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A STUDY OF SELECTED WORKS OF

IGNAZ JOSEPH PLEYEL

by

Rachel Elizabeth Hudson

A Thesis Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
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of the Requirements for the Degree
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APPROVAL SHEET

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The purpose of this study is to help fulfill a need in keyboard instruction for more materials which are both worthy and exemplary of the period they reflect. For students in the intermediate grades, much of the literature reflecting the classic style of the eighteenth century is far too difficult in its technical and interpretive demands. This is not true of many of the compositions of Ignaz Joseph Pleyel, but unfortunately his works fell into oblivion during the early nineteenth century and have up to the present played a very small role in the performing repertoire.

The present discussion deals first with the biography of Pleyel, describing his life as a composer and later as a successful business man. His establishment of the Pleyel Piano Company, which remains in existence today, brought recognition and respect to the Pleyel name. Members of his immediate family are also discussed. These include, his son, Camille Pleyel, who brought the construction of the Pleyel piano to its greatest heights and Marie Pleyel, wife of Camille, who won great fame as a brilliant concert pianist.

The second chapter presents, as thoroughly as is possible, a complete listing of the various compositions of Pleyel. Most authorities disagree as to the number and types of his works and much research remains to be done before a complete catalogue can be made possible.

The third and last chapter of the study includes a stylistic discussion of selected keyboard compositions of Pleyel in addition to three flute sonatas and the Favorite Concertant, one of his most popular compositions. Special mention

is made of works suitable for the repertoire of the young pianist.

In Appendix I there appears a list of the various contemporary publishers who were contacted concerning printed music by Pleyel in current catalogues. Only three printed keyboard works were found: Fifteen Piano Pieces by Pleyel, published by Augener Ltd.; Sonata in g minor, piano duet, edited by Poldi Zeitlin and David Goldberger, published by C. F. Peters Corp. and one Minuet included in 27 Pieces, Sonatinas and Sonatas, Book I, by Kalmus Music Co.

Appendix II contains copies of selected keyboard compositions published during Pleyel's lifetime which give, in the author's opinion, a representative view of his style. They are as follows: Twelve German Dances, London, R. Wornume; Twenty-four Sonatines, Milan, Press of Gio. Canti and Co.; Sonata for Four Hands, Vienna, Hoffmeister; Sonata IV, from Twelve Grand Sonatas, London, J. Dale; Three Sonatas for Piano and Flute, New York, J. and M. Paff; and Favorite Concertant, Berlin, J. J. Hummel.

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CHAPTER I

BIOGRAPHY

The second half of the eighteenth century witnessed one of the most exciting chapters in the history of Western Music. Gluck, Haydn, Mozart, Beethoven were only a few of the giants to emerge from this golden age of artistic endeavor, and they, along with many other renowned performers and composers, were attracted to the glittering capital of the music world, Vienna, Austria. Here under the enthusiastic patronage of the art-loving Hapsburgs, music was esteemed as the prince of the arts, and the successful musician found a society in which he could thrive with dignity and respect.

One of the most promising of the host of musicians who walked the streets of the Austrian city during these years, was Ignace Joseph Pleyel. Pupil and friend of Haydn, admired and praised by Mozart, Pleyel never quite fulfilled his expectations but, nonetheless, created an enviable body of music literature and established a piano manufacturing firm that remains today one of the most outstanding in the world.

Pleyel was born June 18, 1757 at Ruppersthal, a small village in lower Austria. He was the twenty-fourth child of Martin Pleyel, a schoolmaster and organist of the village. His mother, Maria Christina, was the oldest daughter of the Count of Schollenburg. She married a farmer by the name of Graf and

as a result was disinherited by her family for what was considered an extremely imprudent marriage.[1] Her second marriage was to the father of Pleyel. Most authorities claim that she died at the birth of Joseph, but Friedrich Blume gives the date of her death on October 27, 1759, two years after Joseph's birth.[2] Martin Pleyel remarried after her death and had fourteen children by his second wife. He died at the age of ninety-nine.

Young Joseph showed a decided talent for both the clavier and the violin at a very early age, and thus his father was encouraged to send him to Johann Baptist Vanhall for lessons before he was twelve years old.[3] In 1772 Count Johannes Erdody became Joseph's patron and sent him to Joseph Haydn for study. At this time Haydn was at the Esterhazy household in Eisenstadt, which was closely related to Pressburg, where Count Erdody lived, the two being only a short distance apart. The Count paid Haydn one hundred louis d'or yearly for tuition and living quarters for Joseph.[4]

Gluck visited Haydn in 1776 and heard a quartet by the young Pleyel. He was much impressed and offered this bit of advice to the young writer: "My young friend, now that you have learned to put notes on paper, there remains

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[1]Edward F. Rimbault, The Pianoforte, Its Origin, Progress and Construction (London: Robert Cocks & Co., 1860), p. 127.

[2]Friedrich Blume, Die Musik In Geschichte und Gegenwart (New York: Bärenreiter Verlag, 1949) X, p. 1353.

[3]Ibid. Blume gives May 1769 as the date when Vanhall went to Italy to recover from an illness. He remained there until the spring of 1771.

[4]Ibid.

for you only one more thing; namely, to learn to erase some."[1]

Haydn spoke of Joseph as his most talented and favorite student. Only one incident marred the relationship between teacher and pupil. As was Haydn's custom upon completing a new work, he would lay it aside on top of the clavier where it would remain untouched for some time. He then would return to it for revision and completion. One day Haydn returned to find his latest work missing. Since Joseph was the only person having had access to the work, he immediately suspected that his student had taken it. After weeks of saddening suspicion, Joseph convinced him of his innocence. Although he never saw the manuscript again, Haydn believed him, and peace was restored.[2]

In 1776 Joseph wrote a puppet opera, Die Fee Urgèle, or What the Ladies Like. The text, by Karl von Paversbach, was based on an earlier work by a certain C. S. Favort.[3] The opera, probably performed in the puppet theatre of the Esterhazy estate, was one of the first works to bring Pleyel recognition.

In 1777, Joseph left Haydn to become Kappelmeister for Count Erdody in Pressburg. Later he was given a leave of absence for travel and study in Italy where he made the acquaintance of the great masters who were flourishing

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[1]F. J. Fétis, Biographie universelle des musiciens (Paris: Librarie de Firmin Didot Frères, Fils & Cie, 1867) VII, p. 76. "Mon Jeune ami, maintenant que vous avez apprix à mettre des notes sur le papier, il ne vous reste plus qu'à apprendre à en effacer."

[2]Ibid., p. 75.

[3]Blume, op. cit.

in the "land of song": Cimarosa, Guglielmi, Paisella, Nardini, and Pugnani. With the advantages of associating with such outstanding figures, improvement was rapid and he gained much that Haydn had not taught him.[1]

Gradually Pleyel's abilities began to broaden and his works became more than mere reflections of those of his master.

Pleyel returned to his Kappelmeister position with Count Erdody in 1781 but soon made yet another trip to Naples. This time he was presented to Ferdinand IV, King of Naples, who received him royally and asked him to compose an opera. As a result, his first and only large scale opera was created. While in Naples he also composed several lyre pieces for the king.[2]

In 1783 Joseph was called to Strasbourg to be the assistant Kappelmeister at the cathedral. It was during this stay that he composed several masses and motets, all of which were later destroyed in a fire.[3] His first six string quartets were dedicated to his patron, Count Ladislaus Erdody. When

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[1]Fétis, op. cit., p. 76. Fétis states that Haydn, although the greatest composer of his time, was not the best master. He goes on to say that genius of high order and the power of teaching are rarely, if ever, united in the same person. He uses the following statement to defend his view of Haydn.

"Remarkably enough, Haydn in the lessons he had given for five years, had never spoken to him of musical rhythm and had not called his attention to rules concerning the symmetry of phrases. It was in this ignorance that Pleyel wrote his first work. His musical instinct had produced this necessary rhythm; but one mistake had escaped him in this way in a minuet. He learned from the critical observations of a friend the existence of the principles which had not been known to him until this time."

[2]Blume, op. cit.

[3]Fétis, op. cit.

they appeared in Vienna in 1784, Mozart wrote to his father:

> I must tell you that some quartets have just appeared, composed by a certain Pleyel, a pupil of Joseph Haydn. If you do not know them, do try to get them, you will find them worth your while. They are very well written and most pleasing to listen to. You will also see at once who was his master. Well it will be for music, if later on, Pleyel should be able to replace Haydn.[1]

Pleyel was granted a leave of absence in 1785 to return to Naples for the performance of his opera, Ifigenia in Aulide, which was given on May 30 of that year in the Sans Carlo Theatre. According to Audiffrett, the work was most successfully received.[2]

For his assistance to François Xavier Richter at the cathedral in Strasbourg, Pleyel received nine hundred flourins, while Richter received one thousand.[3] On September 12, 1789, Richter died, and subsequently Pleyel was advanced to the post of first Kappelmeister.

On January 22, of the year prior to this Pleyel was married to Franziska Gabriel Lefebvre, the daughter of a rug-weaver, Stephan Lorenz Lefebvre. There were four children born to Joseph and Franziska; two boys and two girls. Only one of them, Joseph Stephen Camille, born December 18, 1788, followed in the footsteps of his father both as a musician and business man.[4]

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[1]Emily Anderson, The Letters of Mozart and His Family (London: Macmillan & Co., Ltd., 1938) III, p. 1304.

[2]H. Audiffrett, "Pleyel", Biographie universelle 2nd ed. edited by H. Michaud (Paris: Madame Desplaces, 1843) XXXIII, p. 518.

[3]Blume, op. cit., p. 1354.

[4]Ibid.

The years between 1785 and 1795 were the most productive, musically, for Pleyel. Although his works at times strongly reflected Haydn's style, they received great favor. His later writing reveals more mechanical and repetitious devices than his earlier works, and he seemed to fall prey to the demands of the period, which asked for quantities of music of slight technical difficulty and simple harmony. Ladies of fashion who performed on the harpsichord and pianoforte were the greatest admirers of this type of composition because of its agreeable melodies and simplicity.[1] Vast quantities of Pleyel's later works were reproduced in Vienna, Berlin, Leipzig, Paris, London and Holland.

In 1790, Johann Peter Saloman, who was a promoter of subscription concerts in London, persuaded the great Haydn to come to London for a series of twelve concerts. Saloman visited Haydn at his home just after the death of his patron, Prince Nicholas Esterhazy, and remained to accompany him on the journey to London. The first series of concerts was completed and a second season was contracted. In London the Saloman Concerts were rivaled by the "Professional Concerts" which were directed by enemies of Saloman. Haydn was urged to join the opposing side and was offered large sums of money to leave Saloman. However, he chose to adhere to his original contract. In September of 1791, the "Professional Concert" promoters hired Joseph Pleyel as the star for the coming season. The act was aimed as a blow to the aging Haydn and to the Saloman concerts.

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[1] Fétis, op. cit., p. 77.

The London public immediately formed partisanships, and heated discussions abounded in all the drawing rooms as to who would succeed, master or pupil. Joseph was only thirty-four years old at this time, and his earlier fame had won for him a name to be admired and one to be awaited with great expectation. The newspapers carried exciting items about the rivalry and often described the coming event as if it were "an impending boxing match."[1] However great the expectations for rivalry were, the English were soon to discover that the two musicians were on friendly terms and saw each other daily.

Pleyel arrived in London just before Christmas and brought a briefcase full of new music. Upon hearing that his rival would present a new composition for each performance, Saloman asked Haydn to do the same. This caused Haydn considerable worry, and he often complained of eye strain and fatigue.[2]

Each of the composers attended the other's concerts and was the first to applaud. They went to the theatre arm in arm and enjoyed a delightful renewal of an old friendship. When Haydn was troubled with rheumatism, Pleyel sat with him and adjusted his pillows.[3] Final proof of their happiness was expressed by Haydn in a letter on January 17, 1792.

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[1]H. E. Jacob, Joseph Haydn (New York: Rinehart & Company, Inc., 1950), p. 197.

[2]H. C. Robbins Landon, The Collected Correspondence and London Notebooks of Joseph Haydn (London: Barrie and Rockliff, 1959), p. 132.

[3]Jacob, op. cit., p. 198.

> . . . So now a bloody harmonious war will commence between master and pupil. The newspapers are all full of it, but it seems to me that there will soon be an armistice. . . . Pleyel behaved so modestly towards me upon his arrival that he won my affection again. We are often together and this does him credit, for he knows how to appreciate his father. We shall share our laurels equally and each go home satisfied. [1]

As the old year passed and 1792 was being welcomed, Haydn and Pleyel sat together over punch. They had refused invitations to noisy parties, for they had reason to greet the new year quietly. News of Mozart's death on December 5, had just reached them and quietness was welcome to their grief. The death of their friend was not the only cause for contemplation, for 1792 was to be a memorable year, bringing with it war and revolution and much upheaval throughout Europe.

On February 3, 1792 Pleyel conducted his first Professional Concert with Haydn present. His program included one of his own symphonies in addition to one each of Haydn and Mozart. For the completion of his contract in London, Pleyel received twelve hundred pounds and used it for the purchase of an estate, "Iftenveiler," not far from Strasbourg. Whatever the intentions may have been for bringing Pleyel to London, the trip enabled him to fulfill his obligations to music and to his employer. In the end Haydn realized his prediction that both of them would share their laurels and go home happy.

Due to the opposition of the "Professional Concerts," Saloman lost great sums of money. As is usual, in the case of such opposition, a third party benefited. In London it was the "Opera Concert" which became even stronger

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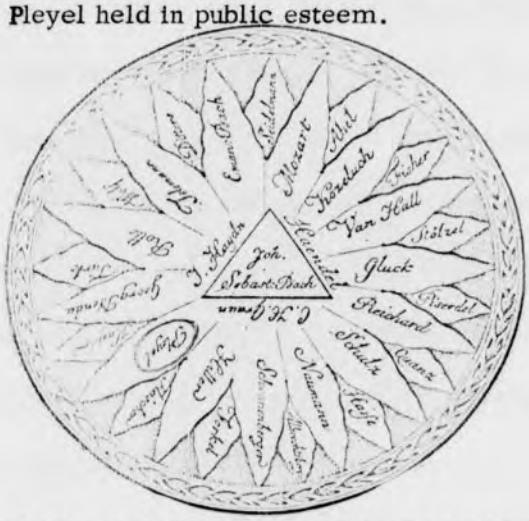
[1] Landon, op. cit., p. 128.

after Saloman joined the undertaking. Significant vocal and instrumental works were performed in this series with a surprising number of the former having Italian texts.[1] Thus the Germans and Italians became the competitors, each group vying for the approval of the fickle London public. The rather absurd competition was depicted in a cartoon engraved by an English organist at the Royal German Chapel. Pleyel appears in the first rays of the sun along with Gluck, Schütz, Hiller, Mozart, Telemann and others. This is still another example of the place Pleyel held in public esteem.



The sun was drawn to depict all the German composers the artist knew. In the center was Johann Sebastian Bach, while the sun's rays were composers of lesser importance. Under the sun the artist drew an Italian owl which could not stand the light from the German composers. To the side, there were two capons, one German and one Italian, eagerly preparing for

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[1]J. F. Rochlitz, et al., Allgemeine musikalische Zeitung (Leipzig: Breitkopf und Härtel, 1798-1818), (December, 1803), p. 201.

battle.

Haydn saw this engraving and liked it for he felt proud to find himself in the same rays with Handel and Graun.[1]

When Pleyel left London to return to his position as Kappelmeister in Strasbourg, he was to enjoy his work for only a short while. Soon the republican authorities suspected him of having opinions which were contrary to those of the people's government. He was denounced seven times during the year, 1792, and finally had to flee for his life.[2] He was captured, returned to Strasbourg and questioned once again about his civism. He was asked to prove his sincerity of the cause by writing a musical drama commemorating the climactic August the Tenth insurrection against the noble family of Louis XVI. The authorities allowed him to return to his home for the composition of the work, but he was still under the guard of two soldiers who stood over him daily. The completion of Le Toscin Allégoric, or La Révolution du 10 Août, came after seven days of uninterrupted labor.

