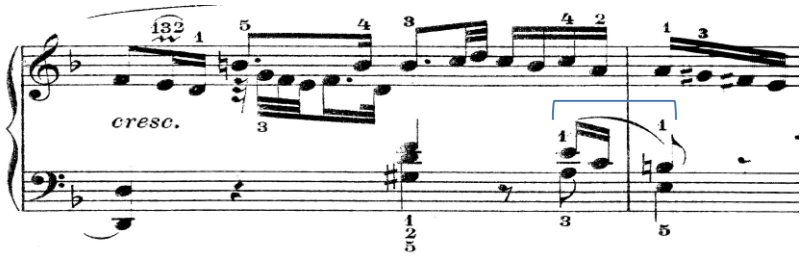


Figure 4.42 – Bars 8 - 9 (Busoni edition)

He concludes that when performing this piece on piano he would certainly add touches of pedal here and there which is essential on a piano compared to the harpsichord. The more ornaments there are, the less pedal he would use—as it needs to be balanced.

4.4 Conclusion

This chapter has provided many aspects regarding the Toccata in G major and the Sonata in d minor. It is evident that no existing copy can be found in Bach's own handwriting and that there are still many questions asked about the origins of Bach's early keyboard music. Taking these into account, when a student would like to play from a good edition, one must always look out for the source or sources of the text that should be stated. Together with that, some form of editorial commentary should present the relevant facts concerning the work and its editing. Furthermore, significant editorial alterations of the text should be noted. When editorial realization of ornaments or rhythmic conventions have been added, they should not be incorporated in the text, but printed separately above or below the stave or at the foot of the page.

All the interviewees (coming from harpsichordist, organist and pianist backgrounds) chose to play from the Keller edition when performing the Toccata in G major. The reason for their choice is that the Keller edition reads and plays much easier compared to, for example, the Henle edition where the left and right hands are both written in the treble clef with no division of hands indicated. The Könemann edition is the only edition to present the fully written-out effect of ornamentation, was not the most appealing edition according to the interviewees. Although Coulter was the only interviewee who has performed the Sonata in D minor from both the Bärenwreiter and Henle editions (as those provided the most information to him) the other interviewees see the Sonata in d minor more of an improvisational piece than the Toccata due to all the written-out ornaments, especially in the Busoni edition.

The interviewees provided their views from a performance standpoint and I would like to close with the observation that all four interviewees clearly have their own view and individual style of using ornamentations and although they all stay within the boundaries and conventions of the Baroque style, they regard it as important to know that the ornaments are only suggestions to what the performer can do. When analysing the execution of the ornaments, the interviewees all agree that they would start the trills from the upper auxiliary as well as “on” the beat; the mordents must be executed to the lower auxiliary note while the appoggiaturas are all to be played at half the value of the note. They would rather look for the main note to decide whether or not to place the appoggiatura before or with the bass notes when they execute the appoggiaturas.

It was Coulter who strongly feels that, in the end, each performer needs to make up his/her own mind after seeking the correct source to be able to perform the pieces in the style of Bach and to interpret the ornaments correctly.

CHAPTER 5

RECORDINGS PERFORMED BY FOUR MUSICANS OF THE TOCCATA IN G MAJOR (BWV 916 – Allegro) AND THE SONATA IN D MINOR (BWV 964 – Adagio) BY J.S. BACH

During the course of listening to the Toccata recordings, I focus on the following four aspects, namely: tempo; ornamentation; dynamic contrasts; and articulation. In the course of the first and second recordings, I will refer to the unornamented Könemann version and the embellished version of the Könemann as this edition contains both versions. I will also compare both the Könemann versions to the Keller and Henle editions. In the session of the third and fourth recordings I will refer to the Henle and Busoni editions. There is no mention of the edition used by the performers in the liner notes of these recordings. Thus, I have decided to use the editions chosen for this project, while remaining aware that the editions used by the performers are not stated.

5.1 The Toccata in G major (1st recording)

5.1.1 Tempo

"Since neither Bach nor Haydn nor Mozart left any metronome markings, it is incumbent upon us, if we hope to discover the intentions with regard to tempo, to learn to recognize and understand these conventions and associations" (Badura-Skoda 2003:40).

The first analysis is of a recording by Wolfgang Friedrich Rübsam. The performance took place in February 1989 in Sandhausen (Germany) on a Bösendorfer-Imperial Klavier. There is no indication of tempo at the beginning, but he plays this piece at a tempo of between 100 and 110 to a crotchet value; although the tempo is not always consistent. When using rubato and agogic accents in the Baroque style, tempo needs to be handled sensitively. My opinion is that his fluctuation in tempo creates instability in his performance. Although he borrows a little time and makes time up again, especially towards the cadences, the performance lacks fluency.

5.1.2 Ornamentation

"Baroque ornamentation is more than a decoration. It is a necessity. It is of course a very fluid necessity; but there has to be enough of it and of the right kinds" (Donington 1982:91).

In my opinion, Rübsam's use of ornamentation in this Toccata compares the best to the Keller edition. He does not follow the exact ornamentation as written in the Keller edition, but his performance is authentic to his interpretation and style of playing.

Rübsam does not execute the mordent as indicated in the Keller and Könemann editions. Similar instances in bars 10; 21; 32 and 52 occur as well (see Figure 5.1).
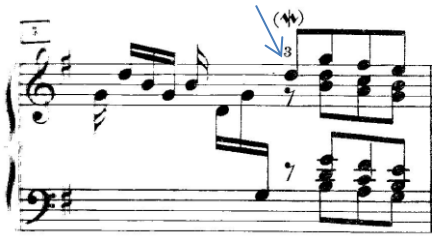


Figure 5.1 – Bar 3 (Keller edition)

He, furthermore, adds a mordent in the left hand on the third beat, not indicated in the Keller, but written-out in the Könemann (see Figures 5.2a and 5.2b).
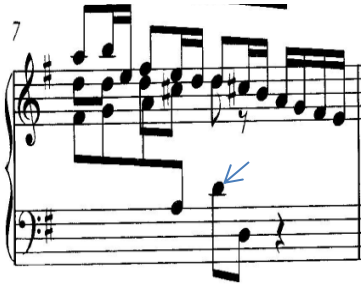


Figure 5.2a – Bar 7 (Keller edition)
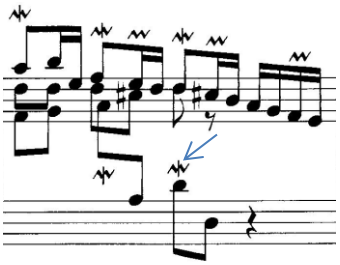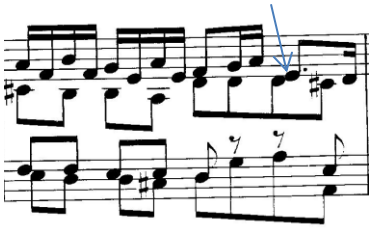


Figure 5.2b – Bar 7 (Könemann edition)

Rübsam executes the trills similar to what is written out in the Keller and Könemann editions, but then he adds trills in bars 14 and 33 (see Figures 5.3a, 5.3b and 5.3c).
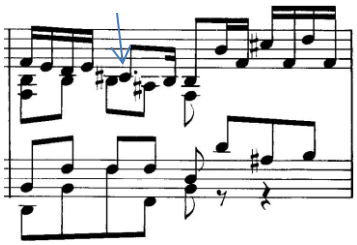
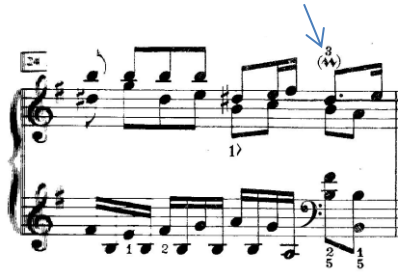






Figure 5.3a – Bar 24 (Keller edition) Figure 5.3b – Bar 14 Figure 5.3c – Bar 33

He keeps the trill (on the D) which is written in the Keller and Henle editions, for a crotchet value after which he performs the trill for three crotchet beats until bar 54. He plays the trill from the main note (D) with its upper auxiliary note (see Figure 5.4a). This trill is indicated by a different sign in the Könemann edition (see Figure 5.4b).
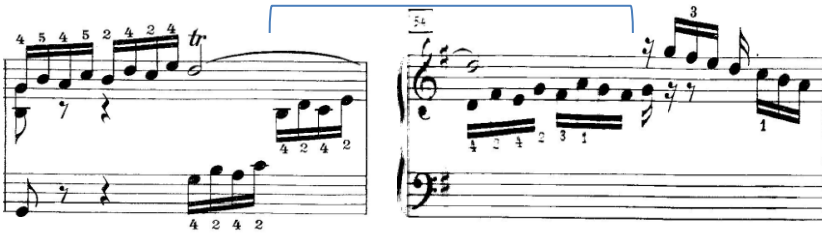


Figure 5.4a – Bars 53 and 54 (Keller edition)
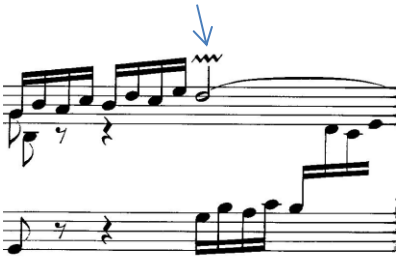


Figure 5.4b – Bar 53 (Könemann unornamented version)

Rübsam does not make use of an abundance of ornaments and, therefore, a clear melody line is audible.

5.1.3 Dynamic contrasts

According to Donington, dynamic markings occurred in the early Baroque period. Seeing that the performing artists were well versed in performance practice and expressed themselves artistically within the confines of the style, the dynamic use mainly depended on an intelligent performer to decide which dynamics to use (1982:31).

No tempo or dynamic indications are marked in any of the three editions. Rübsam's use of dynamics varies mainly between *forte* and *piano* with *crescendos* and *diminuendos* at the ascending and descending semi-quaver runs. He starts the Toccata by playing *forte* from bars 1-4 and immediately *piano* in bar 5 to the middle of bar 7. He repeats this dynamic use throughout the piece where the *ritornello* returns with the chord progressions.

