While we may acknowledge the diligence shown in this monograph, the usefulness of some of the information, and the provocative quality of certain suggestions, this reviewer would caution the prospective reader to employ his critical faculties to their fullest when using this study. He would also urge a more adventurous attitude towards the further exploration of this vital body of music.

Leon Crickmore—*C.P.E. Bach: Six Harpsichord Concertos [Wq. 43]*

Birmingham: unpubl. thesis for the Master of Arts degree, University of Birmingham (England), 1956

Jane R. Stevens—*The Keyboard Concertos of Carl Phillipp Emanuel Bach*

Ann Arbor: University Microfilms (UM order No. 65-9718), 1965 (viii+301 pp., Yale University diss.)

Chester Fanning Smith

The master's thesis of Leon Crickmore appears slightly revised in *Music & Letters* (39/4: 227–41 [July 1958]). Here the title is altered from that of the original thesis to simply, "C. P. E. Bach's Harpsichord Concertos." That such a change in title is possible may give some conception of the nature of the thesis. Miss Stevens, on the other hand, sets out to discuss all 52 of the concertos and dutifully proceeds from the first to the last. The emphasis of both authors is on the form of the concertos.

About to embark upon an analysis of the form of C. P. E. Bach's harpsichord concertos, the student who is well aware of the chronology of music history will expect these works to stand somewhere between the Baroque concerto and the Classical concerto. Of course, in a literal sense they do. Both authors use this point of view as a basis for their discussions. To what extent, then, is C. P. E. Bach, whose father was his only teacher of composition, influenced by the Baroque concerto? And to what extent does his originality, to which Haydn and Mozart both paid tribute, lead toward the establishment of the Classical Concerto?

The two authors center their interest on the first movements of the harpsichord concertos. Each feels that the form of these movements is similar to the form of the fast movements of a Baroque concerto. The ritornello principle, upon which the discussions hinge, should perhaps be briefly stated. Torelli presents this principle very clearly in his concertos. The quick

movements consist roughly of two musical phrases, one assigned to the orchestra or tutti, the other to the solo or concertino. The movement is constructed by alternating these two elements, taking them through a series of closely related keys, and then ending the movement with a final tutti in the original key. (J. S. Bach's *Brandenburg Concerto No. 2* offers an excellent example of this type of structure.) It is the recurring tutti which provides the term "ritornello principle." The number of ritornellos generally varies from three to five. The modulations within a movement also become highly conventionalized: I–V–(III if in a minor mode)–VI–II–IV–I. Depending on the number of ritornellos, II and IV become optional choices for the composer.

C. P. E. Bach tends to have four or five ritornellos in the quick movements of the harpsichord concertos. This fact and the use of the solo harpsichord as a continuo instrument in the ritornellos lead Miss Stevens to conclude that Bach is essentially conservative in these works, which span his entire professional life. The key scheme of an entire movement is not discussed in either of the studies; one wonders at the omission. One does not expect the composer of the amazing *Clavier-Sonaten und freye Fantasien, nebst einigen Rondos fürs Fortepiano für Kenner und Liebhaber* to be conservative in his harmonies! The bold *espressivo* modulations which one comes to expect from Bach as well as the juxtaposition of unexpected keys, are elements of the *Empfindsamer Stil* and are found in these concertos as well.

The Concerto in D minor of 1748, Wq. 23, offers some interesting insights into C. P. E. Bach's use of harmony, both on the larger structural level and within particular phrases. The structure of the first movement consists of five so-called ritornellos which are separated by accompanied statements from the solo harpsichord. These ritornellos provide the harmonic skeleton of the movement, giving it both scope and direction. It is interesting to see how differently Bach plans his harmonic "tour" in comparison with earlier—as well as later—composers. Instead of the conventionalized scheme stated above, there is the following: I–IV–V (minor)–VII (lowered from C-sharp to C major)–I. This intriguing scheme leads one to speculate that Bach's search for musical meaning is centered in the harmony rather than in the thematic structure or the repetition of elements.

The harmony within individual phrases can only be described as extraordinary. One is immediately arrested in the first three measures by the downward progression I–V^{6}(minor)–VI. The harmony proceeds at the rate of one chord per measure here. In the sixth measure an appoggiatura resolves most unusually by arriving at a different chord on the note of resolution. In this fashion the music is propelled over a regular eighth-note pulsation. Frequently Bach, like Haydn, modulates by bringing the music to a temporary pause and simply starting in the new key. One such interesting example occurs between the 91st and 92nd measures. In measure 91 the music comes to rest on a six-four chord in G minor. This is directly followed by a dominant to tonic progression in E-flat major. Bach makes these more

distant harmonies meaningful by constantly returning to the tonic, D minor, during the course of the movement.

The purpose of this brief discussion of C. P. E. Bach's use of harmony is to point out that the harpsichord concertos are actually anything but conservative. Miss Stevens arrives at the conclusion that they are conservative by analyzing the structure from a thematic standpoint without apparently being very aware of the novel nature inherent in these compositions.

Miss Stevens makes the following statement on page 119 of her thesis:

> When . . . Bach introduces a recapitulation into a concerto movement, . . . a *conflict* [italics mine] is produced between the ritornello form and the recapitulation design which is superimposed upon it. The fact that Bach worked freely after about 1750 with both this form and the more traditional, non-recapitulatory one is somewhat puzzling; it seems to suggest that he had already moved too far from the traditional ritornello concept to be disturbed by what appears to be a fundamental *dichotomy* [italics again mine] between these two formal types.

I frankly find this statement puzzling, and was heartened by Mr. Crickmore's interesting comparison of C. P. E. Bach's use of the so-called ritornello form to the textbook definition of concerto form. In one column he lists the alternating tuttis and solos and compares them in an opposite column to the usual elements of sonata-allegro form: Exposition, Development, Recapitulation. The comment has been made that practically nowhere in C. P. E. Bach does one find what can truly be called a development in the usual sense of the term. This type of comparison may therefore be questioned. It is my contention, however, that such a comparison is made valid by Bach's harmonic practice. The harmony has a restless quality in most of his music almost from the very start, as in the D minor concerto discussed above. This restlessness tends to give the music the flavor of developing while the thematic outlines remain intact. On the other hand, there seems to be a clear relation between the ritornello form and what Miss Stevens calls a "recapitulation design": the first and last tuttis are in the same key, and the last substantially recapitulates the first.

Referring once again to the Concerto in D Minor, Wq. 23, one finds, as in the Classical concerto, a clearly stated double exposition. The orchestra states theme I in the tonic and theme II in its relative major. This part of the exposition is followed by a harmonically exact restatement of both theme I and theme II with the harpsichord presenting the thematic material in conjunction with the orchestra. Here the similarity with concerto form ends. Instead of a so-called development section, there are statements of the same material in new keys, until the final orchestral tutti, in the same key as the first tutti, functions in a recapitulatory fashion and rounds out the movement. A development section would have been superfluous in this work, because of the general feeling of harmonic searching which characterizes the movement from the very beginning.