The original manuscript is to be found in the archives at Strasbourg, honored as an unique historical item. An interesting description of the composition appeared in Allgemeine musikalische Zeitung, November, 1839.[3]

Upon the outbreaks of revolution, the religious services of the Catholic

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[1] Ibid., p. 104.

[2] Fétis, op. cit., p. 78.

[3] Rochlitz, et al., op. cit., pp. 872-874.

church were abolished and all metals available were used for making instruments of war. Consequently, the bells from all the towers of lower Austria were removed for the purpose of making them into cannons and coins. Nine hundred of these bells were brought to Strasbourg and Pleyel was asked to use as many as he chose in his musical drama denoting the events of the memorable fall of the monarchy. Seven bells in addition to the cathedral choir and orchestra were employed for the initial performance at the Spiegel concert hall in Strasbourg. The production, directed by the author, afforded so much satisfaction to the public that it was repeated in the new concert hall which opened seven years later, on November 28, 1799. Never again was Pleyel suspected of encouraging politics adverse to the revolutionary government.[1]

There follows a description of the picturesque and peculiar blending of the bells and instruments:

A quiet introduction leads to the section called "Awakening of the Nation," an allegro moderato in $\frac{4}{4}$ meter and F major. A quartet of strings begins softly, gradually enhanced by the entry of the wind instruments. Effects of storm and confusion follow signifying the attack on the Tuillerie. As the volume subsides, individual cries are uttered by various instruments.

After ninety-seven measures, the first bell, C, enters, and nine measures later the E^b bell is added. The C bell is then silenced and the G and B^b bells join the E^b. After nineteen measures the F and C bells are heard

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[1] Ibid.

and finally the D is sounded between the clangs of the other bells. Accompanying this storming from the various bells, the strings lead, through strong unison figures, to the general call of the trumpets after which the drum rolls herald the march accompanied by the fifes.

This time the confusion is effected by use of the full orchestra in D major, $\frac{6}{4}$ meter. The overall effect is heightened by individual and double bell peals. Following this dynamic section, a quartet expresses only soft sighs, representing the wounded and dying. Suddenly the Royalists arise with the song, "O Richard, O Mon Roi," leading again into battle music and finally a quiet passage in adagio tempo. More brilliant writing denoting courage and decision introduce the song, "Ou peut-on-etre mieux." At its completion, cannon shots are simulated by the kettledrums which lead to a highly dramatic section in D major, $\frac{6}{8}$ meter. Bells, simulated cannon shots, drum rolls, and taps tell the story of the battle which ends in sad, quiet tones. The sudden fanfare of trumpets and kettledrums announce the victory. The full choir and orchestra proclaim, "Ours is the Victory and the Nation is Saved."

Pleyel's portrayal of the victory was rather mild in comparison to the bloody massacre of the Swiss Guard and the events which followed the insurrection against Louis XVI on the tenth of August. His depiction, however, was convincing to the authorities, and he was saved from the guillotine fate which faced so many nobles, artists, and clergy in the following months.[1]

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[1]Charles D. Hazen, The French Revolution (New York: Henry Holt and Company, 1932) Vol. II, pp. 519-550.

With such unrest in political and national affairs, Pleyel was fully aware of the precariousness of his position and did not wish to have recurrences of his past experiences. For this reason, he sold "Iftenveiler," his beloved estate, and moved his family to Paris in 1795.

This move to Paris marks the beginning of a new interest in the life of Joseph Pleyel. Most of his composing ceased, and he turned his attention to business. He established a firm for selling music in 1795 and two years later founded a publishing house. Gradually the establishment grew and business consumed his entire energy.

In 1800 the musicians of the Opera in Paris proposed to perform Haydn's Creation and since the friendly relationship of master and student was still evident, the patrons asked Pleyel to persuade Haydn to come to Paris to conduct the performance. Pleyel, following their wishes, went to Vienna to get Haydn. Although the French were magnanimous enough to forget political differences between themselves and the Austrians for the sake of good music, the Austrian police did not share this attitude and stopped Haydn at the German border, pretending that he might be a spy crossing to France. All the influence of the musicians and the Artaria Company could not persuade them to give him a pass and allow him to proceed.[1]

Finally, the direction of the performance was entrusted to a certain Daniel Stiebelt, a competent musician. The date was set for December 24, the

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[1]Karl Geiringer, Haydn, A Creative Life in Music (New York: W. W. Norton & Company, Inc., 1946), p. 150.

first Christmas Eve after the turn of the century.[1]

The Threatre des Arts had been chosen by Pleyel and Luigi Cherubini for the performance, and the bodies of French government, including Napoleon Bonaparte turned out en masse, with the other Parisian devotees of art, to hear the oratorio.[2]

On his way to the theatre, Bonaparte sat alone in the foremost carriage, while his retinue and ministers of the government followed in other carriages. Passing through a narrow street, the Rue Nicaise, the parade was halted by a cart blocking the street. The driver hurriedly descended and moved the cart to one side, but just as he whipped his horses again to make up for lost time, the cart exploded with a terrible noise of smoke, lead, and fire. A bomb had been planted in the path of Bonaparte. None of the officials were harmed, but many fatalities were found among the people in the street. The procession reached the theatre only ten minutes late with all participants shakened and pale from fright.

Bonaparte acted with rage in the days following this incident. Within forty-eight hours after the bombing, sixty-three out of seventy newspapers were banned and freedom of assembly and of the press was abolished.[3] Paris

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[1]Jacob, op. cit., p. 281. The eighteenth century had passed in the horror of storm and bloodshed which left France and all Europe weak. The new Consulate had been in existence almost a year with Napoleon Bonaparte working on his "new order."

[2]Ibid., p. 283.

[3]Ibid., pp. 285, 287.

was experiencing the first outbursts of anger from the author of the "new order"; he was clearing up debris from the revolution to make way for a new regime.

Although the Napoleonic wars had caused financial difficulty for the business, by 1802 stability was restored,[1] and Pleyel began the publication of a Bibliothèque musicale which contained the chief works of the principal composers of his time.[2]

This same year, his firm was the first to publish the complete collection of Haydn's quartets. The edition contained a portrait of Haydn and was dedicated to Napoleon Bonaparte, the First Consul.[3]

Pleyel also was influential in popularizing the works of Luigi Boccherini, who had attracted the attention of many music publishers after his appearances in Paris with the violinist Filippo Manfredi.[4]

In 1807 when the Pleyel firm added piano manufacturing to its business, Camille Pleyel assumed more and more responsibility. Finally in 1824, his father retired to his country estate near Paris, leaving the business entirely to Camille. In the years which followed, until his death, Joseph occupied himself

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[1]Blume, op. cit., p. 1358.

[2]Michaud, op. cit.

[3]Frank Kidson, Grove's Dictionary of Music and Musicians (New York: St. Martin's Press, 1954) VI, p. 829.

[4]Nicolas Slonimsky, Baker's Biographical Dictionary of Musicians (New York: G. Schirmer, 1958), p. 168.

with agriculture which had held a strong fascination for him throughout his life.[1]

He visited Paris in January, 1830, on New Year's Day, for the opening of the "Salle Pleyel" which was to become the meeting place of the most famous musicians of the world. One more journey to Paris in 1831 to attend the wedding of Camille to Mademoiselle Marie Félicité Denise Moke proved to be his last trip. He had become ill in July of 1830 and was never completely well again. Death came to him on November 14, 1831. He was buried in the Père-Lachaise Cemetery in Paris after a full and fruitful life of seventy-four years.[2]

Since the business of Pleyel has continued to play an increasingly important role in the history of western music, it seems pertinent to include here an account of the firm and its accomplishments.

The first Pleyel pianos were built along the lines of the English Broadwood pianos.[3] This probably was a result of ideas from Clementi obtained by Camille Pleyel during his stay in London. Camille studied with an indefatigable patience and enthusiasm all known methods of creating an instrument which would meet the demands of the most discerning artists. Underlying all his research and experiments was one inescapable conviction; that of simple

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[1]Fétis, op. cit., p. 77.

[2]Blume, op. cit.

[3]Blume, op. cit., p. 1359.

release.[1] Through his own experiences as a pianist he had formed the belief which was the foundation for this idea, i.e. the hand ought to be in as direct contact as possible with the string and that the intervention of the mechanism no matter how ingenious it was, had no advantages if it did not enable the artist to express his inner-most desires.

The perfections gained in this direction enabled the brilliant pianist, Friedrich Kalkbrenner, to display all the clarity and strength of his masterly technique. Frederic Chopin found in the Pleyel piano the delicate singing tone and degree of flexibility which enabled him to achieve a range of interpretation he had never before experienced. Other important artists of the day who became enamored with the instrument were Ignaz Moscheles, Cramer, and Stiebelt.[2]

At the same time Camille was exploring all the means of achieving perfection in keyboard action, he was also striving to improve other components of the instrument. He spent several years in searching for the proper wood for the sounding board, studying the tension and threading of the strings and the manner of their insertion at the connecting points. Camille and his father gradually brought the business to international recognition by exporting on a large scale and thus effecting comparisons with piano builders the world over.

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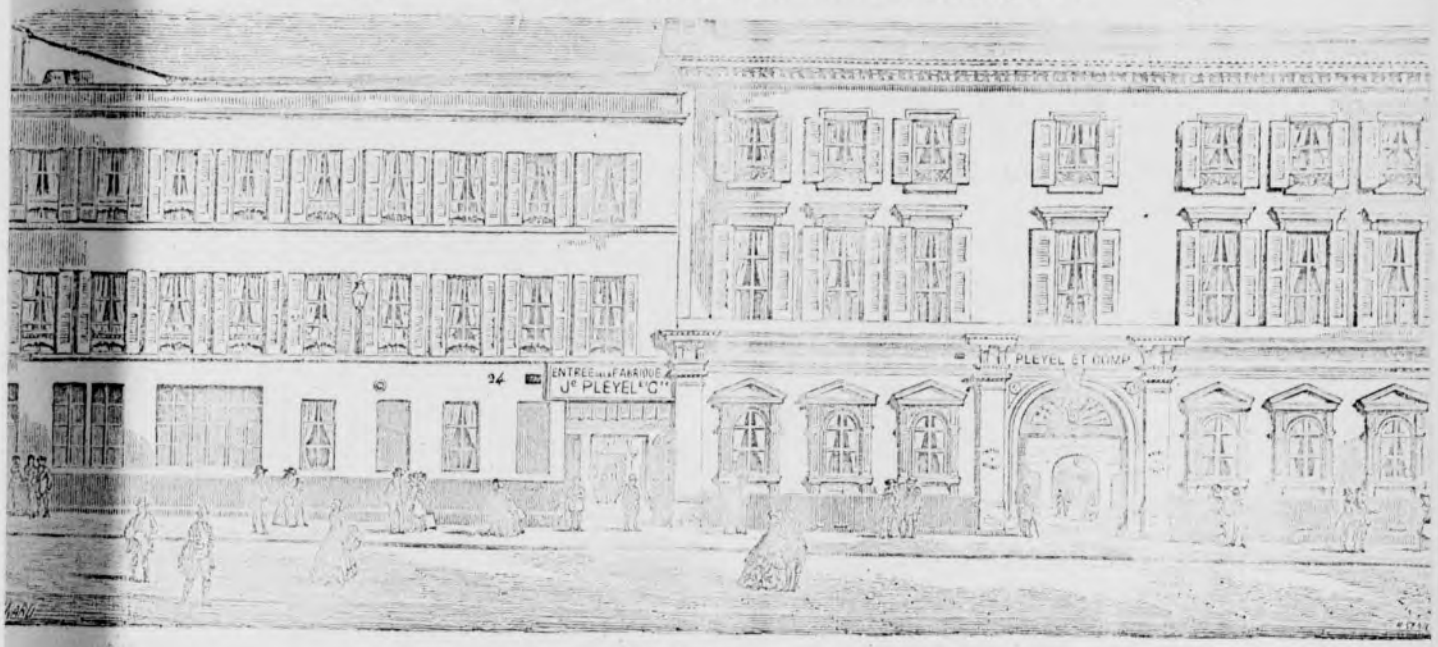
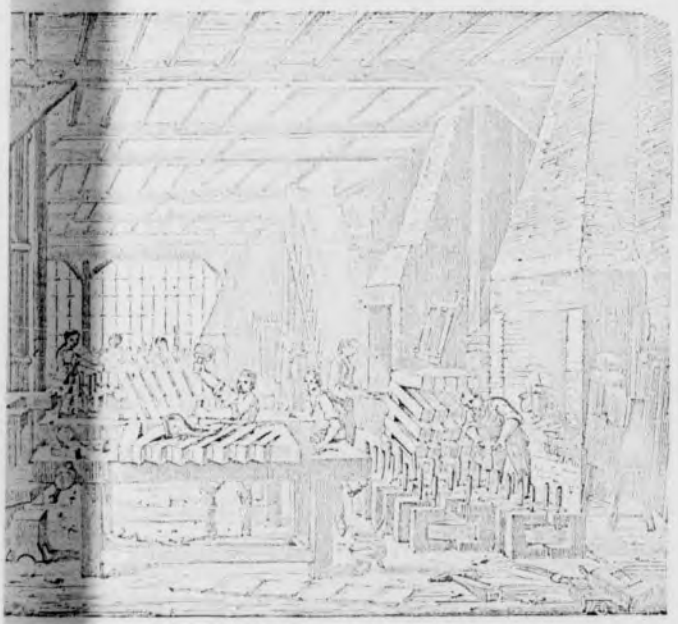
[1]The International Jury for the Exposition Universelle, Medal of Honor (Paris: Typographie de Firmin Didot Frères, 1855), p. 1. Most of the following information concerning the Pleyel Company is taken from this source.

[2]Blume, op. cit.

FAÇADE DE L'ETABLISSEMENT PRINCIPAL, RUE ROCHECHOUART, 22. 18



ATELIER, RUE DES RECOLLETS.



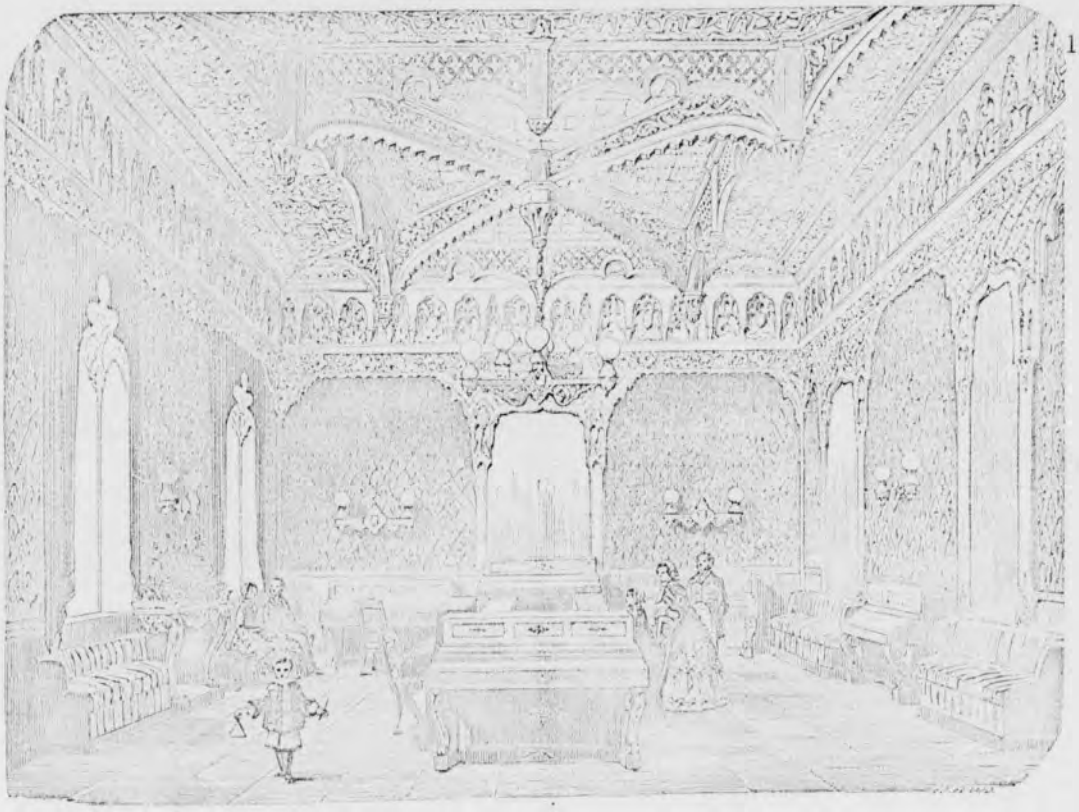
Construction des caisses.