5.1.4 Articulation

When looking at his articulation, Rübsam starts with the descending *ritornello* scale by pausing longer on the first quaver note—this is almost as if he has changed the quaver note into a crotchet value. He plays this descending G major scale legato from bars 1 to the middle of bar 3. The chord progressions are played detached until the first beat of bar 5 (G major chord) which he plays like an arpeggio. This approach is not indicated in any of the three editions. Immediately after the chord, he plays the right hand pattern legato with detached notes in the left hand (bar 5) where after this pattern alters between the hands with right hand playing detached notes and the left hand legato (see Figure 5.5). This pattern is repeated in bars 7-11; 18-22; 29-33 and 49-52.
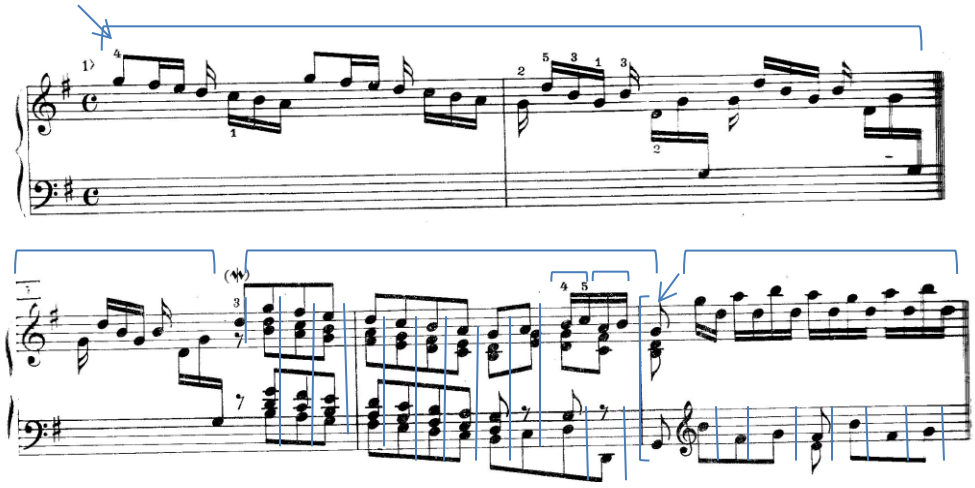


Figure 5.5 – Bars 1 – 5 (Keller edition)

Rübsam's performance of the left hand notes in bars 13-14; 17-18 and 28-29 is comparable to the Könemann editions where there is a clear division between the left and right hands. He plays the left hand detached while the right hand plays legato (see Figure 5.6a).

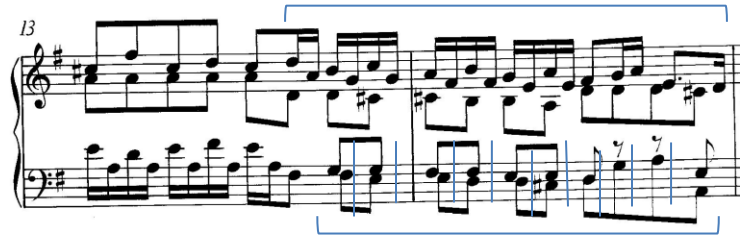


Figure 5.6a – Bars 13 – 14 (Könemann unornamented version)

The Keller and Henle editions contrast visibly from the Könemann edition because the left hand plays a three-note chord (bass, tenor and alto voices). These chords are written as tied notes and not observed by Rübsam (see Figure 5.6b). When these notes are played as tied notes, they will sound completely different to the way they are written in the Könemann edition (see Figure 5.6a).

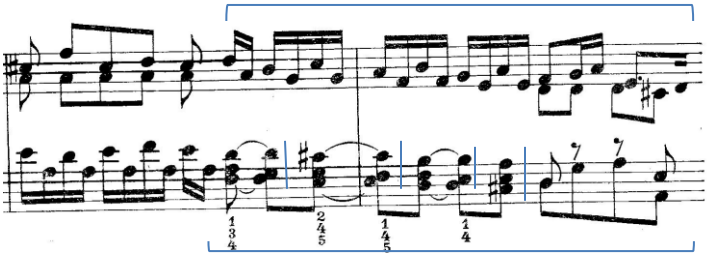


Figure 5.6b – Bars 13 – 14 (Keller and Henle editions)

The pattern in bars 13-14 (Könemann edition) is reversed in bars 37-38. The right hand plays quaver chord notes written as tied notes while the left hand plays the semi-quaver legato notes. These tied notes in the right hand again are not indicated in the Könemann edition (see Figure 5.6c).
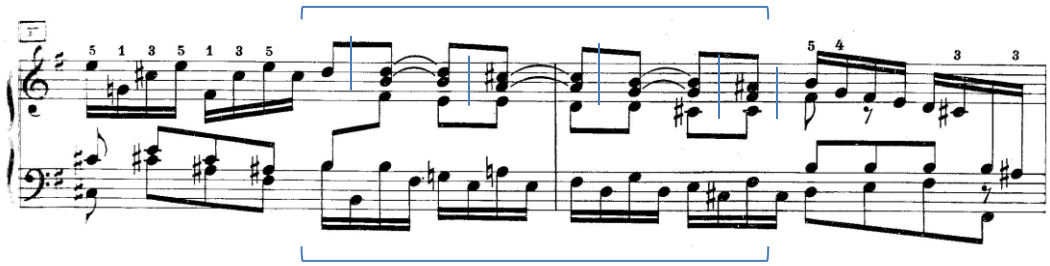


Figure 5.6c – Bars 37 – 38 (Henle and Keller editions)

5.2 Toccata in G major (2nd recording)

Menno van Delft performs the Toccata in G major BWV 916 harpsichord in November/ December 1999 in Utrecht. The instrument van Delft is performing on is made by Matthias

Griewisch in Bammeltal, Germany. It is modelled after an undated instrument by Michael Mietke, c.1700 in Schloss Charlottenburg, Berlin.

5.2.1 Tempo

Although Van Delft plays the Toccata with a tempo of 164 to a crochet value which he maintains throughout the piece, he takes more time on some of the first beats of a bar after which he continues with an accelerando speed towards the end of musical phrases and cadences.

5.2.2 Ornamentation

The first impression of van Delft's use of ornaments in the Toccata seems to be that they suit the melodic line, the harmony as well as the instrument (in this case the harpsichord), as different instruments require different shadings for the ornaments in a given passage. His ornamentations provide shape and character to the melody by making use of mostly mordents and trills in both the right and left hands. He alternates between a mordent and trill in one bar as this assists in obtaining natural fingering and hand position. The mordents are played on the beat, starting on the main note with a lower auxiliary note, whilst the trills are also started on the main note by following an upper auxiliary note (see Figure 5.7).
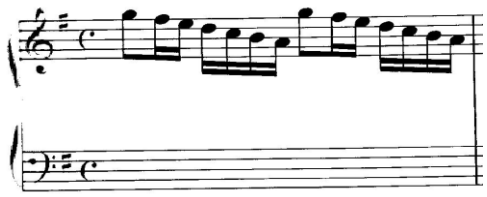


Figure 5.7a – Bar 1 (Keller edition)
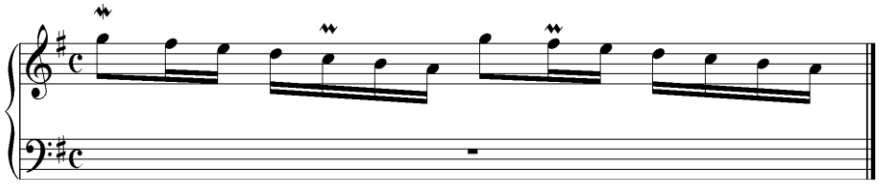


Figure 5.7b – Bar 1 (Van Delft's interpretation)

When comparing his ornamentation to those indicated in the Keller edition, van Delft uses many more ornaments than are written in the Keller edition, but on the other hand he uses fewer ornaments than written out in the Könemann embellished version. The mordent indicated at the beginning of each descending chord progression (bars 3, 10, 21, 32 and 51) is the only

ornament that he performs as written out in the Keller and Könemann embellished versions (see Figure 5.8).

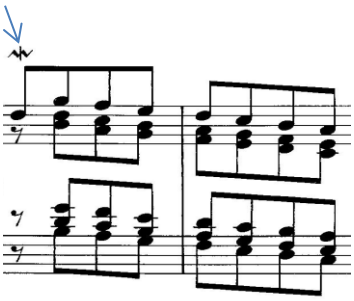


Figure 5.8 – Bar 3 (Keller edition)

Van Delft executes a few mordents with his left hand, especially on notes that are at the highest point of the phrase, namely in bars 7; 9; 18; 20; 31; 39; 40; 41; 42; 43; 49 (see Figure 5.9a - 5.9k). Van Delft executes the ornaments indicated by the arrows while all examples are from the Könemann embellished version.

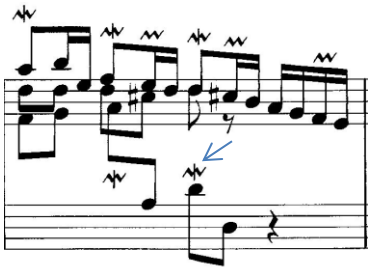


Figure 5.9a - Bar 7

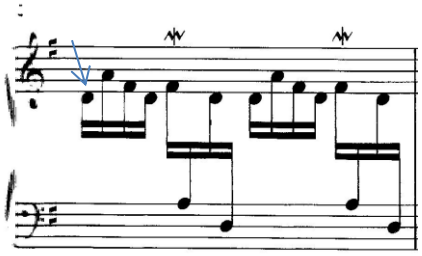


Figure 5.9b - Bar 9
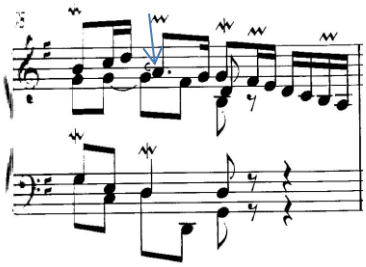


Figure 5.9c - Bar 18

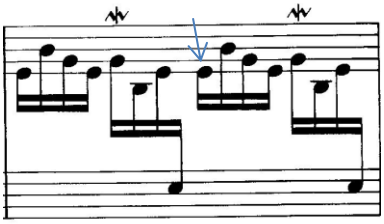


Figure 5.9d - Bar 20

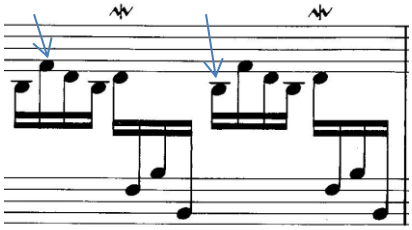


Figure 5.9e - Bar 31
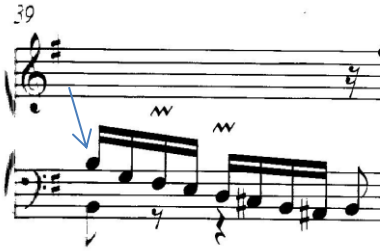


Figure 5.9f - Bar 39
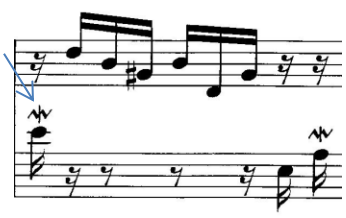


Figure 5.9g - Bar 40
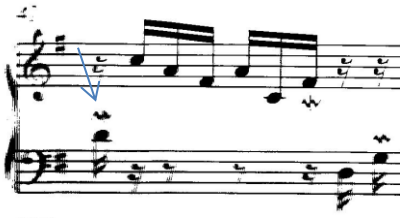


Figure 5.9h - Bar 41
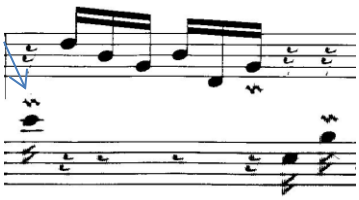


Figure 5.9i - Bar 42
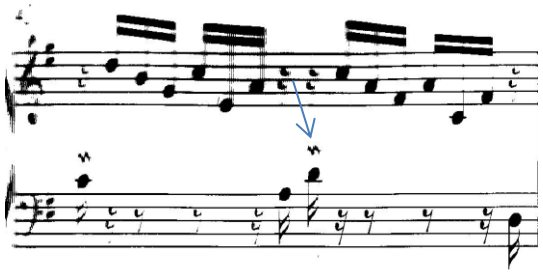


Figure 5.9j - Bar 43
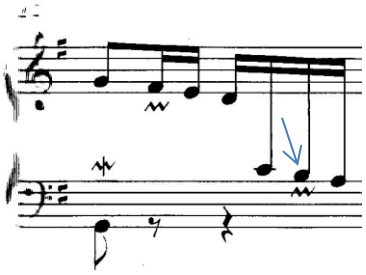


Figure 5.9k - Bar 49

He then, surprisingly, adds a mordent in bar 54 on the third beat, which is not written out in either the Keller or Könemann ornamented version editions (see Figure 5.10a). He ends the piece by adding a mordent on the last note of the piece in bar 56 (similar to the Könemann embellished version – see Figure 5.10b). To compare his use of the left hand ornaments with the Keller and Könemann embellished versions, he relates best with the written-out mordents of the Könemann edition.