ATELIER, RUE ROCHECHOUART.

Fabrication des claviers.

PLATE I

SALON PRINCIPAL DE LA SUCCURSALE, RUE RICHELIEU, 95.



19

SALON DE CONCERT, RUE ROCHECHOUART.

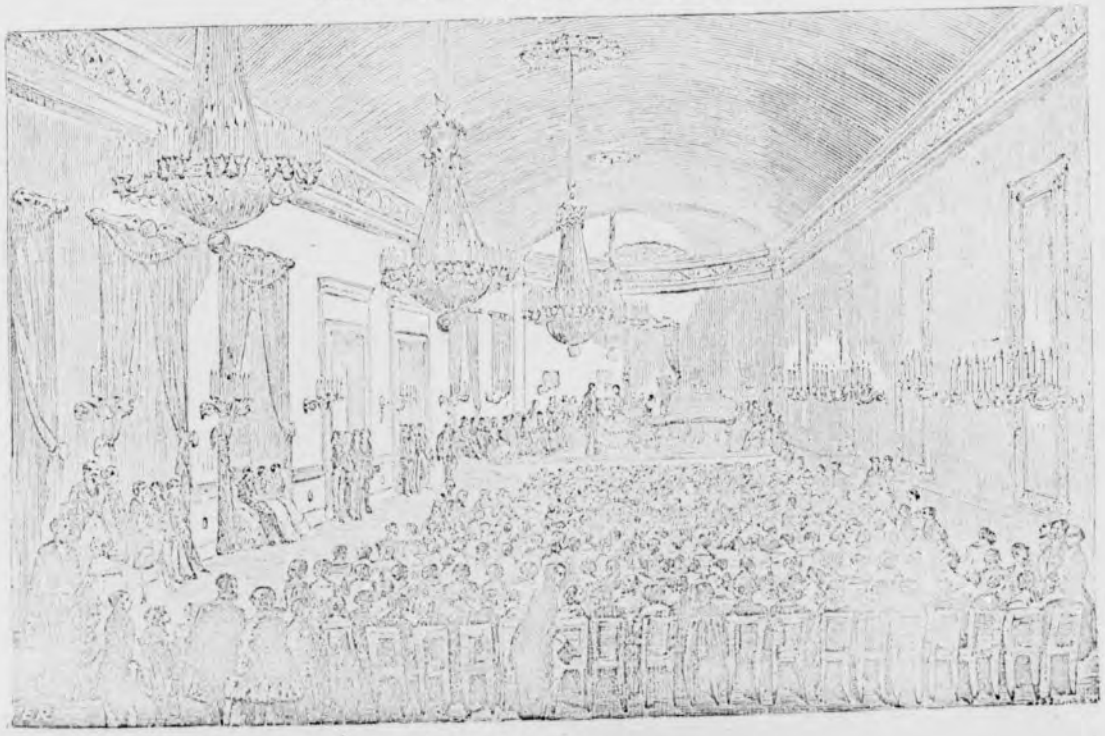


PLATE II

DÉPOT ET SCIERIE DES BOIS DANS LE CHANTIER DE CLIGNANCOURT.

20

ATELIER DES TABLEURS, RUE ROCHECHOUART.

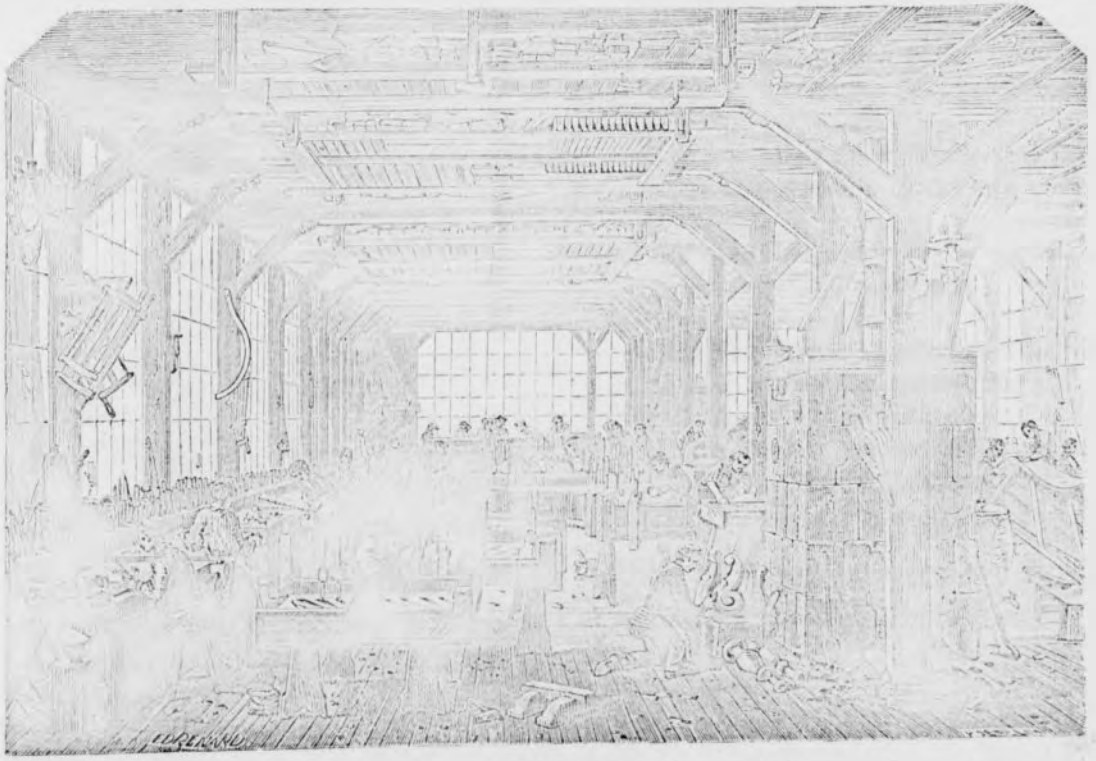


PLATE III

By 1855 the firm employed over four hundred workers and had an annual production of fifteen hundred pianos. The company assets for that year included an income of 560, 000 to 600, 000 francs besides the materials on hand such as strings, cloth, skins, felt, and strips of wood, valued at more than 700, 000 francs. The indigenous woods plus the more rare woods brought from other countries were valued at more than 400, 000 francs. These materials were kept stored in warehouses back of the shops where the sounding boards and other parts were constructed.

The activities and locations of the business may be followed in this directory compiled by Cecil Hopkinson.[1]

	1795	E.F Foundation of the firm
	1795-6	Pleyel
Sept.	1797	24 Rue Neuve des Petit-Champs, entre les Rues Ste. Anne et de Chabannais
Jan.	1798	728 Rue Neuve des Petits-Champs, Pres la Rue Chabannais
Jan.	1799	728 Rue Neuve des Petits-Champs, entre les Rues Ste. Anne et de la Loi
Aug.	1799	728 Rue Neuve des Petits-Champs, entre les Rues de la Loi et Helvetius
Mar.	1803	728 Rue Neuve des Petits-Champs, en face la Trésorerie
	1802-3	Ditto
Jan.	1804	1286 Rue Neuve des Petits-Champs
July	1807	13 Rue Neuve des Petits-Champs, vis le Trésor publie
Feb.	1809	13 Rue Neuve des Petits-Champs, & 8 Boulevard Poissonniere

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[1]Cecil Hopkinson, A Dictionary of Parisian Music Publishers (London: Harding & Curtis Ltd., 1954), pp. 99, 100.

July	1809		8 Boulevard Bonne-Nouvelle
Aug.	1812		8 Boulevard Bonne-Nouvelle, & 13 Rue Neuve des Petits-Champs (Depot)
Dec.	1812		8 Boulevard Bonne-Nouvelle
Nov.	1814	Pleyel, Pere et Fils Aine (Camille, born Strasbourg, December 13th, 1788. Died Paris, May 4th, 1855)	(Ditto)
Jan.	1816		Boulevard Montmartre
Mar.	1818		1 Rue Grange Bateliere (Piano factory)
Apr.	1819	Pleyel et Fils	Boulevard Montmartre
	1821	I. Pleyel et Fils Aine	16 Boulevard Montmartre & 2 & 13 Rue Grange Bateliere
Mar.	1826		Boulevard des Italiens
July	1826		Boulevard Montmartre
Apr.	1827	J. Pleyel et Fils Aine	Ditto, au coin de la Rue Grange Bateliere
Sept.	1827	Pleyel et Cie	Ditto
Oct.	1827		1 Boulevard Montmartre
Mar.	1828	Pleyel Fils Aine et Cie	Ditto
Feb.	1830		2 Boulevard Montmartre
	1832	I. Pleyel et Cie	2 Rue Grange Bateliere
	1834		18 Boulevard Montmartre
End	1834	(Publishing side of the business taken over by Camille Pleyel.)	

By the mid-nineteenth century the principal establishments were the workshop and studios on Montmartre which covered some four acres of ground. This area contained the large storage houses of woods used in the production of

the cabinets and sounding boards. Another factory was situated on the Rue des Recollets, No. 13, where the piano cases were constructed. The main factory and central building, salesrooms, and concert hall were facing Rue Rochechouart No. 22 and 24, while the branch office was on Rue Richelieu No. 95.

The sales of the products of the firm amounted to one million and a half each year, about one-half coming from exportations with the remainder from France. The firm by this time was drawing income from many sources. The salesrooms offered musical instruments of all descriptions, made by the Pleyel factory. The publishing business still flourished and music sales added their part to the total, while established artists and aspirants rented the Pleyel salon for concerts, bringing still more dividends to the business. Some of the important honors bestowed upon the Pleyel Company are listed below. They give strong evidence of the high quality of the product.

In 1827, the Gold Medal,

1834, the Gold Medal, and the decoration of the Legion d'Honneur which was given to Camille Pleyel.

1839, the Gold Medal[1]

In 1844, Superior Mention by the jury: "In this meeting, the pianos of MM. Erard, Pape and Pleyel have merited places in first rank, an honor which they have obtained in the previous expositions. This superiority is rather remarkable, for they maintained this in spite of the progress of several other factories which have proved capable. The jury has judged these instruments out-standing."

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[1] Exposition Universelle, 1855, op. cit.

> 1849, Statement by the jury: "The jury appreciates the useful contributions made in the previous expositions by MM. Erard and Pleyel who have served as members of the jury and as delegates to the manufacturers. They regret, however that the high esteems and praises won in the past have put the jury in an impossible position to find terms for higher praises than those given in the preceding expositions. Their rewards are exhausted and for this reason the companies of Erard and Pleyel will no longer be in competition."[1]

Besides being a fine business man, Camille Pleyel, from all reports, was also a humane employer. His kindnesses and benevolent gifts became almost a legend. In his last will, he established a foundation to help the families of needy employees. The sum was indeed a significant one.

Camille Pleyel was followed in the business by one of his former pupils, August Wolff, who graduated from the Paris Conservatory and served there as professor of piano for five years. After assuming the leadership of the Pleyel Company, he followed religiously the traditions of his master, and his efforts continued the stream of progress begun by his predecessors.

Wolff made special studies and experiments to increase the volume of the piano. He also made significant improvements in the percussive aspects of the instrument with the help of the physicist Lissajous.[2]

After the "Salle Pleyel" was opened on Rue Rochechouart, many famous artists made their debut there. On March 20, 1832, Chopin appeared

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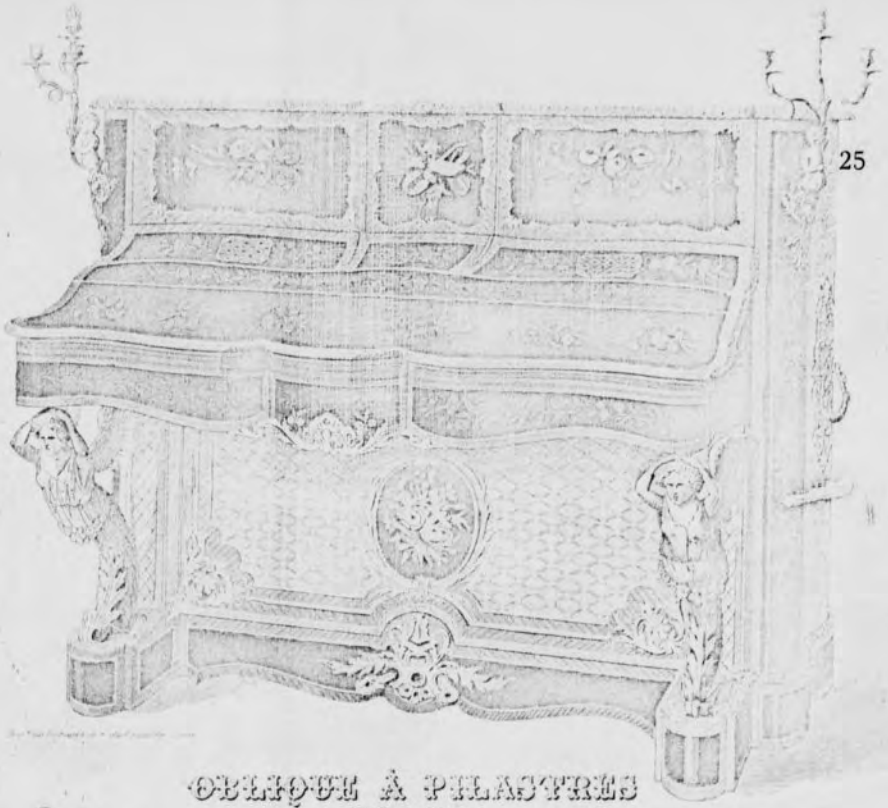
[1] Exposition Universelle, 1855, op. cit.

[2] Blume, op. cit., p. 1360.



OBLIQUE À PILASTRES

N° 7, ou Tour

Ebène, ou bois de rose, marqueterie, bronzes dorés et ciselés.

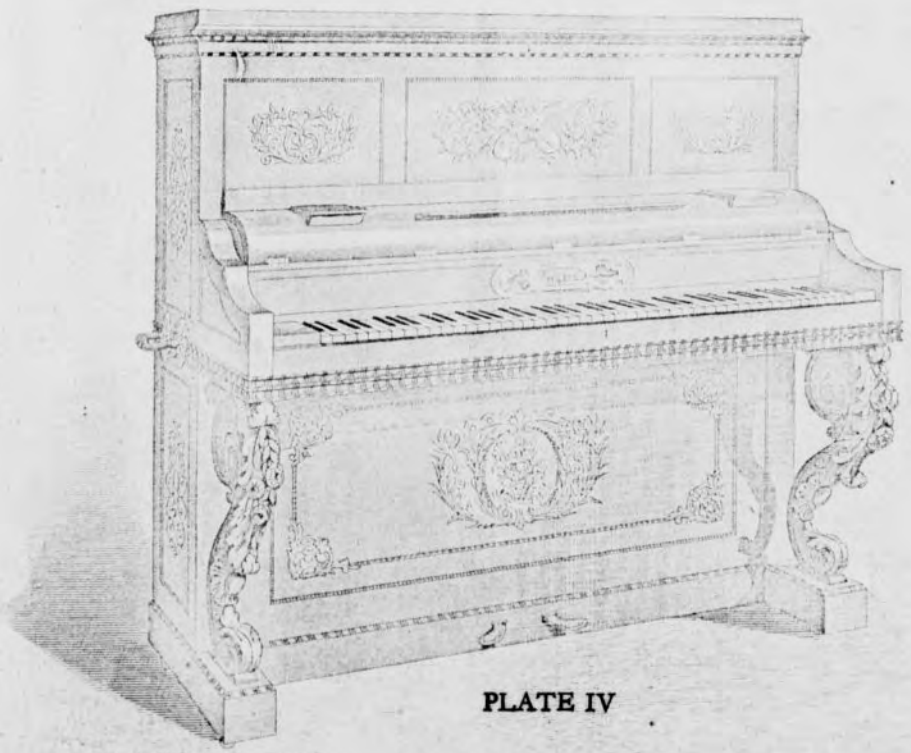
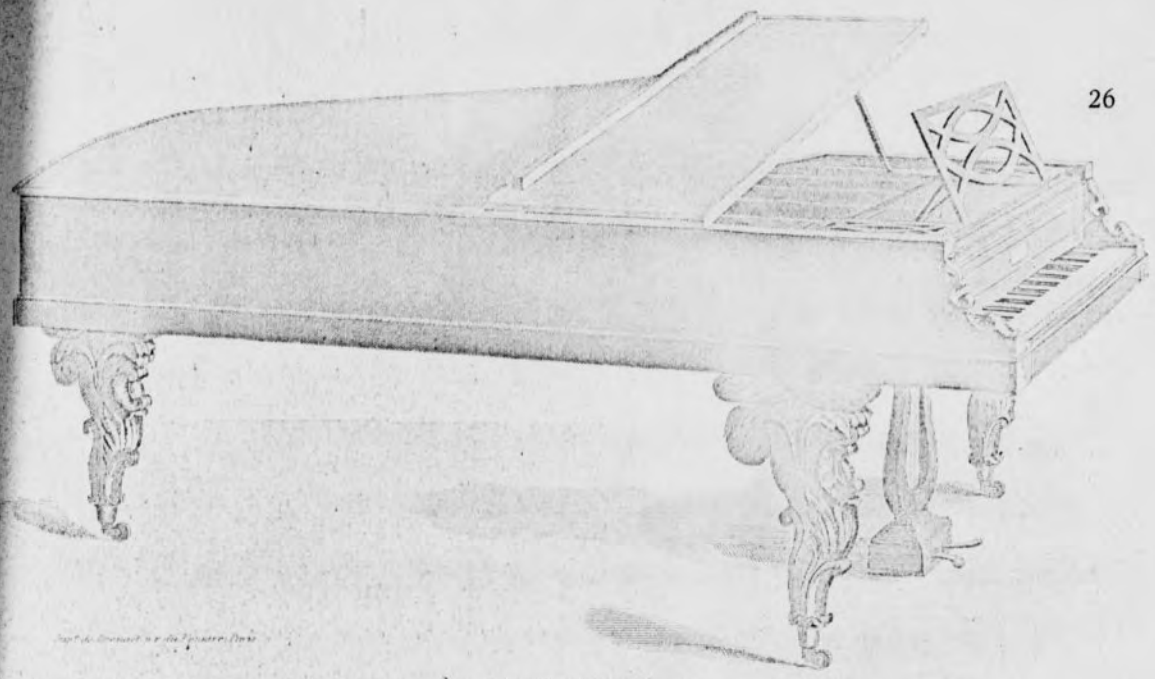


PLATE IV



PIANO À QUEUE (GRAND FORMAT)
N° 1. DE TAUX.
Barrage en fer, sillet métallique.

PLATE V

PIANO À QUEUE (PETIT MODÈLE)
N° 2. DE TAUX.
Barrage en fer sillet métallique.

there, dedicating three Noctures, Op. 9, to Marie Pleyel, wife of Camille, and twenty-four Preludes, Op. 28, to Camille, his friend.[1]

Others who performed at the famous hall were César Franck, Arthur Rubinstein, and Camille Saint-Saëns.[2]

In 1876, the firm established agencies in London, for by now the French piano had supplanted the English piano in importance. Josef Hirt in his Meisterwerke des Klavierbaus emphasizes this by saying, "Until around 1873, the English piano stood against the French for first place."[3]

The directorship of the firm passed to Gustave Frantz Lyon in 1887, following the death of his father-in-law, August Wolff. Lyon had been a pupil at the École Polytechnique.[4] His inventions added still more lustre to the brilliant line of progress. He is credited with the invention of the harpe eolienne, which was adaptable to concert pianos, the pedal harmonique which allowed a struck chord to vibrate at will, chromatic kettledrums, glockenspiels with bronze tubes, keyboards with changing tension, and a two-manual grand piano with couplers.[5]

In 1927, the Pleyel Company reached the 200,000 mark in the produc-

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[1]Ibid.

[2]Ibid.

[3]Franz Josef Hirt, Meisterwerke des Klavierbaus (Switzerland: Urs Graf-Verlag, 1955), p. 26.

[4]Kidson, op. cit.

[5]Blume, op. cit.

tion of pianos. Organ manufacturing was added in 1930 with the purchase of the Cavaille Coll Company. Harpsichords have also been a principal product of the Pleyel Company, and today the instruments are considered among the finest ever built.

The Pleyel Company has gradually expanded into other fields such as plastics used in the mechanism of instruments and the production of radios. Most recently, television has kept them at the top in musical France. Together with the Erard Company, the Pleyel Company has been called the most important in France. Since 1920, it has been a corporation but still maintains the title of Pleyel, Societé Anonymé, Paris, France.[1]

Mention of one other member of the famous Pleyel family is made here for completing the picture of the Pleyel name and its significance in the music world. Marie Félicité Denise Moke was already recognized as an outstanding artist when she was married to Camille Pleyel in 1831, even though she was then nineteen. Her extraordinary gift for playing the piano had been nurtured by such illustrious teachers as Henri Herz, Ignaz Moscheles, and Friedrich Wilhelm Michael Kalkbrenner. Her own unwearying effort was her secret of success. Her fame continually increased with each successful tour. Mendelssohn enthusiastically received her in Leipzig and Liszt in Vienna. She was also admired by Auber, the prolific composer of comic opera, and by Fétis, who pronounced her the most perfect player he had ever heard.[2]

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[1]Ibid.

[2]Marie L. Pereyra, Grove's Dictionary of Music and Musicians (New York: St. Martin's Press, 1954), Vol. VI, p. 830.

In 1830, Hector Berlioz declared to the world his passionate love for Marie. He regarded her as "the graceful Ariel, the ravishing sylph."[1] Just before he left Paris for Rome, where he was to receive the Prix de Rome, he became engaged to Marie. When he arrived in Rome, he learned to his dismay that during his absence she had plighted herself to Camille Pleyel. In typical romantic fashion, he bought poison intending to do away with himself. After some reconsideration, he decided upon a desperate revenge. The journey back to Paris had a sobering effect, however, and he soon gave up the whole affair and returned to Rome.[2]

Marie gave birth to a daughter, Clarly Pleyel, who also became a fine pianist. However, her career was cut short with her untimely death at the age of twenty.

Madame Pleyel, as Marie was known, created sensations in concerts throughout Belgium, Austria, Germany and Russia. Outstanding reviews and criticisms of her performances were reported in various issues of the Allgemeine musikalische Zeitung. From Leipzig, November 3, 1839, one critic wrote:[3]

> For a long time nothing stirring musically has happened. Then Madame Pleyel who was preceded by a fine reputation gave two concerts which confirmed and heightened this reputation.

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[1]Leon Vallas, Grove's Dictionary of Music and Musicians (New York: St. Martin's Press, 1954), Vol. I, p. 655.

[2]Ibid.

[3]Rochlitz, et al., op. cit., p. 903.

Possessing perfect technique, Madame Pleyel overcomes great difficulties with ease. In all her performances, complete mastery of outside means is so noticeable that she is classified as a virtuoso of first rank. To this, she adds finesse and elegance of performance which is peculiar to her. This elegance combined with her personality spreads special charm to all her artistic endeavors, causing them to stir the general interest and pleasure everywhere she goes. . . . Her great talent has proven itself in presentation of German masterpieces by Mendelssohn, Weber, and Beethoven, as well as lighter pieces whose main goal is to shine through virtuosity. She does justice to all of them. The new romanticism is not strange to her since she has also acquired a very effective rendition of these pieces. She leaves out of her playing everything which might be mannerism or lack of understanding. All of her productions appear as a complete picture, full of life and creativity. . . . In all of her concerts the unending applause and shouts brought encores and repetitions. She was generous and one cannot forget the effect of Madame Pleyel.

From Dresden, K. B. Mittitz reported:[1]

Madame Pleyel was showered with flowers and poems since this was her first appearance in Dresden. The public here is often indifferent, but this time they wished to show that they could be warm. The concert was given to a packed hall and the artist was worthy of the favors shown to her. Her playing was brilliant, neat, and very expressive. She plays full and is not weak and gentle as a woman is expected to be. I must praise her taste which gives completion to her interpretation of great masters. . . . Madame Pleyel endured in power and elegance to the last note.

In 1847, the Brussels Conservatory appointed Marie as professor of piano. She began her work there in 1848 and continued until 1872, just two years before her death.

The Conservatory had been in decline for several years until François-Joseph Fétis was called by King Leopold I to be his maître de chapelle and Director of the Conservatory.[2] Fétis added many famous teachers and attracted

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[1]K. B. Mittitz, Ibid., pp. 985-986.

[2]Slonimsky, op. cit., p. 474.

students from all over the world. They came from France, England, Belgium, and Holland, many to study with the great Madame Pleyel.[1]

From his rather humble beginning, Joseph Pleyel rose quickly and surely, creating for himself two highly successful careers. If he did not completely fulfill his expectations as a composer, he nonetheless, gave the world many delightful moments in that realm of musical thought, and further he completely vindicated himself with his superb craftsmanship in building one of the world's finest pianos. All this, added to the strong influence he must have had on the careers of Camille and Marie Pleyel, affords him a secure place in the history of Western Music and causes the name "Pleyel" to be surrounded with a certain magic lustre for musicians everywhere.

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[1]Rochlitz, et al., op. cit., pp. 557-558.

CHAPTER II

WORKS OF JOSEPH PLEYEL

The principal stylistic characteristics of the works of Joseph Pleyel adhere closely to those exemplified in the music of his great teacher, Franz Joseph Haydn, particularly those of the master's middle period. Pleyel's known twenty-nine symphonies are molded along strictly classical lines, externally falling into the four-movement, fast-slow-dance-fast design, and internally utilizing simple song-forms and sonata procedures.

Undoubtedly his finest writing is evidenced in his chamber music. Friederich Blume gives the number of string quartets as sixty; while Slonimsky lists forty-five and Blume authenticates seven books with several containing as many as twelve compositions each.[1]

Most authorities agree that there are five books of quintets and six quartets for flute and strings. However, at the present time it is impossible to ennumerate the vast numbers of arrangements made for different combinations of instruments.

Pleyel's string quartets call for the standard performing media, i.e., two violins, viola and violoncello. The flute quartets were written for flute,

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[1]The material for literature listing was taken from sources op. cit., Blume, Slonimsky, Fétis, Kidson, and Robert Eitner, Quellen Lexikon der Musiker (New York: Musurgia, 1947) VII, p. 477.

violin, viola, and violoncello, and the quintets for various combinations of strings, plus flute or oboe.

According to Blume, Pleyel wrote a sextet for strings, (two violins, two violas, violoncello and bass), and a septet for one viola, two violins, 'cello, bass, and two horns. Also, there are several compositions for wind-instruments called "harmony pieces." These require two clarinets, two horns, and two bassoons for performance.

The number of trios and duets is undetermined since the amount of compositions written in this vein is so large, due to the great public demand for such "gebrauchsmusik."

Unfortunately public demand also determined the quality of much of Pleyel's writing. An article in the Allgemeine musikalische Zeitung confirms this with the following statement:

> His manner is more desirable to the ladies and groups of amateurs rather than to the connoisseur; . . . he is driven by publishers to write this type of music because they can sell this for public demands.[1]

On the other hand, the journal in a later revue praises certain of Pleyel's string works, namely his Trois Duos, op. 5 for two violins and violoncello, Six Duos for two violins, and Simphonie perodique for two violins, viola, violoncello, bass, flute, two oboes, two bassoons, and two horns, op. 26.

W. H. Hadow in the Oxford History of Music gives some interesting anecdotes concerning the reception of chamber music in the late eighteenth

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[1]J. F. Rochlitz, et al., op. cit., Vol. I (January 1799) p. 282.

century. It seems, the great violin virtuoso, Viotti, once walked indignantly from the hall of Marie Antoinette after three vain attempts to break the conversation. A director at the English embassy in Berlin once performed the same composition, under different titles, for a whole evening and was complimented on the diversity of his program.[1]

Such occurrences gave rise to arrangements and rearrangements and general indifference on the part of the composer for any systematic categorising of his instrumental products. Few compositions were printed until the latter part of the eighteenth century and many never outlived their debut. This of course, accounts in part for the great confusion surrounding the chamber music of Pleyel.

As mentioned earlier, Pleyel was called upon from time to time to write occasional music for specific events or in commemoration of important dates. In 1791 he wrote a Hymn to Liberty, for which Rouget de Lisle wrote the text. This composition is for chorus and brass instruments.[2] Also in this category falls La Révolution du 10 Août, written in 1792, described in Chapter I, pp. 10-12. Another hymn, Le Prise de Toulon for solo voice, chorus, and clavier was composed for a text by M. J. Chénier. A l'Etre suprême written during 1794 and Le Temple de Raison plus Les hymnes et chansons de la Révolution complete the listing of occasional music.

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[1]W. H. Hadow, Oxford History of Music (Oxford: Clarendon Press, 1904) V, p. 9.

[2]Blume, op. cit.

All of Pleyel's church music was destroyed by a fire at Strasbourg, but A. Kellner mentions that a missa solemnis in D major by Pleyel was performed on May 15, 1814, at a choral festival in Kremsmünster Church.[1]

One hymn tune by Pleyel is found in the current Methodist Hymnal. It is listed as Pleyel's Hymn and utilizes a text by John Cennick who died two years prior to the birth of Pleyel.

Pleyel's interest in folk music is evidenced in the Select Melodies of Scotland for which he wrote arrangements and accompaniments in 1791. This publication was prompted by a certain George Thomson of London. Each arrangement contained a prelude, coda, and ad libitum parts throughout for violin, flute, or cello.[2]

Thomson also commissioned Pleyel to compose twelve sonatas for pianoforte based on Scottish airs. According to Blom, Pleyel completed six of the sonatas and wrote orchestral and piano arrangements of thirty-two Scottish songs, but only after much delay and difficulty.[3] The arrangement between Thomson and Pleyel proved to be so unsatisfactory that Thomson later asked Kozeluch, Haydn, and Beethoven to complete the project.[4]

Included in this study is Sonata no. IV taken from the series described

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[1]Ibid.

[2]Slonimsky, op. cit., p. 1643.

[3]Eric Blom, Grove's Dictionary of Music and Musicians (New York: St. Martin's Press, 1954) VI, p. 829.

[4]Kidson, op. cit., p. 829.

above. Although there were only six Sonatas completed, the title page reads, "Twelve Grand Sonatas for the Pianoforte or Harpsichord with accompaniments for violin and violoncello in which are introduced a variety of Scotch airs and favorite pieces." It is further stated that the sonatas will be sold in books containing three each, and each book will be signed by the proprietor, J. Dale, in order to distinguish these from other similar works. The airs to be contained in each book are listed as follows:

Book I	The Braes of Ballendine
	At Setting Day
	Anna
	Lord McDonald's Reel
	The Countefs of Sutherland's Reel
Book II	Tweed Side
	Maggie Lauder
	Lady Shaftesbury's Reel
	One Day I Heard Mary Say
	Corn Riggs
Book III	Ally Croaker
	Over the Hills and Far Away
	Roger de Coverley
	Lewie Gordon Sr.
Book IV	Roy's Wife
	Jack a Lattin
	Lady Baird's Reel
	Other Airs Old and New

Pleyel's dramatic music includes Die Fee Urgèle oder Was den Damen Gefällt, composed in 1776 for the Marionette theatre at Esterhazy. This little four-act operetta was based on a text by J. K. Pauersbach.