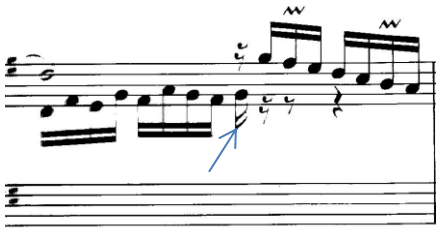


Figure 5.10a – Bar 54
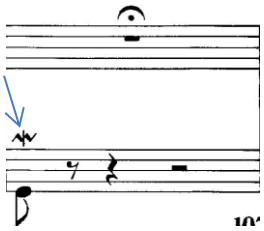


Figure 5.10b - Bar 56

Compared to Rübsam, van Delft plays the trill in bars 53 to 54 with the full length of the four counts starting from the top auxiliary note which gives great brilliance to his performance (see Figure 5.11). Anthony Newman states that in French music, a trill on a long note will start slowly and increase in speed to its fastest tempo (1995:129). Van Delft's trill starts slower than the normal speed, but there is not a big difference in speed increase towards the end of the trill.
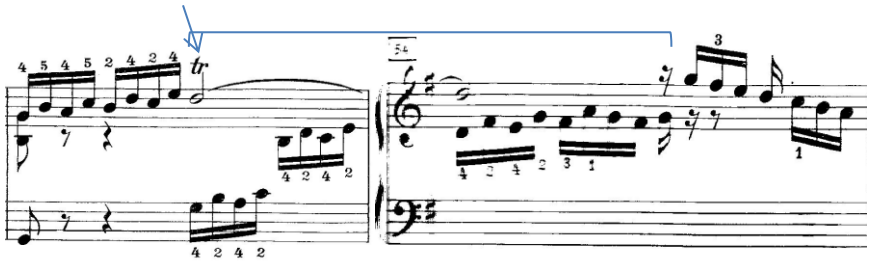


Figure 5.11 – Bars 53 – 54 (Keller edition)

In summary, van Delft performs many more ornaments than Rübsam. By using fewer ornamental figures, it seems that he is keeping the melody line clear while using ornamental embellishments with consideration. The bass line in Baroque music is as independent a melody in its own right and van Delft manages to shape and emphasise the bass line by executing the mordents especially in bars 40 – 43 (see Figures 5.9 g, 5.9 h, 5.9 i and 5.9 j). There is a good balance between ornamentation in the right and left hands and between the treble and bass.

5.2.3 Dynamic contrasts

Due to an important characteristic of the harpsichord, namely its inability to produce gradual dynamic change, the dynamic contrasts in van Delft's performance are less prominent than on a piano. The loud and soft contrasts on a harpsichord are more abrupt or "terraced". Although the percussive attack of a harpsichord can overwhelm the tonal beauty of the piece, van Delft manages to produce his dynamic contrasts by means of variation in fast and slow playing and articulation.

5.2.4 Articulation

Van Delft begins the Toccata with a legato touch until the middle of bar 3 where he plays all the descending chords detached and marked. This pattern appears also in bars 10; 21; 32 and 51 – 52 which he also performs with detached notes. The last four semi-quaver notes in the right hand are played slurred as indicated by the brackets (see Figure 5.12).

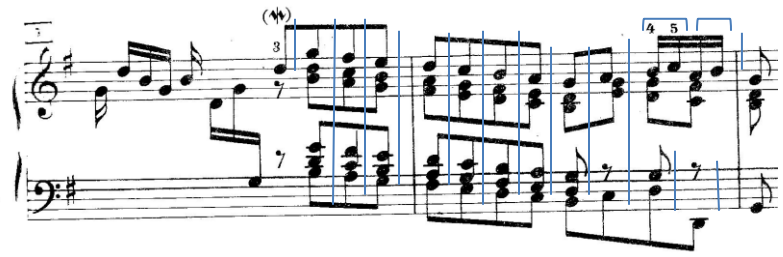


Figure 5.12 – Bars 3 – 5 (Keller edition)

The performer is very consistent in his articulation by playing every repetitive pattern the same way. He plays detached quaver notes in the one hand, while the other hand plays semi-quaver legato notes or vice versa throughout the piece as this pattern appears (see Figure 5.13).
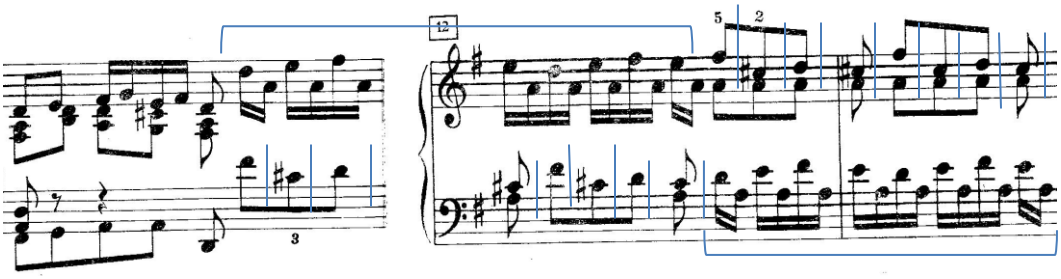


Figure 5.13 – Bars 11 – 13 (Keller edition)

Van Delft performs the tied notes as written in the Keller edition (see Figure 5.14a). The Henle and Könemann editions vary from the Keller in the way the division between the left and right hand is written out (see Figure 5.14b).
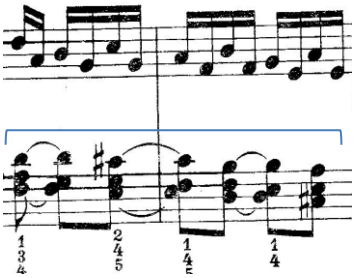


Figure 5.14a – Bars 13 – 14 (Keller edition)

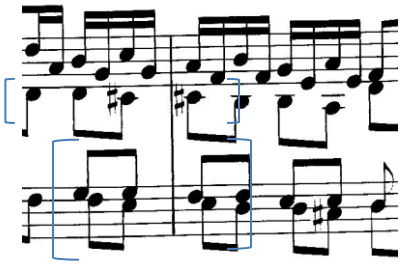


Figure 5.14b – Könemann edition

5.3 Conclusion

This Toccata is very distinct with its repetitive scales and broken-chord patterns. The ten-year gap between the two recordings, as well as the fact that one recording is performed on a piano and the other on a harpsichord, provide many differences to these two performances. Schulenberg asserts that although the modern piano is almost equal to the harpsichord and clavichord in terms of possibilities, there is a different approach to the technique and execution of ornaments on these three instruments. Ornaments on the harpsichord are performed crisply, with little effort, while pianists need to play the ornaments with a heavier touch and stronger fingers. Little effort is needed to perform the swiftly broken chords that are used frequently in harpsichord playing, while pianists need to weigh each note carefully (2006:16-17).
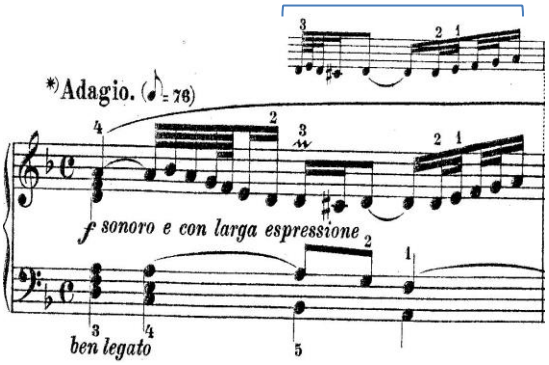
Due to the fact that Rübsam was born in Germany and Van Delft was born in Amsterdam raises the question whether the difference in their use of tempo, could be that tempo was very much a regional and a personal matter. Furthermore, conventions of musical performance often differed from one area to another. Rübsam's tempo is much slower than the tempo of Van Delft, which also comes forward as uneven and inconsistent while Van Delft's choice of tempo results in an easy and flowing execution of ornaments.

5.4 Sonata in d minor (1st recording)

According to Mark Kroll, the Adagio of the Sonata in d minor is in a typical French harpsichord style where a two-voice texture is prominent with a richly ornamented melody in the right hand supported by a simple accompaniment in the left hand (2003:124). For the analysis of the d minor Sonata, I will have an overview of the different categories of tempo, ornamentation, articulation and dynamics.

Andreas Staier performs the first recording of the d minor sonata which was recorded in Paris (1995). He performs the piece on a copy of an anonymous German harpsichord of the Gottfried Silbermann School ca. 1735 built by Anthony Sidey and Frédéric Bal in Paris, 1995. The Sonata in d minor is based on the Violin Sonata in a minor (BWV 1003) and there are specific problems that arise when a work for violin solo is transcribed for a keyboard instrument, namely to determine the actual harmonic and contrapuntal progressions that were merely only a hint in the original. For example, the harpsichord, in comparison with the violin, needs to perform the four-part polyphony that characterises the emotionally-charged opening movement.

Although the Henle edition has no tempo indication, the Busoni edition shows a tempo indication of 76 to a quaver note value. Staier maintains a tempo of around 60 beats to a quaver which is slower than the Busoni edition suggests. His performance is a close resemblance to the Busoni edition in terms of ornamentation. The fact that he is playing at a slower tempo than is indicated could be due to him adding ornamentation to the already written-out ornaments. The extra ornamentation line written out on top of the music staff, makes this edition valuable to the musician in order to detect the exact execution of most of the ornaments (for example see Figure 5.15).