The only opera to Pleyel's credit is Ifigenia in Aulide, based on a text by Apostolo Zeno, the famous Italian librettist. The work was presented on

May 30, 1785 at the San Carlo Theatre in Naples. The opera had been commissioned by King Ferdinand IV during an earlier visit by Pleyel to Italy.

A ballet pantomine in three acts was written in 1793 and presented in the Paris Opera on March 5, of that year. It was entitled Le Jugement de Paris, with ideas by P. G. Gardel and music by Haydn, Pleyel, and Etienne-Nicolas Méhul.[1]

The concertos of Pleyel include two for violin, four for violoncello, and two for the pianoforte.[2] The keyboard works of Pleyel are as difficult to determine as his chamber music, for many are duplicated by arrangements for different instrumental combinations.

Frank Kidson in Grove's Dictionary of Music and Musicians lists ten books of sonatas for piano and twelve sonatas for piano with violin accompaniment. In addition, he includes the six sonatas based on Scotch airs mentioned above.

Fétis lists sonatas for piano, violin and bass, op. 14-16, 23, and 29, with the "Grand Sonatas" including op. 31-34. He further states that all others are simply repetitions.

Following is a listing of works from all categories given in Die Musik in Geschichte und Gegenwart by Friedrich Blume:

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[1]Kidson, op. cit., p. 829.

[2]Slonimsky, op. cit., p. 1060.

A. Vocal Works:

1. Opera and ballet,

Die Fee Urgèle oder Was den Damen Gefällt . . . Marionette opera in four acts . . .; Ifigenia in Aulide, opera in four acts . . .; Le Jugement de Paris . . . , Musique de Haydn, Pleyel, et du Citoyen Mehul, ballet pantomine in three acts . . . .

2. Occasional music,

Revolution Hymns: Hymne à la Liberte . . . for choir and wind orchestra . . .; La Révolution du Dix Août, ou le Tocsin Allégoric for mixed choir, orchestra and seven bells . . .; Hymns: La Prise de Toulon for solo, choir, and clavier; A l'Etre Suprême . . .; and Le Temple de Raison . . . .

3. Church music,

Pleyel's church music was burned in Strasbourg. A. Kellner writes concerning the performance of a missa solemnis in D major on 15th of May, 1814 on the occasion of a celebration in the Pontifical office in Kremsmünster Cathedral . . . .

4. Songs,

The Select Melodies of Scotland . . . with symphonies and accompaniments for the piano forte by Pleyel, Kozeluch, Haydn and Beethoven. . . .

B. Orchestral Works:

1. Symphonies,

29 symphonies, published according to keys . . .

2. Symphonies Concertante,

   Nos. 1-5 in different settings and arrangements.

3. Serenades,

   Op. 6 à seven; op. 8 à eight; op. 20 à nine

4. Concerti,

   One for violin in D major; one for piano in C major; two in D, op. 31 for viola; two for cello. Because of the many different arrangements of these concerti, exact listing is not possible.

C. Chamber Music:

1. Septet for two violins, viola, cello, two horns, and bass; sextet in F for two violins, two violas, cello, and bass; Pieces d'Harmonie for two klaviers, two horns, and two bassoons; about twelve quintets for two violins, two violas, and cello; six quintets for flute, two violins, viola, and cello; three quintets for flute, oboe, violin, viola, and cello; around sixty string quartets for two violins, viola, and cello . . .; six quartets for flute, violin, viola, and cello; one Serenada for two violins, viola, and cello. Because of the undetermined number and many editions of works for string trio, for two violins and cello, for violin, viola, and cello, for flute, viola and cello, and especially those for piano, violin, and cello, together with the piano sonatas with violin and cello (flute and cello) no exact listing is possible. The same may be considered for the great number of duet collections.

D. Piano Works:

Along with the countless compositions for piano (two and four hands) and for piano with violin (or flute) and the Sonatas, Rondos, Romances, Minuets, and Dances, a special significance should be given to the pedagogical collections.

E. Treatises:

Nouvelle Methode de Pianoforte contenant les principes du doigts, du Pleyel and Dussek.

From the above it can well be seen that there still exists much confusion concerning the works of Pleyel in every category and medium. Only by means of a thorough painstaking search through the various libraries and publishing houses of Europe can an exact catalogue of his hundreds of compositions be compiled.

CHAPTER III

DISCUSSION OF COMPOSITIONS INCLUDED IN THIS STUDY

First Book of German Dances

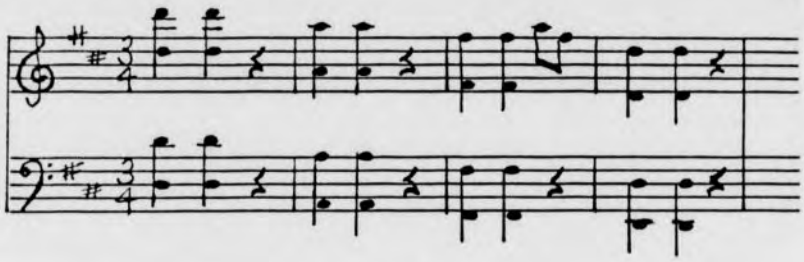
Included in this collection are twelve short dances, each one falling into a simple three-part formal scheme. The first section is a repeated double period followed by a trio which is another repeated double period ending with a Da Capo. All the dances employ $\frac{3}{4}$ meter. One-half of the twelve are written in D major, two in C major, two in F major, and one each in B flat and A major.

The trio is invariably in the key of the subdominant. Two exceptions to this are numbers three and eleven which remain in the same key throughout. The trio of dance number one is obviously in the subdominant key, therefore the two-sharp key signature of the copy included in the Appendix is a mistake.

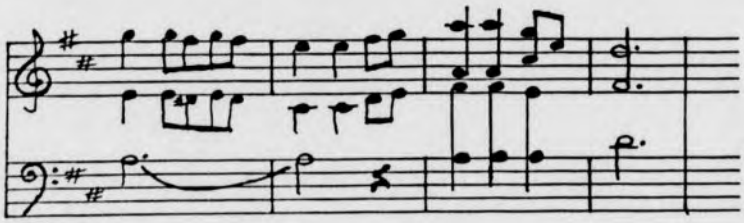
Pleyel often employs the octave in his thematic presentations. Dance number one contains a descending line of octaves which outline basic tonic-dominant-tonic harmonies (see example no. 1). Such emphasis upon passages would enable a piano student utilizing this material to develop skill in the expansion of hand position for octave playing.

The opening phrase of the first dance is followed by a softer, contrasting phrase with a melody harmonized in tenths (see example no 2).

Example 1

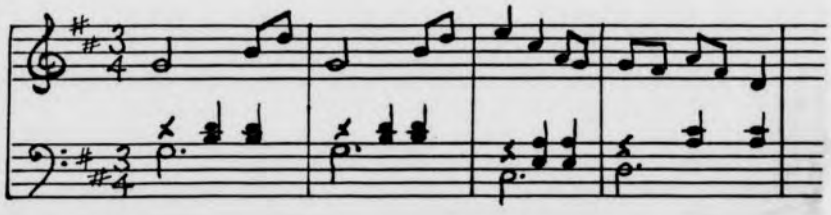


Example 2



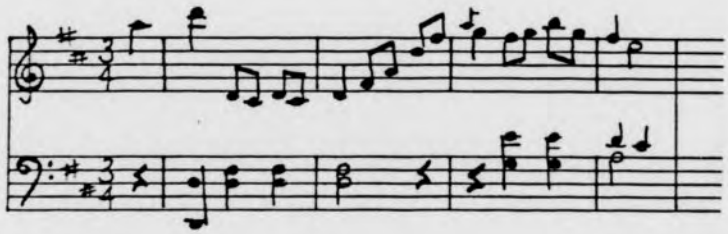
The third phrase is still softer than the preceding and is following by the re-statement of the opening theme marked forte. Thus, the work offers an excellent study of tonal contrasts in phrases. The trio melody is accompanied by broken chords and again is built principally around tonic-dominant harmonies (see example no. 3). The young student would find here a fine opportunity for developing an awareness of a singing melodic line over a slightly more active accompaniment.

Example 3



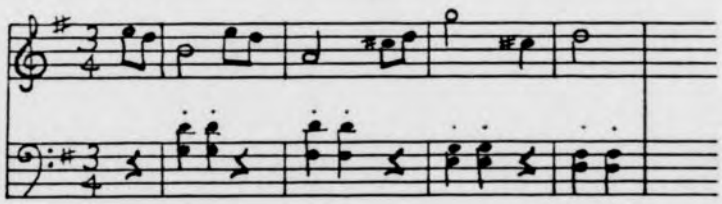
Dance number two opens with a lively chordal melody which requires swift movement across the keyboard for phrase continuity (see example no. 4). Pleyel includes the use of neighboring tones and accented passing tones to lend color to the theme which is stated first in the tonic and later in the dominant.

Example 4



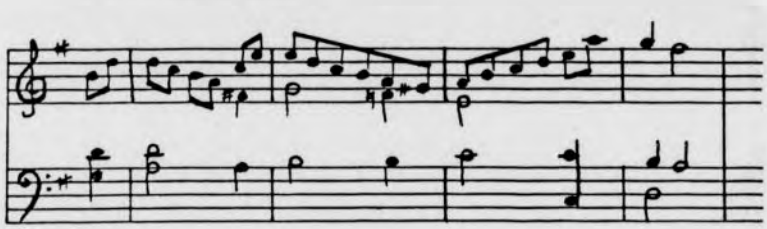
The use of passing tones is continued in the trio, first in a simple skipping melodic line (see example no. 5) and later in scalewise passages (see example no. 6).

Example 5

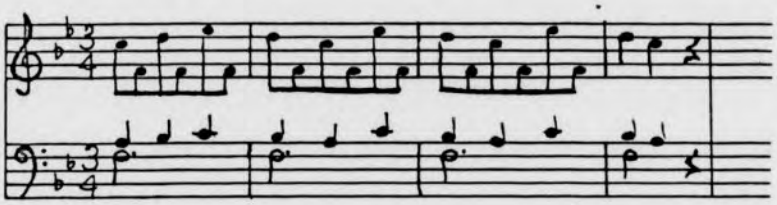


Most of Pleyel's melodies revolve completely around the basic harmonies implied. The use of melodies harmonized in tenths, thirds, and sixths seems to be a favorite device as is seen in dance number five (see example no. 7) where the melody is harmonized in tenths in the left hand part, with both melody and accompaniment moving over a bass pedal.

Example 6

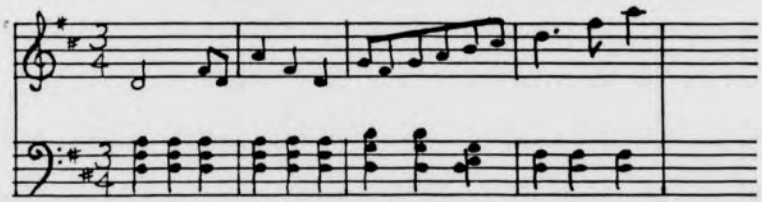


Example 7



Pleyel's accompaniment patterns encompass a variety of devices ranging from repeated chords, as in dance number four (see example no. 8), to broken chords (see example no. 13), to waltz-type accompaniment (see example no. 3).

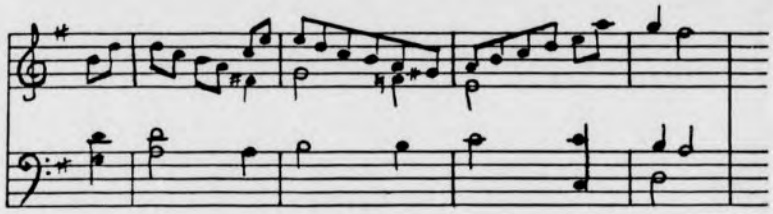
Example 8



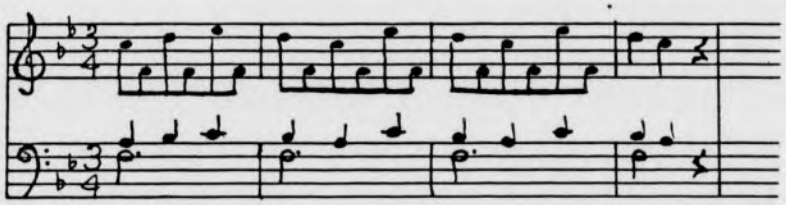
His use of the "Alberti" bass occurs in the accompaniment to eight of the twelve dances. This device is one of the main factors which lends unity to the over-all textural aspects of these delightful dances.

A valuable technique for developing the facility of the student is found in

Example 6

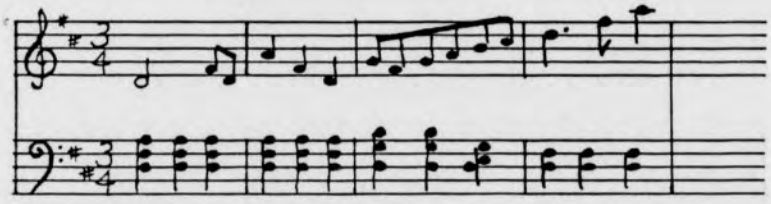


Example 7



Pleyel's accompaniment patterns encompass a variety of devices ranging from repeated chords, as in dance number four (see example no. 8), to broken chords (see example no. 13), to waltz-type accompaniment (see example no. 3).

Example 8

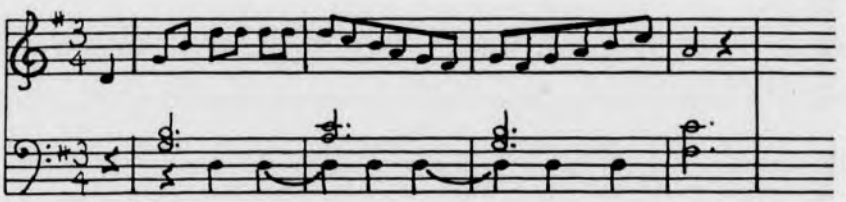


His use of the "Alberti" bass occurs in the accompaniment to eight of the twelve dances. This device is one of the main factors which lends unity to the over-all textural aspects of these delightful dances.

A valuable technique for developing the facility of the student is found in

the accompaniment to the trio of dance number twelve (see example no. 9). A double-note chord is sustained in the upper part while a lower note is repeated in ostinato style. Further technical demands result in the tying of the third beat of the pedal tone across the bar-line to the first beat of the following measure.

Example 9

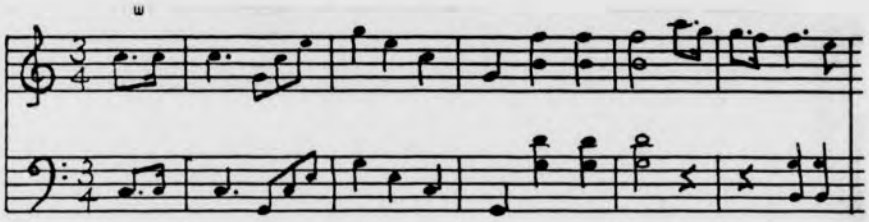


The dances follow a very basic rhythmic structure usually consisting of half, quarter, and eighth notes. Figures utilizing sixteenth-note patterns are found in half the twelve dances. Symmetrical rhythmic balance of phrases is strictly adhered to in all the dances. Number two reveals perhaps the most perfect rhythmic uniformity. Each phrase begins with an up-beat and both the rhythmic patterns and the melodic line effect a strong accent on beat one in each measure.

Dance number three contains patterns which would make considerable demands upon the students' rhythmic awareness. For example, the opening period contains the much abused dotted eighth and sixteenth-note figure as well as its slower counterpart, the dotted quarter and eighth-note pattern (see example no. 10).