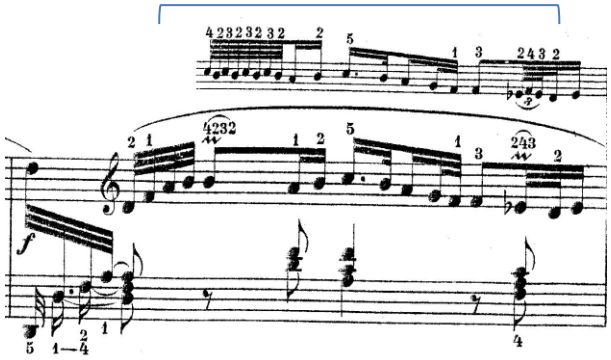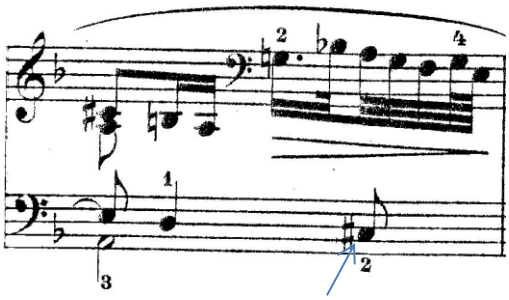


Figure 5.15 – Bar 1 (Busoni edition) **Bar 3**

The ornaments mainly performed by Staier are mordents as well as short and long trills which he mostly executes from the upper auxiliary note. Apart from the written-out ornaments, he furthermore adds a few other ornaments in the left hand which he starts executing on the main note going to the upper auxiliary note (see Figures 5.16a and b).
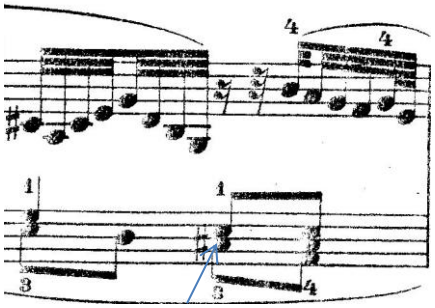




Figure 5.16a – Bar 2 (Busoni edition) **Bar 7**
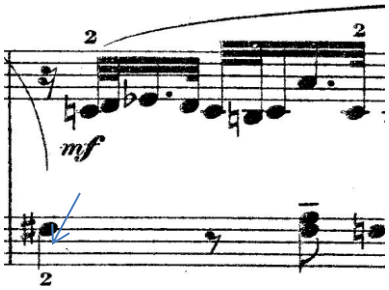
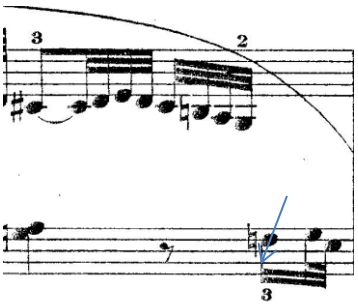




Figure 5.16b – Bar 12 (Busoni edition) **Bar 19**

I would like to highlight bar 4, where Staier adds two additional trills (apart from the written-out ornamentation on top of the staff) and executes them both from the upper auxiliary notes (see Figure 5.17a). Although no ornaments are written in the Busoni edition in bar 19, he adds one ornament in the left hand and three in the right hand. He plays the left hand trill as well as the B

(natural) in the right hand from the upper auxiliary notes, while both the trills on the C and Bb in the right hand start on the main notes (see Figure 5.17b).

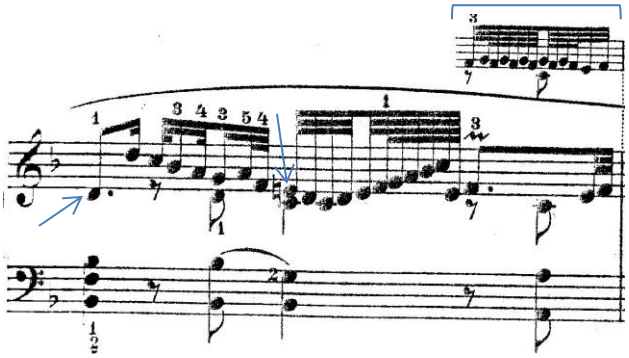


Figure 5.17a – Bar 4 (Busoni edition)

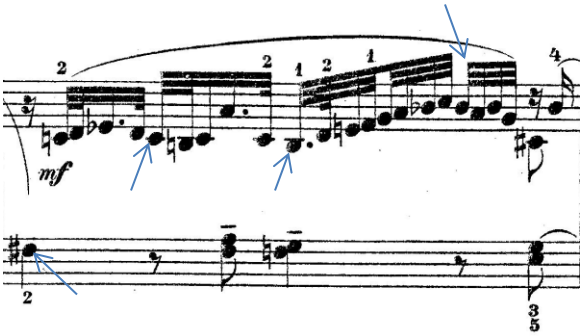


Figure 5.17b – Bar 19 (Busoni edition)

Staier adds a long trill in the left hand starting from the upper auxiliary note and plays the trill for one and a half beats (see Figure 5.18a). The Bb in the Henle edition is not written as a tied note as seen in the Busoni edition (see Figure 5.18b).

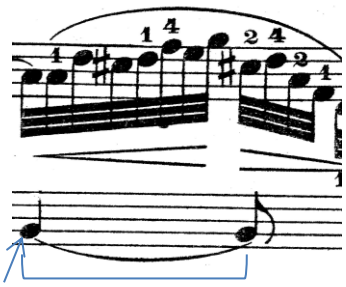


Figure 5.18a – Bar 22 (Busoni edition)

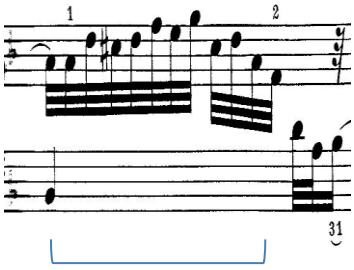


Figure 5.18b – Bar 22 (Henle edition)

Another fascinating embellishment of Staier's is to execute a double trill with both hands simultaneously to highlight the cadence. He does this by starting on the main note going to the lower auxiliary note. The trill is not indicated in the Henle edition (see Figure 5.19).

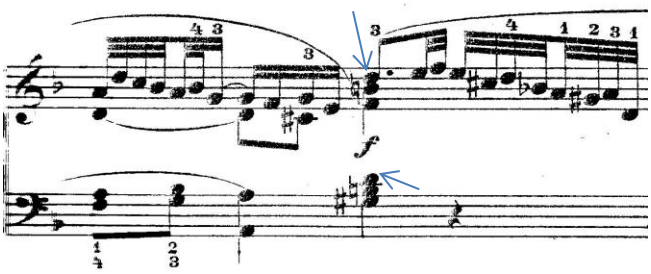


Figure 5.19a – Bar 20 (Busoni edition)
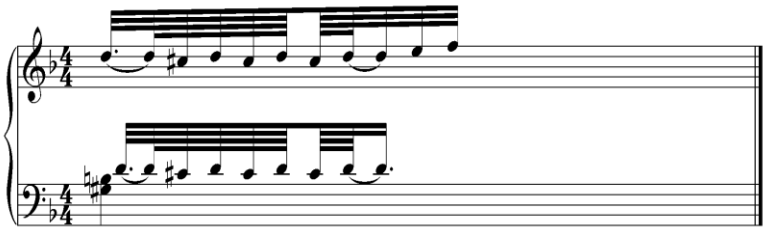


Figure 5.19b – Bar 20 (Staier's interpretation of the double trill)

Staier performs the appoggiatura in bars 10 and 11 in a similar way to the written-out ornamentation on top of the normal staff in the Busoni edition. This ornament is also specified in the Henle edition (see Figure 5.20).

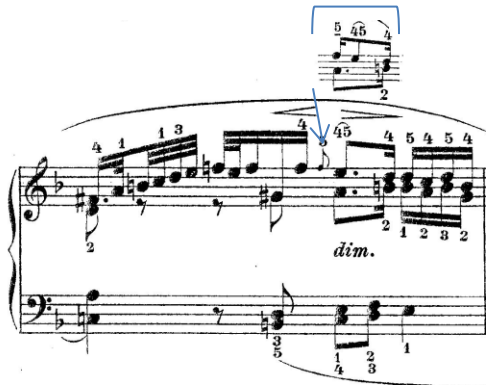


Figure 5.20 – Bar 10 (Busoni edition)

Staier embellishes the last bar by adding a trill in the alto voice, starting from the upper auxiliary note for four counts. He arpeggiates the chord before starting the trill (see Figure 5.21).

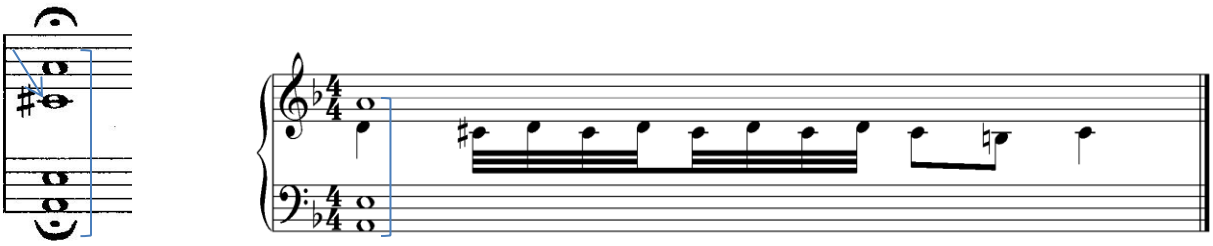


Figure 5.21 – Bar 23 (Busoni edition) with the interpretation

It is only in the Busoni edition that expression markings are specified, as well as *crescendo* and *decrescendo* and *forte* and *piano* indications (see Figure 5.22).
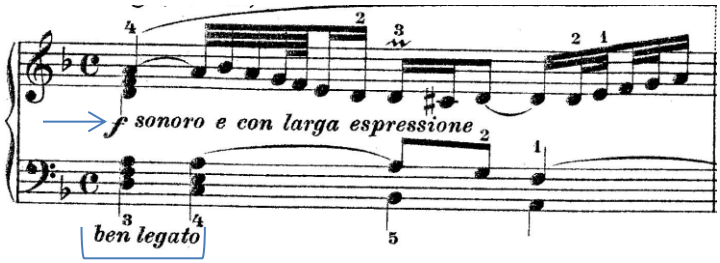


Figure 5.22 – Bar 1 (Busoni edition)

Though there are no indications to arpeggiate any chords, Staier often makes use of this technique, especially at the beginning of a bar when a chord occurs (for instance see Figure 5.23).
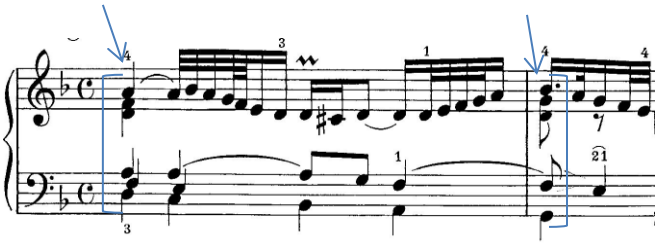


Figure 5.23 – Bars 1 and 2 (Henle edition)

5.4.1 Conclusion

My impression is that Staier's performance of all the written-out ornaments as well as those that he adds does not blur the harmonic or melodic outline of this piece. He embellishes this slow movement quite lavishly with well-prepared passagework and clear executions of the ornaments which further contributes to a delightful performance of the Adagio.

5.5 Sonata in d minor (2nd recording)

French harpsichordist, Pierre Hantaï, performs the second recording of the Sonata in d minor which was recorded in 1997 in Holland. He performs on a Ruckers copy built by Joel Katzmann in Amsterdam in 1997.