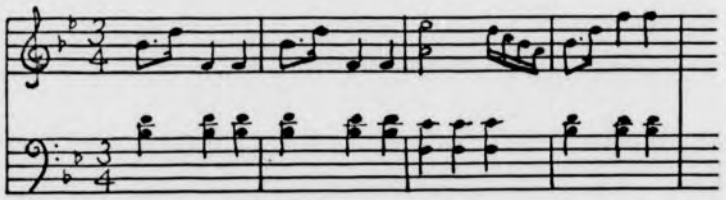
Most teachers will agree that the ability to maintain a steady pulse over

Example 10



which fluctuating rhythmic patterns are correctly superimposed is one of the greatest challenges to the young pianist. Excellent problems involving the development of this ability are presented in dances numbers three, five, six, eight, and eleven as is shown in the following examples. Dance number five incorporates the dotted eighth and sixteenth-note pattern in addition to a four-sixteenth unit on the third beat (see example no. 11), while the same dotted pattern is used differently in the trio (see example no. 12).

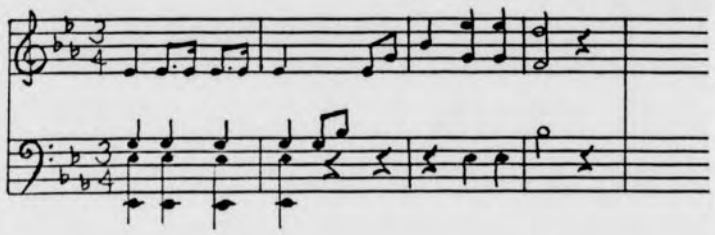
Example 11



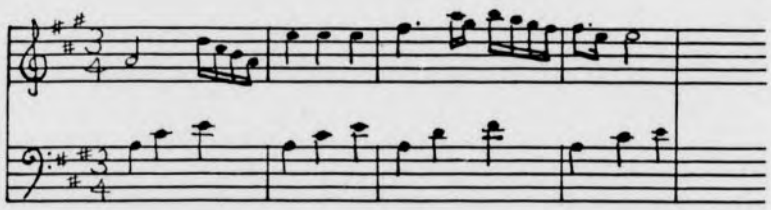
Dance number six offers sixteenth-note patterns combined with a broken triadic accompaniment (see example no. 13). This is also good material for the acquiring of skills in legato playing.

The most pretentious use of the sixteenth-note pattern is found in dance number eight (see example no. 14), where it assumes the nature of a trill.

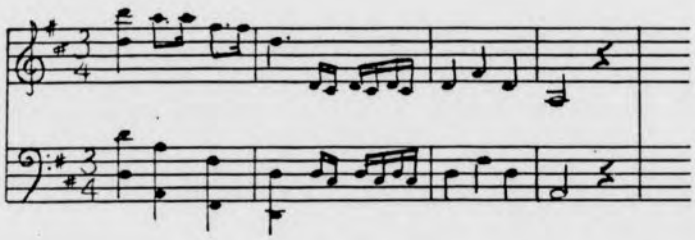
Example 12



Example 13



Example 14

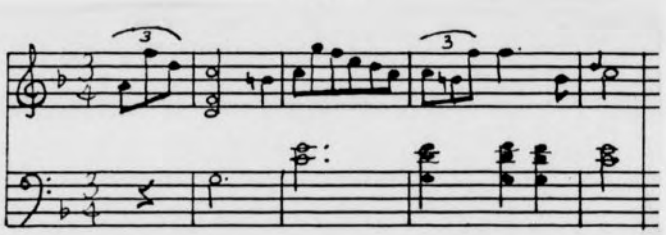


Taken at the allegro tempo designated, this dance demands a high degree of technical facility. At the same time the work is pleasant, challenging and certainly worthy of a recital performance.

The triplet pattern is introduced in dance number eleven (see example no. 15), which would push the student one step further in the development of skills for rhythmic awareness.

The over-all structure of each of these little works can be described

Example 15



both formally and harmonically by the following outline of dance number one.

Section A Period I -- Tonic

Period II -- Tonic

Repeated

Section B Period I -- Sub-dominant

Period II -- Sub-dominant

Repeated

Section A Da Capa -- Tonic

Harmonic Content: Dance No. I

D major I V I_6 I V_7 V_7 I_6 V_7 I

V $V/_V$ V_7 I IV VII_7 I V I_6 I

G major I I ii_6 V I I ii_6 V_7 I

V V $V/_V$ V I I ii_6 V_7 I

Twenty-four Sonatinas

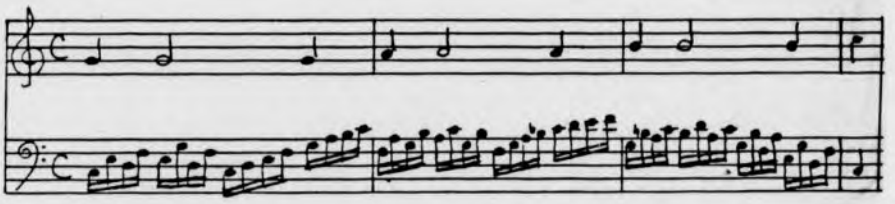
In the twenty-four sonatinas accredited to Pleyel and Dussek, the first twelve, not included here, are a series of exercises progressing in difficulty

from a simple melody constructed above a bass line of only one note per measure to syncopated melodies accompanied by "Alberti" figures. The works were probably used for the teaching of theory and composition to beginning students.

Sonatinas numbers twelve through twenty-four are included in this study. A brief description follows:

Number twelve consists of a simple melodic progression in the treble with a running bass line of broken thirds and scale passages. This is obviously an exercise illustrating the technique of composing a continuous bass line of sixteenth notes against a less active treble. The first measure outlines the tonic chord, the second measure the subdominant, the third the dominant, and the fourth moves back to tonic (see example no. 16).

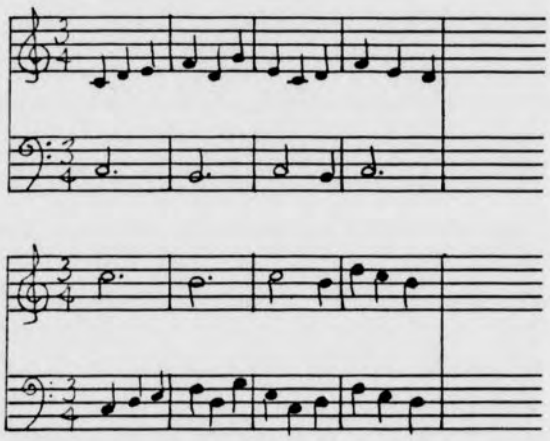
Example 16



In number thirteen a melodic line of quarter notes, moving in $\frac{3}{4}$ meter, is sounded first in the upper voice, then in the bass and finally in octaves in both voices. The same melody is next placed over a sustained bass line followed by an inversion of the previous eight measures (see example no. 17). The last eight measures effect a more interesting passage derived from the five

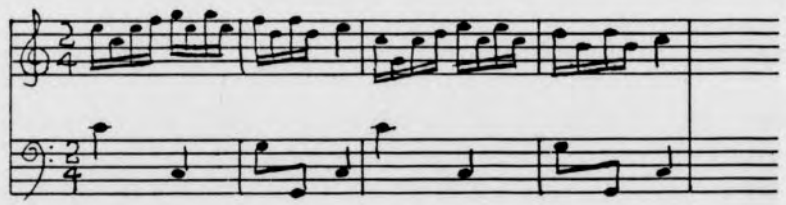
previous periods. A two-measure coda ends the work.

Example 17



Number fourteen, marked andante and consisting of one simple period, employs two variations, first in thirds and sixths, then in an embellished line of sixteenth-note patterns. The second variation (see example no. 18) utilizes a figure similar to the bass line of Sonatina no. twelve, see example no. 16.

Example 18

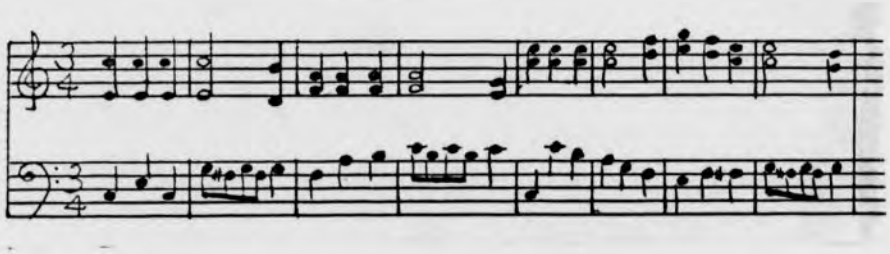


Number fifteen is only eight measures in length and employs alternating and combined figures of ascending eighth notes in scale-wise motion.

Number sixteen, composed of three simple periods, presents a charming little melody suitable for a nursery rhyme and which would be particularly appealing to children. Its patterns are consistently quarter and eighth-note figures.

In number seventeen the exercise-like character of the other works is abandoned and we are given a complete little minuet and trio in the style of the period. The A section is in C major and the trio in the key of the subdominant. The minuet melody moves in quarter-note, half-note rhythms effecting a stately, courtly atmosphere (see example no. 19). The bass line creates interest through its contrapuntal character and interpolated eighth-note figures.

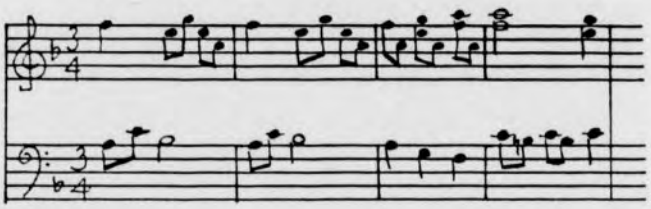
Example 19



The trio consists of a double period of scalewise melody in the upper voice while the bass outlines the basic harmonies in broken-chord patterns. Measure six of the trio is an exact repetition of measure five resulting in an echo-like effect and at the same time permitting a period of eight measures instead of an irregular seven-measure structure which would definitely have been out of the style (see example no. 20). This minuet and trio is included in 27 Pieces, Sonatinas and Sonatas, Book I of the Kalmus Piano Series. It offers a fine introduction to the classical minuet and trio form and because of its utter

simplicity could be given to the very young student.

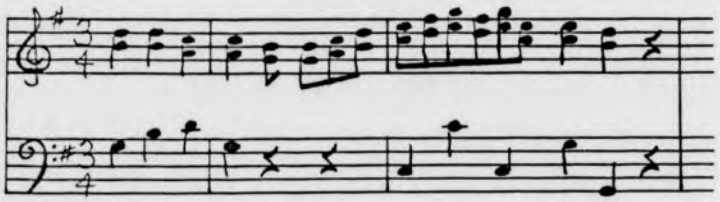
Example 20



Number eighteen in F major and $\frac{2}{4}$ meter falls into a simple A-B-A design and again displays Pleyel's fine ability for lyric melodic expressions couched in the most simple language.

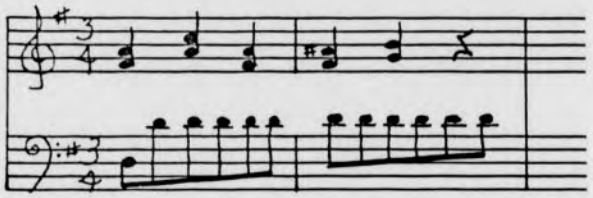
Number nineteen is in minuet style and consists of two periods which include two frequently encountered technical problems for the young pianist: a series of thirds to be played legato (see example no. 21) and repeated-note patterns in the left hand part (see example no. 22).

Example 21



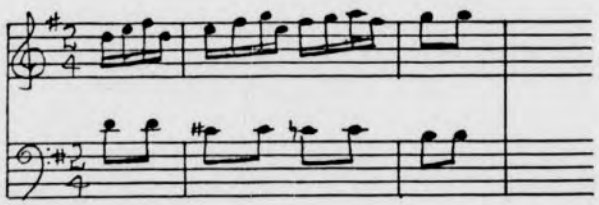
Number twenty is a merry little Rondo in G major, $\frac{2}{4}$ meter. This, the first sonatina to begin with an up-beat, contains the same basic rhythmic structure as that of number fourteen (see example no. 18). A particularly fine use of sequence appears over a descending chromatic bass line at the beginning of

Example 22



the second period (see example no. 23).

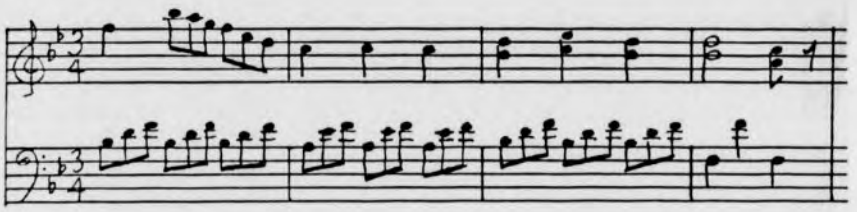
Example 23



Number twenty-one is the first sonatina to employ an accompaniment in triplet patterns (see example no. 24). The triplets are used to enhance the second phrase of the opening period as well as the last phrase of the closing period. The harmony of the middle section effects the key of the dominant which lasts for ten measures, the last phrase being expanded by a two-measure extension.

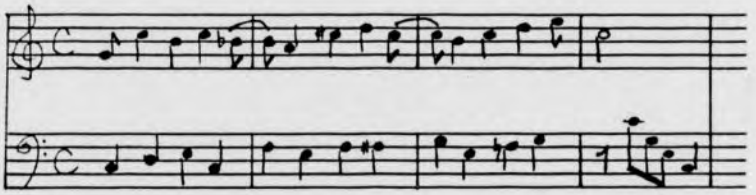
Number twenty-two presents an exercise in syncopation in the first phrase of period one and the first of period two (see example no. 25). The tuneful melody of the second phrase of each period resembles the rondo melody of Sonatina no. Twenty, (see example no. 23). The only justification for calling this unpretentious little composition a rondo is due to its gay, cheerful

Example 24



character rather than any elaborate formal scheme.

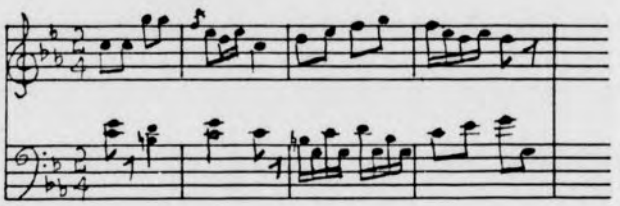
Example 25



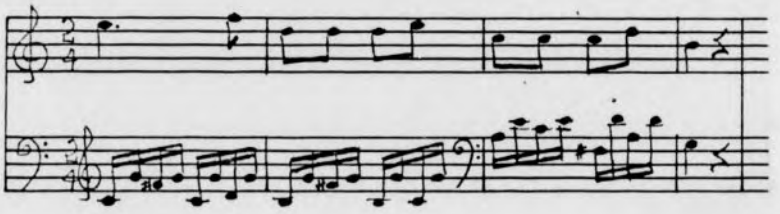
Number twenty-three again is in the character of the classical rondo but falls only into a simple A-B-A design. The A section is in c minor while the contrasting B employs the parallel mode. Further contrast is achieved through sixteenth-note broken chord patterns in the left hand part (see example nos. 26 and 27). From its beginning motive (see example no. 26), to its closing phrase, it moves with the ease and gracefulness of a "classic" sonatina. This work could be a valuable addition to the repertoire of any young pianist.

Number twenty-four completes the set with a simple but beautiful little work in three part form employing a Mozartian melodic line with broken chord accompaniment throughout. The key is C major and the meter $\frac{3}{8}$. The second section makes the usual harmonic change to the dominant with the melody

Example 26



Example 27



transferred to the bass.

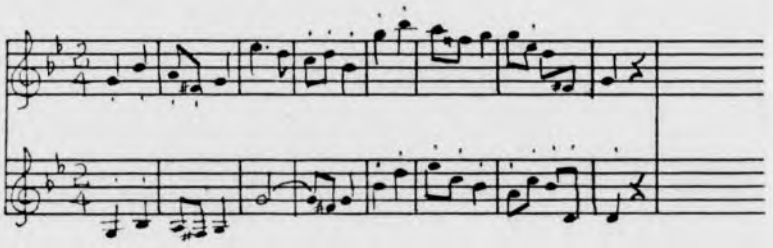
The over-all structural and harmonic content of these works is such that they would be extremely useful in developing comprehension of classical type melodic figures, sequence, simple to more complex rhythmic patterns, and the understanding of basic key and chord relationships. This knowledge could be used as a foundation upon which to build future studies of the classical style, paving the way for the more ambitious compositions of Haydn and Mozart. These delightful little sonatinas certainly deserve a place in the current piano repertoire of the young student.

Sonata for Four Hands

A much more ambitious work of Pleyel is represented by his Sonata for Four Hands in g minor. The work falls into three movements, the first and last of which are in sonata allegro form and the second in three-part song form. The over-all style reflects the late eighteenth century procedure in thematic construction, key relationship and general harmonic content. Rhythmic interest is gained through a certain amount of syncopation and thirty-second note figures, but, for the most part, the rhythmic content is simple.

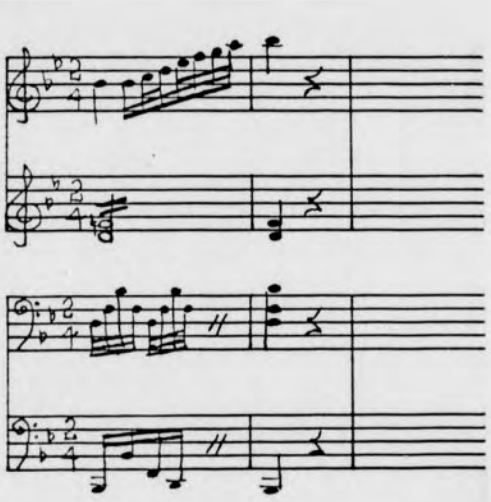
Theme one of the first movement, in g minor, is stated in a simple period with the antecedent phrase ending on the third of the tonic chord, while the consequent phrase ends squarely on the tonic tone (see example no. 28).

Example 28



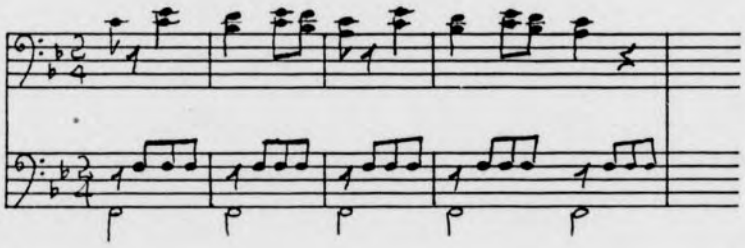
Measures nine through seventeen are an extension which leads to the transition confirming B flat major in measure eighteen. The transition progresses in scalewise runs and melodies harmonized in sixths, accompanied by broken chord patterns in the bass (see example no. 29). The first theme enters in the lower part in B flat at measure thirty-five and extends through g minor and E flat major in measures forty through forty-two respectively. Measures forty-six to

Example 29



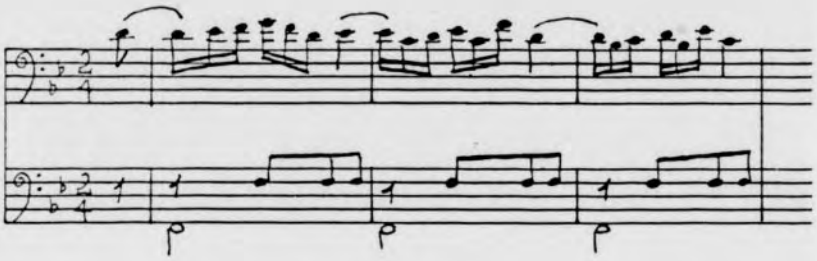
sixty effect the expected dominant preparation through the use of a pedal over which figures in thirds (see example no. 30), followed by triplet sixteenth-note patterns are sounded (see example no. 31).

Example 30

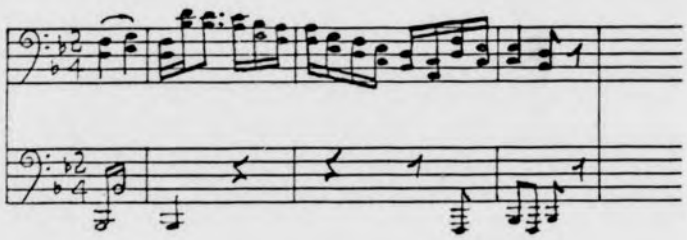


The second theme marked dolce, enters first in the lower part in measure sixty-one (see example no. 32). The theme cadences in g minor in measure seventy-five but goes directly back to B flat major to cadence once again in that key in measure eighty-six (see example no. 33). The closing theme

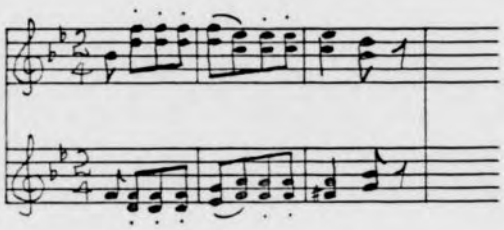
Example 31



Example 32



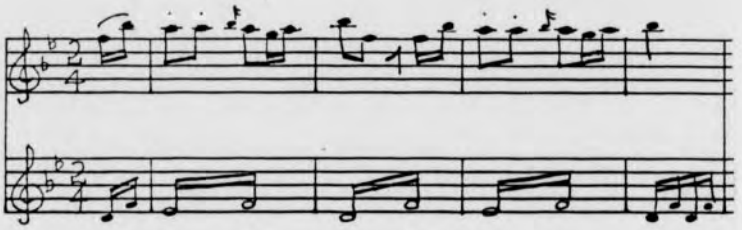
Example 33



enters at measure ninety-four (see example no. 34) and repeats its merry song in one single period before a small codetta ends the section.

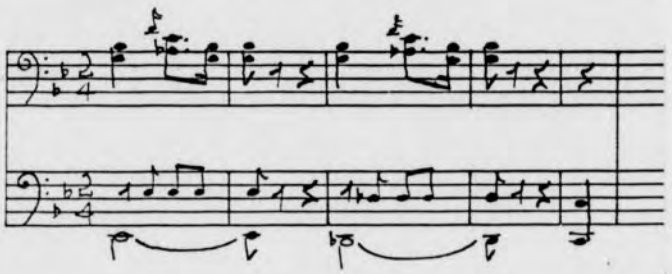
The development begins by alternating the first theme consecutively between the upper and lower parts first in B flat major, and then in g minor. A cadence on the dominant of E flat major is preparation for the statement of theme one in that key. The lower part theme employs the melody harmonized in sixths, followed by thirds in the phrase beginning in measure one hundred

Example 34



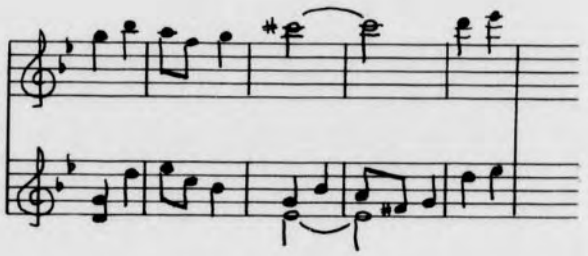
twenty-three. Pleyel uses a rather obvious approach to c minor in measure one hundred twenty-nine (see example no. 35). From E flat, the bass line descends stepwise to c while a motive in thirds is repeated over the moving bass.

Example 35



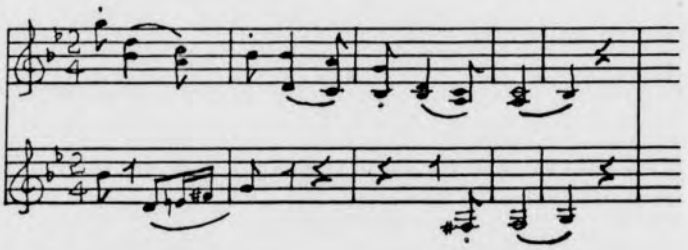
Measure one hundred thirty-six begins ten measures of sequential material taken from the triplet passages of the extension following the first statement of theme one. This leads to a unison statement of the theme which cadences in a rather unique manner for Pleyel. The "augmented-sixth" dominant chord resolves directly into the recapitulation in the expected g minor (see example no. 36). In this section Pleyel makes extensive use again of triplet passages in tenths relating to the first transition. The sequential patterns lead to the second theme statement in g minor followed by the closing theme in the same key. A simple

Example 36



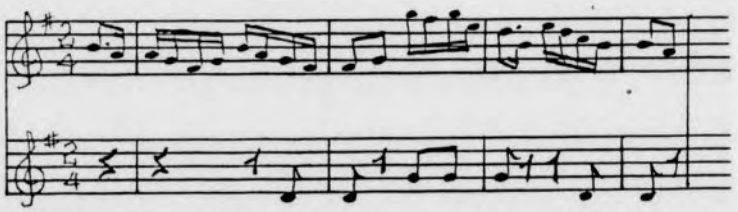
coda with syncopated rhythm (see example no 37) and one final return of the opening motive ends the movement forcefully.

Example 37



The second movement in G major begins lyrically with a statement of the first theme (see example no. 38) and its restatement in a period structure.

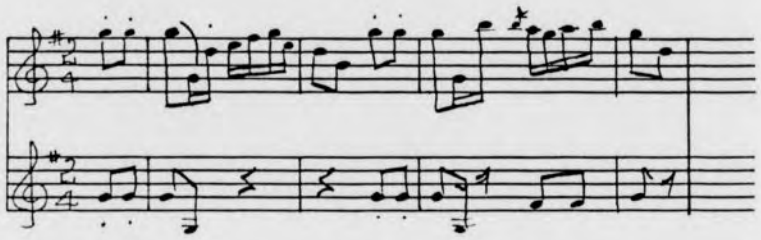
Example 38



The second theme, marked fortissimo enters in measure nine (see example no. 39) and exemplifies greater strength in character and rhythmic interest than

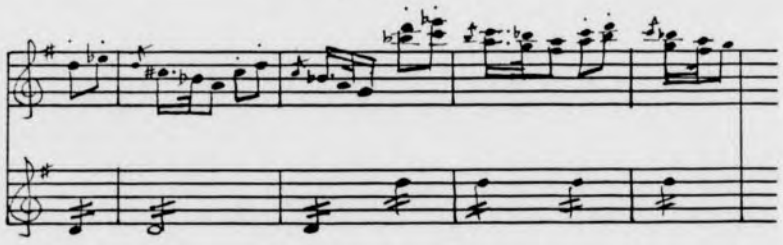
theme one.

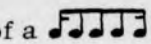
Example 39



In measure twenty-two the second theme is stated again in the key of the dominant. Following this statement the upper part introduces a new theme in g minor (see example no. 40), which is restated in thirds an octave higher. The lower part echoes the theme one octave lower and ends on a half cadence at measure thirty-eight.

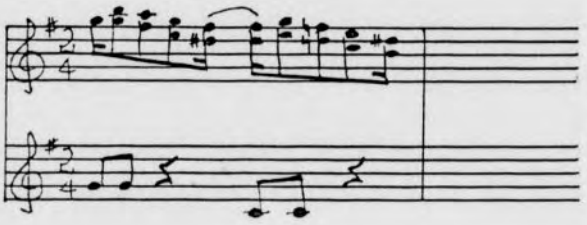
Example 40



A final return of the first theme leads to a coda which begins in measure forty-seven. A second section follows in measure fifty-seven containing a new rhythmic figure consisting of a  pattern (see example no. 41). This section ends simply with a typical cadential formula.

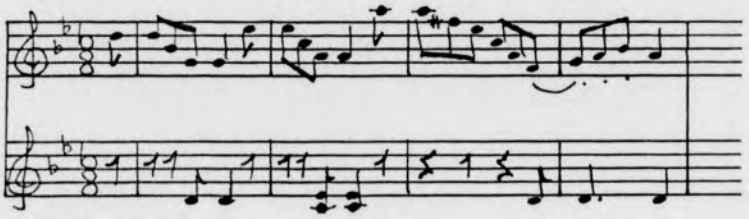
The third movement returns to g minor and is marked presto, contrasting strongly with the lyrical andante of the second movement. A rollicking

Example 41



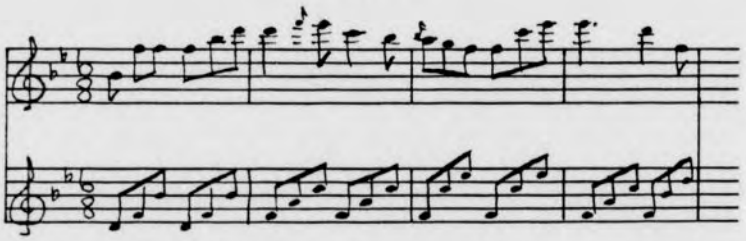
theme is introduced and stated twice in the opening period (see example no. 42).

Example 42



Trill passages in tenths between the upper and lower parts add interest to the transition leading to the quieter second theme in B flat major, measure seventeen (see example no. 43).

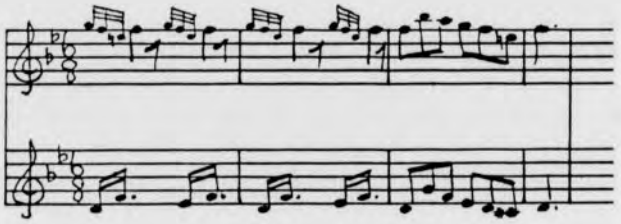
Example 43



Typical transitional modulations carry the theme through the keys of E flat and F major with a strong cadence, again in B flat, measure thirty. The theme is

further developed with statements in thirds and sixths in both parts to measure forty-nine. Transition passages containing sixteenth-note patterns requiring considerable technical facility extend to the entrance of the closing theme (see example no. 44) at measure sixty-three. The first section closes quietly in B flat major with repeated tonic chords.

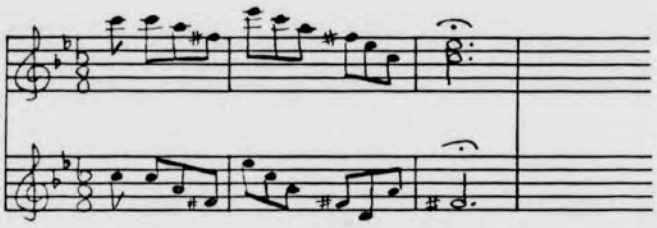
Example 44



The opening motive from the first exposition theme, see example no. 42, begins the development on a G major chord which functions as a dominant to c minor. From here the harmony moves directly to B flat major in preparation for the alternating trill passages in the relative major key. Interesting effects of soft and loud contrasts result in the interplay of the upper and lower parts in measures eighty-two to ninety-three, where a series of arpeggiated patterns take over and extend to the return of the opening theme, measure one hundred seven.

The return statement is an exact repetition of the first, but cadences deceptively on a diminished seventh chord at measure one hundred fifteen (see example no. 45). This cadence leads to the second theme which remains in g minor and is further extended by means of inversions of the sixteenth-note

Example 45



patterns from the transition material. After remaining completely in g minor for the entire recapitulation, Pleyel opens the coda with a G major chord, repeated for four measures, but ends the movement with four measures of repeated g minor chords marked perpendosi.

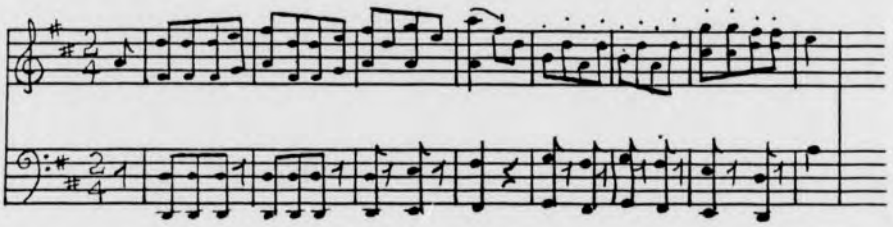
Sonata IV

Pleyel was commissioned by a certain George Thomson of London to compose for the piano twelve sonatas based on Scottish airs. After much delay and dissatisfaction to both parties, Pleyel completed six of the sonatas, the title page to which reads, "Twelve Grand Sonatas for the Pianoforte or Harpsichord . . . in which are introduced a variety of Scotch airs and favorite pieces."