Hantaï performs the Adagio of the Sonata at an average tempo of 50 to a quaver value. He uses a lot of rubato within the bars, towards cadences and also at the ends of sections. Every chord, as well as a few intervals in the left hand, is arpeggiated by Hantaï. Furthermore, he tends to start playing the interval from the bass voice which is followed by an arpeggio up to the melody note in the right hand on the same beat—herewith a few examples (see Figures 5.24a, b and c).
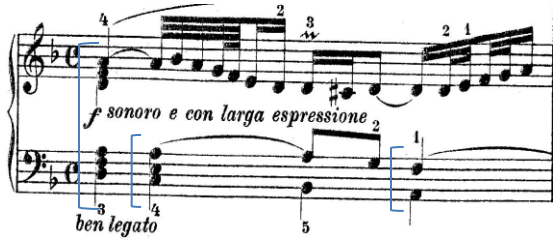


Figure 5.24a - Bar 1 (Busoni edition)

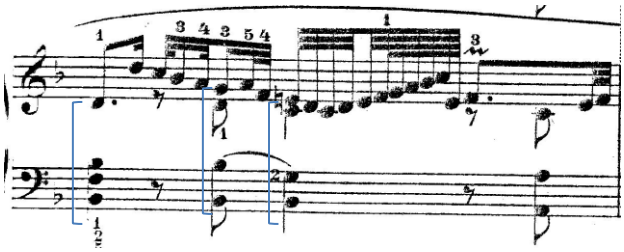


Figure 5.24b – Bar 4

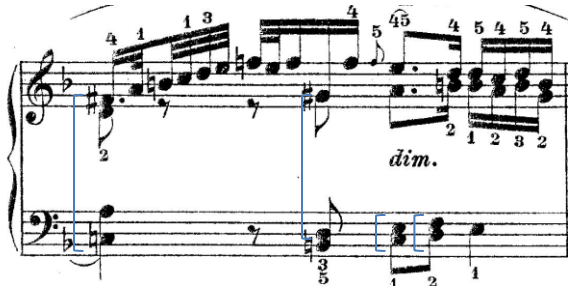


Figure 5.24c – Bar 10

Though Hantaï's use of ornamentation is much less than Staier's, he mostly performs the written-out ornamentations exactly as in the Busoni edition as well as adding a few more ornaments. In addition, he adds the following ornaments to the Adagio—all from the Busoni edition (see Figure 5.25a - e).

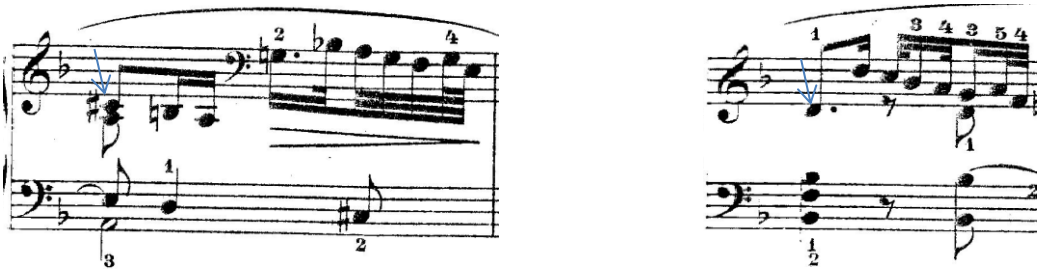


Figure 5.25a – Bar 2 and 4 both trills starting from the upper auxiliary notes

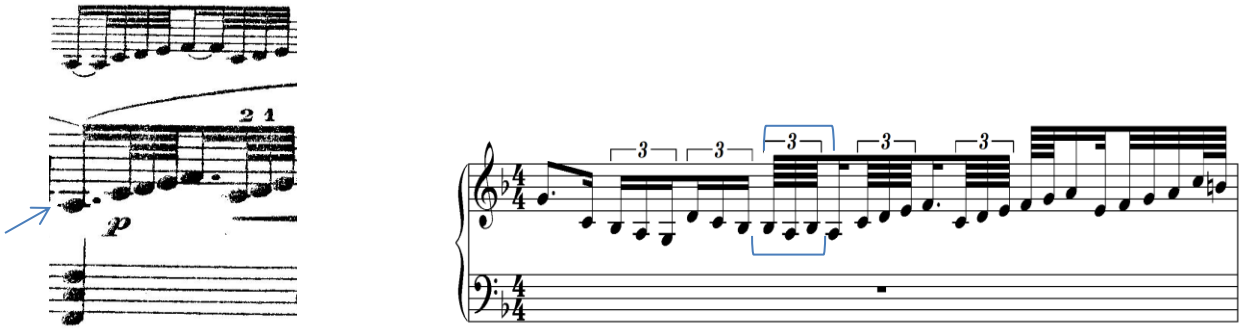


Figure 5.25b – Bar 5. He adds a trill starting before the written-out ornamentation (with the interpretation)

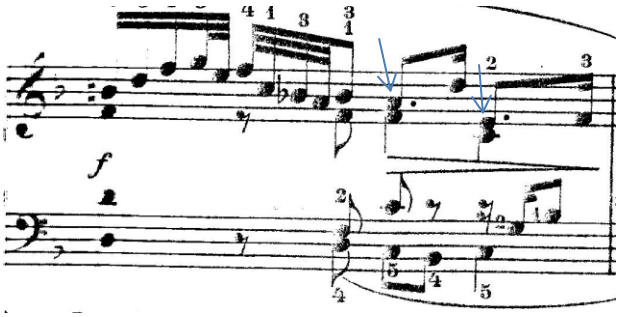


Figure 5.25c – Bar 6 - Hantaï adds two trills starting from the upper auxiliary note
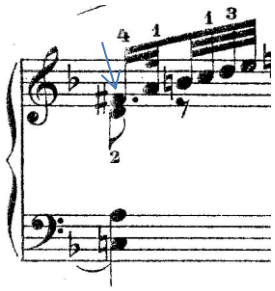


Figure 5.25d – Bar 10 the trill starts from the upper auxiliary note

Hantaï adds a G-sharp between the F-sharp and A in the bass and tenor voices. He then starts the trill on the D-sharp in the alto voice going to the lower auxiliary note. The trill on the 3rd beat starts on the A (see Figure 5.25e).

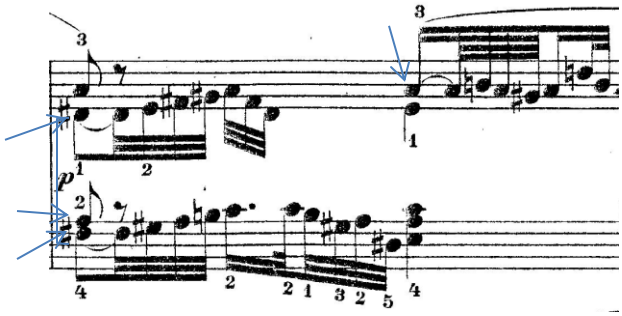


Figure 5.25e – Bar 11

The written-out ornament in the Busoni edition starts on the upper auxiliary note. Hantaï's approach is different from the written-out ornament, because he starts on the G sharp and plays it as a "Doppelt-Cadence" trill followed by the written-out trill (see Figure 5.26a and b).

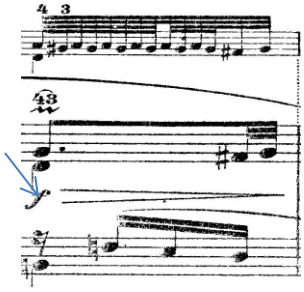


Figure 5.26a - Bar 22 (Busoni edition)



Figure 5.26b – Bar 22 with the interpretation by Hantaï

In the last bar, Hantaï does not add a trill, but adds a D in the alto voice as a suspension descending to C sharp (see Figure 5.27).
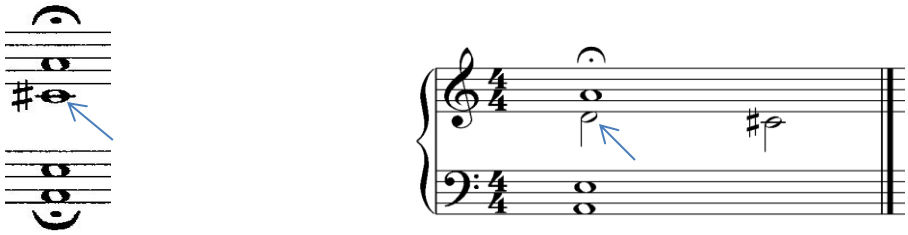


Figure 5.27 – Bar 23 Interpretation

Hantaï succeeds in showing his personal performance style of embellishing by means of varying details and embracing rhythmic modifications such as rubato. He tends to take much time to create anticipations as well as to stress important harmonies at cadences and at the ends of musical phrases. In the second last bar, he uses a clear *ritardando* towards the last chord in bar 23. His performance of the Sonata is at a much slower tempo than Staier's. Furthermore, he uses fewer ornaments and also arpeggiates most of the chords. Hantaï, very distinctly, tends to press the left hand notes not simultaneously with the right hand, but rather play them before sounding the right hand's part.

5.5.1 Conclusion

In order to understand how a composer intended an ornament to be interpreted, it is helpful if one can discover parallel or corresponding editions in which the ornaments are written out in full—for me the Busoni edition with the extra written-out staff on top of the normal staff, provides a clear intention of how some of the ornaments can be performed.

There will always be controversy around the topic of how to ornament a trill as it was done in Bach's era, namely before-the-beat versus on-the-beat realization and whether to begin on the main note or the auxiliary note. The different ways of realisation are audible within the four recordings discussed in this chapter.

The ornaments notated in the two pieces under consideration are mainly the trill, the mordent, the appoggiatura and the "doppelt cadence". When comparing the execution of ornaments of the four recordings to the way that it was interpreted in the Baroque (and according to scholarly works), it is significant that two musicians, Rübsam and van Delft, execute the trill from the main note going to the upper auxiliary which is confirmed by Neumann (1978:342). He is convinced that Bach's trills frequently began on the main note, sometimes with a grace-note preparation but also states that trills in general on the keyboard start with the upper note and that most of these trills were of the grace-note type and not of the appoggiatura. He points out that this is

according to his own research but it cannot possibly be proved as a rule (1978:342). Neumann also shows that the Bach trill was in general more melodic in function than harmonic which is audible in the recordings by these musicians who also manage to foreground this characteristic in their playing. Maurice Hinson states that the trill (as expected in Bach) also started with the upper auxiliary and on the beat as performed by Staier (2003:Ornaments). Hinson asserts that, although the trill is an extension of the appoggiatura, no one knows exactly how it should be performed. The practice to start the trill on the upper auxiliary note, on the beat, is also confirmed by Richard Troeger as he based his point of view on the French tables where the trill began on the upper note (2003:179). He furthermore asserts that Bach's only written-out realization of the trill sign which he took as a model from the French ornamentation, showed the same tendency (2003:180).

The long appoggiatura which is applicable in this study, takes half the time of the note that follows it and is always stressed, on the beat. This is the view of the interviewees and is audible in the recordings, especially in the Sonata in d minor. In both Bach pieces the performers whose recordings I considered in this chapter had their own individual style of indicating ornaments to the melody line, as well as applying rubatos to fill these Baroque pieces with "affect"—all acceptable in the Baroque style.

CHAPTER 6

INTERVIEW DATA ANALYSIS AND INTERPRETATION

6.1 Introduction

In this chapter, I present the diverse experiences and views of contemporary South African musicians; their skills, knowledge and understanding of Baroque ornamentation as well as their methods of improvising in the Baroque style. The following reports from the musicians I have interviewed will show their differences, similarities and what they agreed upon regarding their practical approach to improvisation in the Baroque style. They discuss their methods, techniques and knowledge of improvising embellishments which appear on the score.

There are two different views and answers to the question "Do South African contemporary South African keyboard players still make use of improvisation in the Baroque style"? Both the retired musicians, Henk Temmingh (Int. 2013) and Stefans Grové (Int. 2013) did not think that contemporary organists still improvise strictly in the Baroque style or improvise at all anymore in South Africa, while John R. Coulter (Int. 2013) did not want to comment on this. Mario D. Nell (Int. 2014) agreed with Henk Temmingh and Grové by saying that there are few keyboard improvisers in the style of Baroque, while Zorada Temmingh (Int. 2014) alleged that pianists hardly ever improvise in the Baroque style but that some church organists implement it. Cameron Upchurch (Int. 2013) knows of a few organists who still improvise.[16]

Each of the interviewees explained their points of view. Henk Temmingh was of the opinion that if any improvisation in the Baroque style is still being performed today, it might only be by the harpsichord players. As an experienced harpsichordist and organist, Grové talked about the use of the figured bass where the left hand plays according to the figuring and the right hand improvises on top of that—a skill that needs to be studied and practiced. He believed that this is a creative process and that a musician is born with the talent and skill to read and play the figured bass and improvise on that. While Grové was studying and working in America (1983), an old colleague of his, Conrad Wolff, wrote a book in which he stated that Grové was one out of five musicians in America that improvised on a figured bass on the harpsichord. The only practising harpsichordist Grové knows of in South Africa who improvises on a figured bass is John R. Coulter.

[16] It would like to add the names of Erik Dippenaar and Andrew Cruickshank. They are both Baroque keyboard artists that work in the field of early music in South Africa.

Although Coulter also feels that improvisation in the Baroque style is not done on a suitable level in South Africa, his experience is that, in the whole of South Africa, people have not bothered to make use of the wealth of information that is available to implement improvisation in the Baroque style. He said that he knows of a fair amount of musicians with a working knowledge of improvisation who sometimes writes out a few chords for themselves. These musicians also make a note of where they want a particular type of harmonisation at a certain point—as Coulter said "an improviser needs pointers." If this is not done, the performer can be in serious trouble when starting on the wrong note or in the wrong key. Similarly to Grové, he stated that not every musician can improvise and that it is very difficult to embellish on an existing piece of music that is in front of you.

Nell's finding is that musicians who still improvise, do it in a free style which is more in a Romantic idiom than in the Baroque style, to which Zorada Temmingh adds by saying that any Baroque improvisation is rarely found in concert performance.

Upchurch, as an organist and improviser, knows of a few organists who still improvise hymns during the church service, but also comes across organists who play the hymns, note for note, as written. He agreed with Grové and Coulter on the point that ornamentation and improvisation are skills that can only be performed with a good knowledge and natural talent.

6.2 Practical approaches to and techniques of the performance of Baroque ornamentation

In order to improvise in the Baroque style specifically, it is imperative for the performer to be well trained, and to have knowledge of the techniques and methods of Baroque ornamentation. It was also regarded as an indispensable skill that was required of experienced musicians. The figured bass notation in the Baroque and unwritten cadenzas of Classical and Romantic concerti are evidence that composers presumed that performers could improvise.

Grové acknowledged the above statement when talking about the figured bass specifically. He explained that to improvise on a figured bass is very similar to sight reading and it requires knowledge, skill and much practice.[17] He added that he believes musicians are born with the talent to improvise on a figured bass. During his studies at Harvard University and the Baltimore Conservatoire, he was especially trained to improvise on the pieces of the French harpsichord

[17] Henk Temmingh was the only interviewee with the opinion that contemporary organists improvise in the style of Baroque on the spot without thinking about the precise execution of the ornaments at that moment.

Baroque composers like Rameau and Couperin, who wrote notes without stems or bar lines in a few of their *Prèludes* on which he had to do his own improvisation. In his interview, Coulter also mentioned the French *Prèludes non Mesurès* by Louis Couperin, where skilled musicians are required to improvise upon unmeasured notes within the piece as well as to create their own rhythm. The interviewees' hypothesis is confirmed by Kyle Schick when he states that due to incomplete or sometimes incorrect figured bass writings by the composer, it was expected of the keyboard player to act like the co-composer by filling in the missing or incorrect harmonies. It was, therefore, required of the keyboard player to have an indispensable knowledge of harmony, theory and the general framework of what the composer intended (2012:31).

Technique equals improvisation. To be able to improvise correctly, it is imperative for the performer to have knowledge of different techniques. Coulter mentioned different techniques that can be used to colour in the unmeasured notes, namely using scales to make the notes clear and distinct; trills that need to be extended and to hold the last note a bit longer to be able to hear the resolution of the chord.

Upchurch talked about the techniques he uses to improvise on a melody line which include trills, mordents and turns. Additionally, he makes use of effective passing notes by filling in intervals in particular ways depending on the style, key and tempo. Improvisation techniques used by Coulter are the trill, mordents and prall-triller which were sometimes written out and sometimes not. He explained that it is for the performer to decide in context how to make the ornament more lavish by extending the note or deciding to start "on the note" or from "above the note".

Zorada Temmingh suggests that the musician who wishes to improvise in the Baroque idiom needs to study the chorale preludes of the Baroque which provide a wide field of examples on how to improvise on chorale melodies. Nell proposed the following techniques and methods which will only be possible to use by schooled and trained musicians: to improvise according to the title of a piece; to use elements of counterpoint; to make use of a clear division of polyphony and homophony; and to improvise in the Baroque dance styles like the Minuet, Fugue, Prelude or Fantasia. He also makes use of Baroque forms like the Passacaglia or Chaconne. As a sign for an ornament can have a different meaning for each composer, Nell considers it very important that performers ornament a piece within the context and parameters of style. Different aspects need to be considered regarding how the performer will interpret an ornament sign, namely:

- The title of the work (for instance Fantasia);
- The character of the work;
- The key of the piece;
- The tempo of the piece.

Coulter speaks about the harpsichord and improvisation which are, so to speak, one. A performer cannot play harpsichord without improvising much of the time and for that you need to have a good knowledge of figured bass. He expanded on this topic by providing three aspects on which to improvise, firstly with simple four-part harmony and secondly, to play in a decorative way where one can embellish. Thirdly, one can decorate by means of adding another voice to the composition. Different ways of decoration include adding various types of passing notes between the chords and playing ascending and descending scales and even adding ornaments within the chords. Another important aspect is to have good knowledge of the sources which are essential to improvisation. According to Coulter, this knowledge is used by historically-informed people but, sadly, some are aware of the sources but do not implement the knowledge provided. When historically-informed performers talk about basso continuo, they see it as a kind of improvisation which is improvising in a framework of given harmonic structures over a given bass line. For Upchurch and Coulter, the actual ornaments in the literature they are playing are a type of improvisation—a shorthand or codification of what should be played if the performer knows the ornamentation types.

In summary, it is clearly imperative for all interviewees, as contemporary performer of Baroque music, to know the different ornaments; the symbols; how to embellish around a figured bass; how to take patterns from that and make their own pieces and, importantly, have good knowledge of and schooling in the sources of the Baroque era.

6.3 Performer views on improvisation in contemporary Baroque music performance

6.3.1 Baroque improvisation in South African churches

Do South African organists still improvise in the Baroque style during the church service and regard it as important? The interviewees revealed their opinions of their experiences as organists in South Africa.

Being an organist myself for almost twenty five years in the Dutch Reformed Church, I have observed that church organ music is starting to fade away when one notices all the church

bands (which include guitars, drums and singers) that are included in church services. It is a lamentable situation that some churches with large communities and congregations have enormous organs in their churches and struggle to keep the organ as an active part of the service.[18] There are churches where the organs and organists have been made redundant.[19] Nell and Zorada Temmingh confirmed my statement by saying that there are many churches in South Africa that do not make use of the organ anymore and, therefore, removed the organ, resulting in the organist also having to leave. Nell also alleges that some organists are not properly schooled in what they do and that times certainly have changed concerning organ use.

Zorada Temmingh, an organist in Stellenbosch at the Dutch Reformed Church (Moedergemeente), improvises before the service on one of the opening hymns, during the offertory and also after the sermon (on something which will either refer to a theme in the sermon or on the last hymn). After the service, she will usually improvise on the last hymn. Though she does not specifically improvise in the Baroque style, she makes use of the basic Baroque principles of chorale extemporisation as a basis for many improvisations and often uses the chorale arrangements of *Das Orgelbüchlein* and the *Schüblers.* She bases her improvisations on hymn melodies where the words determine the mood changes in the music and she claims that Bach influenced her greatly in the way that he gave expression to the text of his music—especially through harmony and, to a lesser extent, through ornaments.

The minister at Nell's Dutch Reformed Church (the Strand), provides him with the order of the service in advance so he can plan and prepare when and where to improvise on a hymn. It is his choice to decide whether to improvise on a standard piece or on a melody of a hymn. He normally improvises in the style of the Bach tradition which has a strong French influence.

[18] Apart from having a beautiful two manual pipe organ in the Tzaneen Moedergemeente church where I was the organist, the evening service was a "lighter" service where a guitar, piano, singers and (much later) the drums were utilised. The organ was still the main instrument in the morning services, though not anymore, as there is also no longer a full time organist appointed to the church.

[19] In a personal conversation with Ds Ben Klut (a minister of Melville Kruisgemeente in Johannesburg) he listed, after he had done a brief search online, the following names of churches where the organ is no longer part of the service or does not exist anymore:

a) La Rochelle in Bellville: No organist appointed after resignation of last organist
b) Pellissier in Bloemfontein: Sold the organ in 2008
c) Melville Junction congregation: No organ in the church
d) Delmas West: Seldom uses the organ

Coulter and Upchurch feel strongly that improvisation still fills a place in the Catholic and Anglican liturgies, and to their knowledge, the educated organists in the Reformed[20] churches who have learned their improvisation skills in the Baroque style are still implementing their knowledge. Coulter, who is an experienced organist in the Catholic Church and also plays at other denominations, distinguishes between the Reformed liturgy where one has the prelude and hymn, with little space to apply improvisation and the Catholic and Anglican liturgy where there is adequate space for improvisation in the liturgy. Upchurch commented that Afrikaans-speaking congregations certainly have more professional contemporary organists who are still performing in the Baroque style. He substantiated his statement by saying that there is a greater knowledge and application of the principles of ornamentation in particular because of the specific genre of music used. According to Nell, there is more emphasis today on improvising in the Baroque style than there was twenty years ago. There is a rise in interest at Stellenbosch University where more and more students inquire about improvisation. The University has included improvisation as a compulsory component within the subject "Church Music Practice". This involves a theoretical and practical component of improvisation with ear training as a separate subject and the "figured bass" also as a subject which is compulsory for first-year music students.

Grové, who was an organist for more than thirty years in the Arcadia Lutheran congregation, improvised every Sunday before, during and after the service and according to him, no one knew that he improvised. His motto was that when one improvises well, most people think that one is performing notated music.

6.3.2 The use of French and Italian ornamentation

As to the question of whether contemporary South African performers have an understanding of the differences between Italian and French ornamentation while performing in these styles, the four interviewees agreed that it is not so. Nell and Zorada Temmingh agreed that, depending on the schooling, some teachers are aware of the different ornamentations and some not, for instance that the trill from the top is Italian, but most teachers and performers do not know the difference. Zorada Temmingh added that organists (and also recorder players) who received good teaching would know about the difference in depth but, according to her, the majority of performers know how to ornament the basic Baroque trills, mordents and appoggiaturas. Nell

[20] Reformed churches in the South African context are predominantly of Lutheran and Calvinist origin, or denominations that are overly based on the tenets of the Reformation.

touched another important aspect, namely that many performers play from editions that are also out-dated.

Temmingh was of the opinion that contemporary performers improvise on the spot in the style of the Baroque, without really thinking about performing according to the Italian or French Baroque ornamentation. Upchurch states that when he plays a piece of Italian music as opposed to French music, he does not hesitate to look up what might be more appropriate in the sources than to play instinctively. He added that unless the contemporary musicians have specialized in Baroque keyboard music, they are not unduly concerned about the Baroque style.

Although Coulter hopes that historically-informed musicians do understand the difference between the French and Italian ornamentations during their performance, he still generally feels that most performers do not make the distinction. Moreover, he stressed the importance of going back to the original sources to have a thorough understanding of the context. Coulter and Grové differentiated between the two ornamentations, by revealing that the French 'agréments' were more elaborate and with melodic sounds in comparison to the Italian which concentrated on contrapuntal textures. The Italian ornamentations also tended towards more writing out of embellishments rather than providing symbols. Grové mentioned that J.S. Bach was in between the style of the Italian and French—his fugues are Italian and the preludes are French.

6.3.3 Performers' views on the advantages and disadvantages of improvisation

Although the recordings of Ton Koopman (a harpsichordist and performer well versed in the art of improvising) are highly respected by both Coulter and Upchurch, they speak about his tendency to embellish on every note.[21] They regard it as a disadvantage to make more embellishments than necessary as there is a fine line. Zorada Temmingh agrees with both of them by saying that over-ornamentation can obscure the composer's wishes and can be a disadvantage. Coulter compares the performer, Jesper Christensen from Basel, who strictly follows the treatises and is very conservative in his improvisation, with Ton Koopman. As seen in the treatise of Francesco Geminiani, who provides music for the performer to add ornamentations according to the signs and the rules in order for them to improvise in the context of the Baroque period (1969: foreword). Both Koopman and Christensen wrote books to justify

[21] Ton Koopman was born 1944 in Zwolle. He studied organ, harpsichord and musicology in Amsterdam where he specialized in Baroque music. Since he began his career in 1970, he was twice awarded the Prix d'Excellence for both the organ and the harpsichord.

their opinions. Coulter comes to the conclusion that each performer must make up his/her own mind.

As a talented harpsichordist himself, Coulter mentioned another pitfall or disadvantage for improvisation, namely to lose one's sense of key, especially when playing chamber music. The main purpose is to move from one key to the other in such a way that it must be clear for the other instrumentalists to be able to follow you. Due to some music having bass parts that are either figured or not figured, Coulter stressed the need for a performer to have his ears with him all the time—not as much to play "by ear" but "with your ear". He explained that when playing figured bass, one sometimes needs physically to write out the figured bass to ensure that one plays the correct inversion. For example, when playing a first inversion, the worst thing to assume is that the chord has an accidental for the 3rd and plays a sharp by mistake. Bailey confirms that the continuo or the harpsichord player had a very important role. He states that the player was also the conductor most of the time and had to provide a rhythmic spur to the other players. The composer generally wrote down the bass line, the harmonies were written down in shorthand by means of the figures, while the keyboard player created his part which made musical sense (1992:20-21). Taruskin confirms Bailey's statement that the basso continuo was an independent organ part written as one line, but realized in full harmonies. It was called "'continuous" due to the fact that this part occurred throughout the composition—with the left hand playing the notated line and the right hand the chords (2010:781).

Nell's comments on the advantages of improvisation were that it develops creativity and an awareness of harmony, structure and texture. He regards it as important to have structure while improvising and, on a lighter note, when a performer has a memory lapse, he can throw in an improvisation to save his performance.

An ornament is seen by Upchurch as an advantage, as it is there to serve the music and to make the music more beautiful. In my view, all of the interviewees regard ornamentation as an indispensable part of Baroque music and essential to the style. This is due to Baroque composers not writing down everything, but expecting their performers to play these ornaments in the correct style in which they were schooled.

6.4 Current Baroque education and future in South Africa

I realized the significance of having a good knowledge of the roots of improvisation only later in my musical career, due to not receiving an in depth schooling of Baroque ornamentation and improvisation. I, therefore, asked my interviewees the following question: "Do you think that

[South African] schools and universities still regard Baroque ornamentation and improvisation as an important and valuable subject?"

Although neither Nell nor Zorada Temmingh are involved in school music education, they stated that, according to their knowledge, music pupils at government schools receive the conventional music practice that only touches on the Baroque era as part of their syllabus. This is due to lack of time to go into depth of study in any particular field with the very particular syllabus in music today. However, they suggested that it would benefit schools to have Baroque ensembles so that studies of the Baroque could be more expanded and in depth. Nell feels strongly that it would be good for schools to include that in their syllabi, to prepare the scholar for university (see section 6.5).

At St John's College in Johannesburg where Upchurch is teaching, pupils receive an education and awareness of the Baroque as well as ornamentation in the music history class. Although pupils receive music education, he is still concerned that teachers at schools are being pressurised to get through the syllabus only which becomes a damaging approach, especially when pupils proceed from one examination to the other. Having learned three pieces per grade, by the time they have passed Grade 8 music examinations, they have only learned 24 pieces—that, to him, is not music education. He would like to see teachers step outside of the syllabus requirements and spend more time on general musical knowledge. He, therefore, insists that when pupils get to the higher grades (Grades 6-8) they need to add ornaments, even if they are not written on the score—in order to make the pupils more aware of the different Baroque ornaments. He regards listening to recordings of period instruments very highly, especially the organ played by reputable performers. He believes that recordings can teach a student more than any organ lesson.

Coulter's view is that music education in the Baroque is not happening in South Africa. He knows of organ studies where teachers have their students study modules on performance practice and also learn about old fingering, but has doubts about the implementation of these modules in South Africa. He states that at overseas institutions, for instance the Royal College of Music, London, students have to learn the Baroque violin for a certain time period; while for piano, students have to learn the harpsichord.

As a lecturer and professor in music for many years at the University of Pretoria, Grové lectured counterpoint based on French ornamentation and also expected the students to do many technical exercises mainly in this style. Similarly to Upchurch, listening to recordings was vital to

him and he regarded Glenn Gould as an excellent Baroque performer and interpreter of Baroque ornamentation. He also knew of recordings with (in his view) incorrect interpretations of ornamentation and as the educator, he directed his students to listen to performers renowned for their interpretation of Baroque ornamentation, for instance Glenn Gould, Pierre Hantaï and Wanda Landowska, to name a few.

A big concern to Coulter, Upchurch and Henk Temmingh, is the fact that the number of students studying organ at universities is decreasing. Coulter pointed out that during his study years, the students usually studied piano as a first instrument and organ as a second instrument which is not the rule anymore. He added that his world as a harpsichordist in South Africa is very sad—he is trying to promote the instrument, but people are just not interested.

To conclude this section, I ask whether it may be beneficial to consider a syllabus which includes a larger module on Baroque ornamentation and improvisation, to make sure scholars and students receive a satisfactory education in this field as well as to put it into practice afterwards. Would we then have more South African students with a more specific education in Baroque ornamentation and improvisation?

6.4.1 Does Baroque improvisation have a platform in the contemporary music world in South Africa?

Although both Coulter and Upchurch agreed that Baroque improvisation has a platform in the contemporary music world in South Africa, they could not provide any examples of South African musicians who practise this art. Coulter substantiated his statement with an example from a Norwegian Baroque guitarist, Rolf Lislevand, who brought out a CD recording, namely, "*Diminuito*" through the ECM series which is more experimental Baroque music. The guitarist took standard pieces from the sixteenth and seventeenth centuries which consist of vocal versions with plectrum instruments, presenting the original and modifying it by introducing jazz elements into it. Their effective transitions from one world to another prove that the French and the Baroque styles can be incorporated. Apart from the incorporated two styles, their moderations are also fuelled by West African influences.[22]

[22] In a review written by Stephen Eddins, Lislevand asserts "that since we cannot know with certainty how a particular piece of early music was originally performed, the modern performer's goal is not to go to all the lengths to try to duplicate an 'authentic' performance, but to bring all of their skill, study, and insight to the music and create a personally honest interpretation, even if that means relying more on the performers' intuition than on the written source". With this statement, he highlights research into Renaissance performance practice to show that players of the period took the same approach when performing music of earlier eras. Eddins states that Lislevand and his ensemble of instrumentalists and

Upchurch felt that some of the modern attempts to perform Baroque more in a jazz style are successful and some not—it all depends on the player, but the fact that we can explore that as an avenue for valid creative pursuit is what makes it so unique. Although Henk Temmingh's opinion is that the average musician does not really improvise, he knows of great jazz performers who improvise in 5/4 time who are excellent, as well as orchestras, electronic organs and piano improvising from Mozart to Bach—that is the freedom of the interpreter/performer.

Nell is convinced that musicians, who practice Baroque improvisation in contemporary music, implement and develop the knowledge that they have learned at tertiary level. He also stated that the best jazz musicians, who improvise in the Baroque style, received classical training. He sees classical training as an advantage to musical training in general. Zorada Temmingh's view is that there is a new awareness of improvisation, especially in schools that include this as a subject, with the result that jazz has become a more familiar genre to the public. She believes that it can be channelled in a Baroque direction as well.

In conclusion, it can be said that the overall view of the interviewees is that the necessary knowledge of Baroque improvisation and ornamentation needs to be taught more in-depth at a school and university level in order to train a musician with a better awareness of Baroque improvisation as well as the different Baroque ornamentations. I, therefore, communicated with a selection of private and General Department of Education (GDE) schools as well as universities, to hear their input and views on the standards and syllabi for Baroque music studies currently in South Africa.

6.5 Survey of school and universities

Antoinette Hoek, the head examiner of Grade 12 (Curriculum and Assessment Policy Statement - CAPS), provided me with the syllabi of the GDE schools. It clearly stipulates that CAPS offers the GDE schools the opportunity to specialise in one of the following streams, which include: Western art music (WAM), Jazz and Indigenous African music (IAM). Within the WAM stream the Baroque style period is incorporated but with no specific teaching on Baroque Performance Practice. According to Niel van der Watt (Pretoria Boys' High School), it is expected of the

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singers never lost their identity as performers of the Renaissance as they mostly perform sixteenth century Italian songs and dances. They rather show a freedom in their performances which sets them apart from the usual performing groups. Eddins recommends "this intriguing and viscerally engaging album that would be of interest to fans of early music and to anyone who appreciates intelligent, exciting improvisation" (2006).

pupils to play/perform a 12 bar improvisational piece that is either in the Baroque or the Blues style. He also states that the ABRSM Grade 5 theory examination includes the different Baroque ornament symbols as well as the names of the ornaments and how to execute them which makes it the only way of getting to know Baroque ornamentation (pers. comm.: Antoinette Hoek, September 2014).

Caroline van Niekerk is the author and researcher of the article “Team Research towards Music Education Unit Standards for Southern Africa (MEUSSA)” which was launched at the beginning of 2000. A team of postgraduate Music Education students, who registered for this purpose at the University of Pretoria, was used for this study. Unit standards were set for children in the Foundation phase (Grades 1 – 3); choral singing in the primary school; ensembles for available instruments (Grades 10 – 12); for Arts and Culture Education and Music as well as aerophone performance at all NQF (National Qualifications Framework) levels. They also included unit standards for African Music and technological advances (Music Technology) as they regarded it as very important. The results of this research have not been processed to determine the detailed standards of Baroque ornamentation (pers. comm.: Caroline van Niekerk, September 2014).

Wim Viljoen, a specialist in Baroque ornamentation at the University of Pretoria, states that Baroque ornamentation is an important section in his organ method curriculum, while Tessa Rhoodie (University of Pretoria) is personally involved in lecturing piano methods for first to fourth year BMus students. These studies include specific aspects of Baroque and performance practice. For the first and second year students the teaching of different forms and structures of performance practice is important, while the third and fourth year students receive specific tutoring in ornamentation as well as the interpretation of that in performance practice. Fourth-year students are then expected to give a lesson on the basic repertoire in the Baroque style which includes all forms of ornamentation. Tessa is responsible for the aural side as well, where she provides tutoring in the basic aspects of improvisation, including figured bass (pers. comm.: Wim Viljoen, September 2014 and pers. comm.: Tessa Rhoodie, September 2014).

Martina Viljoen (University of the Free State) says that all BMus III music students have a compulsory module, “Historically Informed Performance Practice”, where they receive exposure to the general starting-points of HIPP with in-depth research on musicians such as Gustav Leonhardt, Ton Koopman, John Elliot Gardiner, Maasaki Suzuki and their points of view. The music faculty focuses on keyboard performance as well as singers and string instruments—in

2014 they started to include percussion instruments as well. Students are expected to write dissertations and research their own instruments, as well as make sound recordings of interesting or leading approaches in this field (pers. comm.: Martina Viljoen, September 2014).

According to Tinus Botha (North-West University) the university does not (apart from teaching the stylistic characteristics of music history) present “formal education” specifically in teaching Baroque ornamentation and improvisation. The lecturers work individually with their own students in this regard during their lessons. Students are expected to play “a Baroque piece” (but not necessarily a Bach piece) where the different principles of Baroque are presented. Method courses are presented which are compulsory for the second to fourth year students where intensive attention is given to Baroque ornamentation and articulation. He personally makes use of Howard Ferguson’s *Keyboard Interpretation* as a reference source. Prof. Daleen Kruger is also a Baroque specialist at the University who can also give advice when necessary (pers. comm.: Tinus Botha, September 2014).

The University of Cape Town presents a winter term course in Historically Informed Performance on a yearly basis which is offered to the 4th-year BMus students as well as students from outside the university. They are focusing on providing a link between academic (history and theory) and practical subjects (performance) in music by introducing the students to the concepts of historically informed performance (Online September 2014).

6.5 Conclusion

The purpose of my short survey for schools and universities was to confirm the views of the interviewees namely that Baroque ornamentation and improvisation is not a specific and focused subject at most schools and some universities. Schools in South Africa mainly focus on performance skills in a solo or group (ensemble) context, ranging from Western art music and jazz to indigenous African music. The pupils learn to develop the ability to read notation and create through improvisation and working with their own musical ideas, but so not use Baroque ornamentation specifically. Therefore, most of the specialised Baroque players in South Africa have trained and obtained their musical studies overseas at universities which focus on and specialise in teaching Baroque ornamentation and improvisation.

CHAPTER 7

CONCLUSION

7.1 Overview of study

This study investigated how the performance context of J.S. Bach's keyboard music affects the way today's keyboard players approach ornamentation. Within the context of scholarly writings on this topic, I inquired about contemporary performers of Baroque music in South Africa and whether they still improvise and make use of Baroque ornamentation. Two pieces by J.S. Bach, namely the Toccata in G major (BWV 916) and the Sonata in d minor (BWV 964) were selected. By studying diverse editions of these works, I identified and analysed the different ornamentations used in the pieces.

Because both pieces are a synthesis of French and Italian styles and characterize the music of Bach, I have analysed the ornamentation occurring in these two pieces. This was done to investigate the context and conventions of that era and ascertain whether and how these conventions are realised in performance of Baroque repertoire in South Africa today. A comparison of the ornamentation within these two pieces was made with the interpretation and ornamentation of the four recordings by Baroque specialists (not living in South Africa). During my research it became increasingly evident that ornaments played an enormous role in the music of the seventeenth and eighteenth centuries, and ambiguities in their notation (as well as their frequent omission in the score) have left doubts as to how composers intended them to be interpreted. Therefore, I conducted interviews with six South African Baroque music performers in an attempt to gain clarity and answers regarding their interpretation, ornamentation and views of the selected pieces.

7.2 Context of the study

Chapter 1 contained the aim, rationale, background and methodology for the study. I also specified the research question and sub-questions.

In Chapter 2, the literature review, my main concern was to examine the history of ornamentation, embellishment and historically-informed performance. To differentiate between "ornaments" and "embellishments", ornaments are normally indicated by standardized notational signs with different examples of tables which give directions for the realization of each of the signs. Embellishments or diminutions, however, were seen as decorations that were originally

improvised by the performer. Scholarly discussions on Baroque performance practice contain extensive discussions of interpretation of how to execute the trills and other decorations. I also observed the importance of spontaneity in order to establish the context.

In Chapter 2, I also studied the meaning of the term improvisation, and finally focused on the composer, performer and improvisation in the sixteenth century, known as the Baroque era. This was done to be able to link this information with the views of the interviewees, the analysis of the pieces and the recordings.

The background to J.S. Bach's ornamentations based on both Italian and French styles; the different types of ornaments; the indications and signs of ornaments; and the correct way to execute the ornaments (according to different scholars) were discussed in Chapter 3. The main focus was on the four ornaments applicable to the selected pieces, namely the trill, mordent, appoggiatura and "doppelt cadence".

In Chapter 4, I compared three diverse editions for the Toccata in G major (BWV 916) and two different editions for the Sonata in d minor (BWV 964). The interviewees presented their preferences on which editions of the two pieces they would rather perform from and also provided their reasons. Furthermore, they pointed out how they would execute most of the ornaments. The findings have demonstrated that, although they mostly execute the ornaments within the boundaries of the Baroque style, the interviewees definitely express their own individual approaches to the pieces.

The study of the recordings in Chapter 5 revealed that although the four musicians are dedicated to a more uncompromisingly historical way of performing Bach's pieces, their performances show diverse approaches to ornamentation—specifically the trill which shows their different approaches for execution. The execution of the trill seems to be debatable within scholarly works.

At all events, Rübsam and Van Delft executed the trill from the main note going to the upper auxiliary note—on the beat; while Staier and Hantaï play most of their trills from the upper auxiliary to the main note. Thus, when following the readings of different scholars and listening to the performances of the recordings, the performers have evidently assimilated the essence of the conventions and applied the execution of the ornaments according to their individual interpretation and musical knowledge with the purpose of providing variety, grace and elegance to the melodic line. An analysis of the d minor Sonata revealed that it contains mostly written-out

ornamentation which makes it a different composition to the Toccata in G major. Articulation does not only include phrasing, staccato, legato, tenuto and so on but also detached notes, which are very distinct in the Toccata in G major. The detached notes show off the liveliness of the Allegro, compared to the more sustained, slurred notes audible in the Sonata in d minor.

To answer the research question and sub-questions, this study used empirical findings from Chapter 6 which showed that four of the interviewees, who are still practicing contemporary South African performers, still improvise in the Baroque style. However, nearly all of the interviewees indicated that South African keyboard players do not make use of improvisation in the Baroque style, while only two felt that this is still practiced by a few musicians. Improvising in a free or Romantic idiom is more customary in South Africa than specific Baroque improvisation.

The interviewees discussed whether Baroque ornamentation and improvisation are still relevant and practiced in South African schools and churches. They talked about their own practical experiences as Baroque improvisers as well as which techniques they used to improvise. They also highlighted the importance of being well trained and having a good knowledge of the methods of Baroque ornamentation in order to improvise in the Baroque style.

7.3 Findings and significance of study

The course of the interviews manifested some clarity and insight into the practices and observations of the interviewees regarding the subject matter. However, it is clear that although some universities are presenting education on Baroque ornamentation and improvisation, this does not speak for school education where the actual foundation lies. The interviewees also raised their concerns about the fact that fewer applications for studying organ as an instrument are received at universities. The next concern was the matter of organs becoming less popular and also replaced in many churches by modern instruments and bands.

7.4 Future directions and further research

During the course of the study I realised that there are a few aspects that could be further scrutinised. These are a few suggestions, in my opinion, that could be useful to this subject:

- As a result of the interviewees' concerns regarding the limitations of Baroque ornamentation and education in secondary schools in South Africa, I would regard further investigation as worthwhile.

- Although there are plenty of musicians improvising, it would be meaningful to research to what extent they imply Baroque techniques in their music.
- A preliminary survey to detect whether universities are presenting Baroque ornamentation and improvisation for a part of music degree studies was done in Chapter 6. It would, therefore, be a useful contribution to identify and interview students who are interested in focusing on Baroque improvisation (from figured bass) and ornamentation as a future career.

I have endeavoured, in my thesis, to highlight the diverse views of a few professional contemporary Baroque performers in South Africa who are still practicing Baroque improvisation and ornamentation. Their knowledge on the subject contributed valuable information in this field which is recorded in this research project. It is, therefore, my fervent hope that they will be more recognised for their contribution toward Baroque ornamentation and improvisation that is so intermittent in South Africa.

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Appendix One: List of questions for interviewees

Ice breaker questions:

- Can you remember when and where you have improvised for the first time? Was it done spontaneously or did someone teach you?
- Was Baroque improvisation/ornamentation part of your musical studies or was it something that developed out of your personal interest?

Questions related to Baroque improvisation and ornamentation:

1) In what ways do contemporary SA pianists/organists within the context of a solo keyboard performance, still make use of improvisation in the Baroque style?
2) If/when the contemporary musician makes use of improvisation in the Baroque style, what methods/techniques and practical approaches does he/she use to improvise?
3) What do we know about how the Baroque performer used the ornamentations and embellishments written out on the score in order to improvise?
4)
    a) Do you think that contemporary performers have an understanding of the differences between the Italian and French Baroque ornamentation opposed to just playing what is written on the score?
    b) Do you use both Italian and French ornamentation?
5) What are your perceived advantages and/or disadvantages of improvisation?
6)
    a) Organists: Do contemporary organists still improvise in the Baroque style during the church service and regard it as important?
    b) Do you know of churches that do not use the organ anymore/or literally have removed the organ and only make use of a band (guitars, drums, etc.).
    c) As an organist, do you have time/space during the service to improvise?
    d) Do you improvise specifically in the Baroque style or make use of a theme or a hymn?

7)

a) Why is the Baroque improvisation and ornamentation not a subject at schools or universities?

b) Is music education in the Baroque style still regarded as important—to educate pupils/students specifically in the ornamentation/embellishment and figured bass?

c) What is your opinion considering a syllabus which includes a larger module Baroque ornamentation and improvisation, to make sure scholars and students receive a satisfactory education in this field?

8) Would you say that Baroque improvisation has a platform in the contemporary music world in South Africa?