Sonata IV in D major from this group is among the more ambitious of the works and reveals the true ingenuity of the composer. This composition incorporates an additional violin part which could either be played by the piano or omitted. Such an addition, however, is typical of the difficulty involved in categorizing Pleyel's keyboard works since so many include parts written for other instruments.

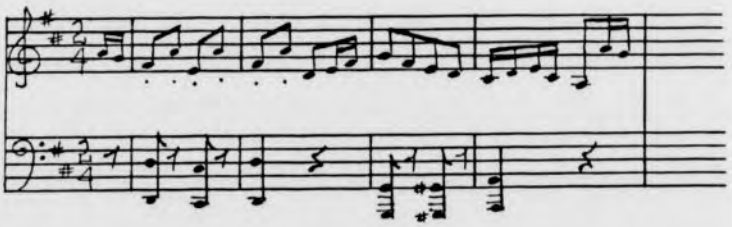
The first movement, presto, is an extensive rondo form. It opens with a dance-like theme in eighth notes which is later returned to for a total of ten statements (see example no. 46).

Example 46



The first phrase is repeated to complete a double period which cadences with a delayed resolution. A second jaunty theme begins in measure seventeen and is repeated one octave higher with sixteenth-note accompaniment (see example no. 47). This theme is followed by ten measures of extension after which the opening theme returns in measure forty-two exactly as it appeared in the first double-period.

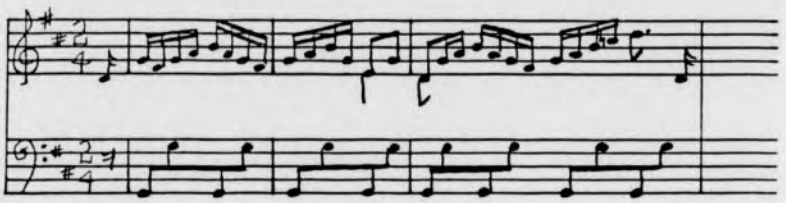
Example 47



A second digression in the subdominant key begins in measure fifty-eight. Theme three is of a stronger dance-like character than the opening and lends a true Scottish flavor to the movement. It is constructed over a bass line

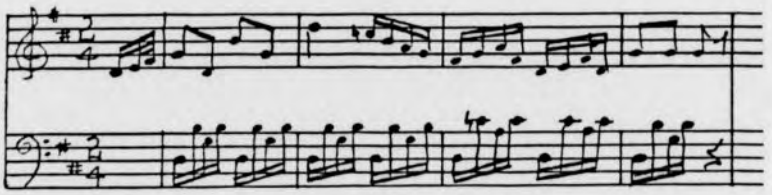
effecting the drone of bagpipes (see example no. 48).

Example 48



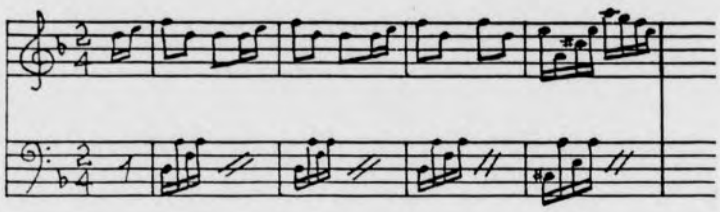
Measure eighty-one brings to a close this digression and introduces a new theme stated first in the additional violin part mentioned above. The piano restates the theme (see example no. 49) and uses the extension motives found earlier in measures thirty-two through thirty-eight.

Example 49

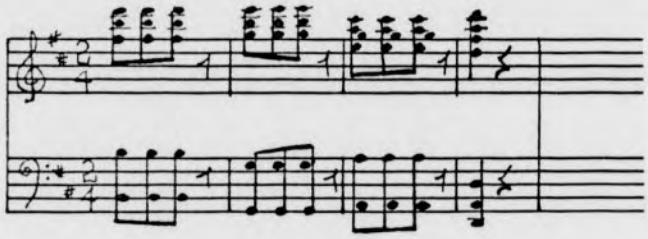


After another return of the principal theme, a melody in the parallel minor is stated by the violin and piano (see example no. 50). Pleyel uses a diminished-seventh chord cadence to reintroduce the opening theme at measure one hundred ninety. The first two themes are restated verbatum and repeated, after which a twenty-four measure coda brings the movement to a close with brilliant scale passages and strong chordal progressions of vi-ii_6-V_7-I (see example no. 51).

Example 50

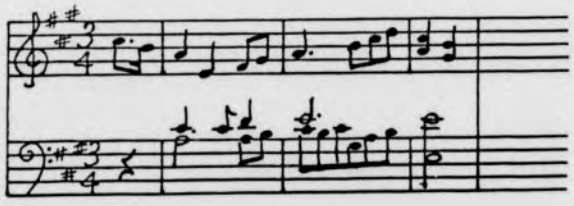


Example 51

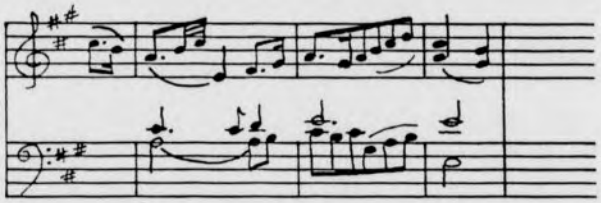


The quiet second movement of the sonata is nothing more than a short Scottish air in A major. This adagio offers a respite between the brilliance of the first movement and the rhythmic intricacies of the one to follow. The beauty of the first phrase melody (see example no. 52), is enhanced by subtle rhythmic variation (see example no. 53). The second phrase melody is constructed in thirds and is completed in twelve measures without a coda.

Example 52

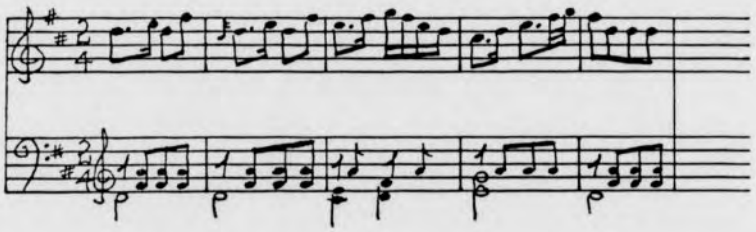


Example 53



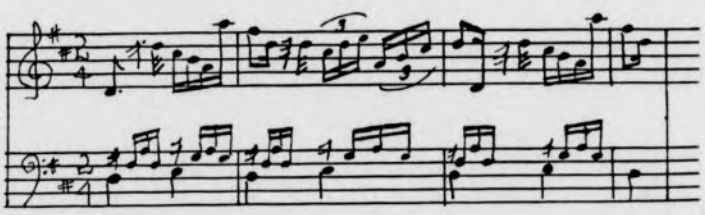
The final movement entitled Rondo in D major utilizes various Scotch airs for thematic material and intertwines them with elaborate extension procedures. Theme one opens with a stepwise melody employing dotted rhythms (see example no. 54) and lasts for a double period.

Example 54



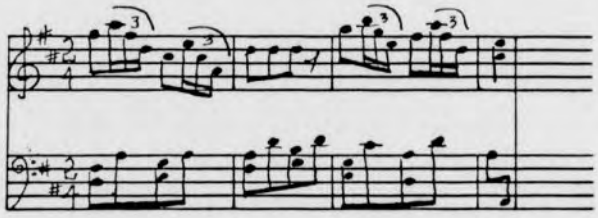
The second theme, measure seventeen, is less lyrical and includes intricate rhythms of dotted figures and triplets (see example no. 55).

Example 55

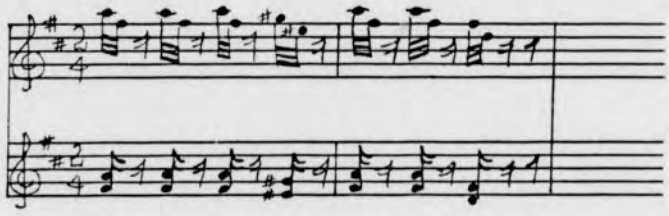


Measure thirty-five begins a theme for the violin and again includes the typical dotted rhythms of the Scottish melodies. Extension motives lead scalewise into the return of theme one, measure fifty. Pleyel enhances the following thematic material by means of graceful triplet patterns (see example no. 56). He follows this with yet another Scottish-type rhythmic combination of thirty-second figures and rests (see example no. 57).

Example 56



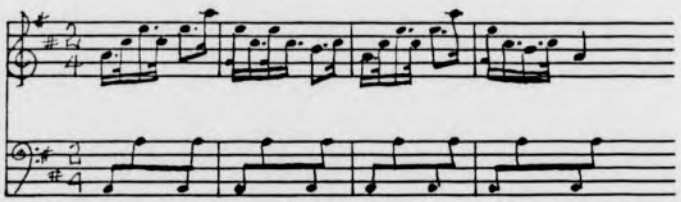
Example 57



At measure eighty-two the triplet theme seen in example no. 56 is repeated in the parallel minor but cadences in F major. The relative major theme uses the rhythmic patterns found in example no. 57 and leads to the dominant preparation for the return of D major. The triplet theme is obviously a favorite of Pleyel, as once again it makes its appearance in this return. Scalewise triplet passages extend to measure one hundred sixteen where the Scottish rhythmic pattern

appears over a repeated octave effecting the drone of a bagpipe (see example no. 58).

Example 58



Triplet extension passages once again effect the return of the first theme which is restated in a double period. Eleven measures of coda close the work with fortissimo sixteenth-note scales which are related to the coda of the first movement.

This sonata, as well as the others in this set of six, is truly worthy of study and performances by students wishing to enlarge their repertoire of works in the classical style. Pleyel has written with clarity, excitement and brilliance, and, as a consequence, produces a composition which is worthy of standing alongside the best products of his illustrious contemporaries.

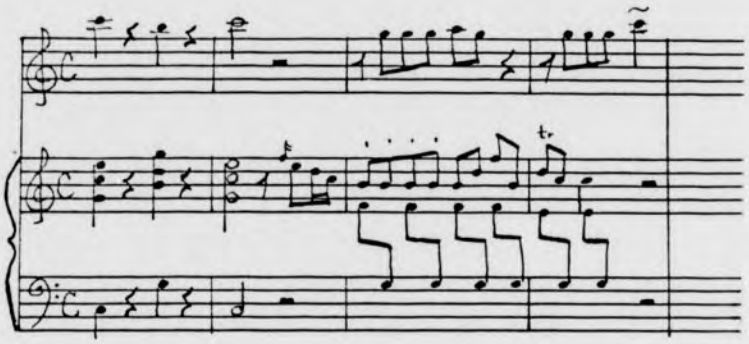
Sonatas I, II, III, for Flute and Piano

The three sonatas for flute and piano contain two movements each. Sonatas I and II employ allegro first movements followed by rondos for the second movements. Sonata III has no tempo designation for the first movement, however, the nature of its lyrical theme suggests a flowing, moderate tempo.

An andante theme and variations completes the work.

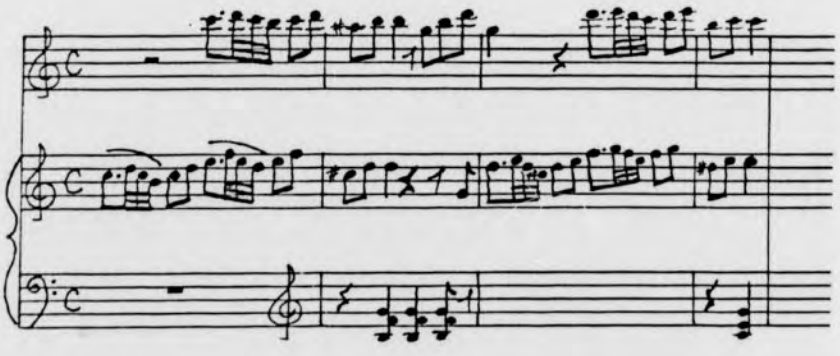
Sonata I employs the key of C major for both movements. The opening theme is stated simultaneously in both instruments and is quite forceful utilizing only tonic-dominant-tonic progression (see example no. 59).

Example 59



A transition theme begins in the piano part in measure thirteen and is joined by the flute at the interval of a sixth (see example no. 60).

Example 60



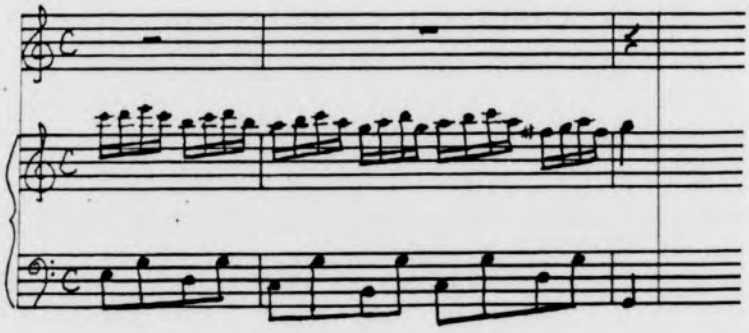
As is seen above the combination of instruments in thirds, sixths, and tenths is a frequently encountered procedure of the composer. The expected modulation

is made to the dominant area and the second thematic group begins in measure twenty-nine after a cadence on V of V (see example no. 61).

Example 61

Another favorite technique, also used in Sonata II, is the stepwise sequential patterns of sixteenth notes found in measures forty-eight through fifty-five (see example no. 62). This pattern is stated in the piano and answered by the flute in direct repetition for eight measures to close the exposition in the dominant key.

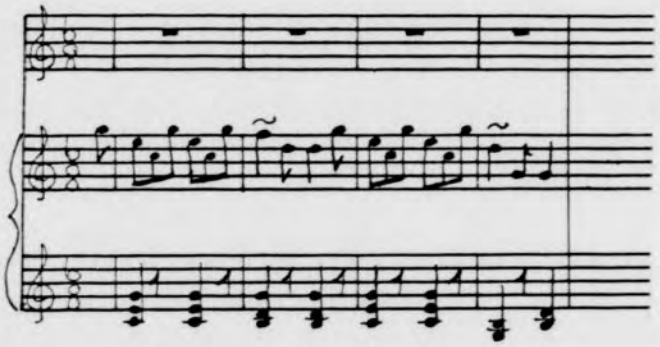
Example 62



The development section remains in G major except for passing modulations through the keys of C and F major and a minor. A two-measure trill in the flute effects the return to the recapitulation in measure seventy-nine. The exposition themes are restated and extended by means of the sequential patterns found in the second transition, as seen in example no. 62. The first movement closes with a grand flourish with the flute in its uppermost register and both instruments marked fortissimo.

A rollicking rondo in C major follows as the second and last movement. The opening theme is stated in the piano (see example no. 63), followed by the flute statement one octave higher. The character is gay, cheerful, highly optimistic and almost the epitome of the classical rondo finale.

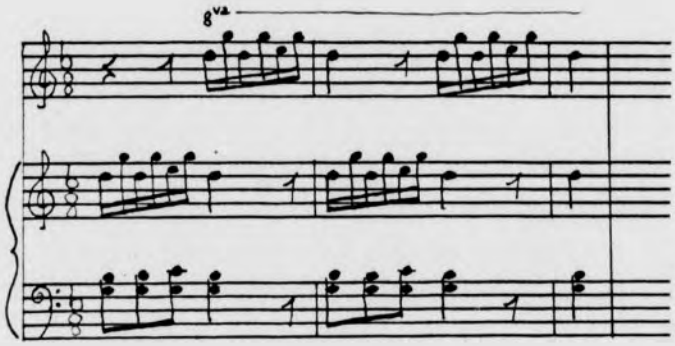
Example 63



Antiphonal effects are achieved between the instruments in the extension material of measures twenty-one through twenty-four (see example no. 64), another typical device of the period.

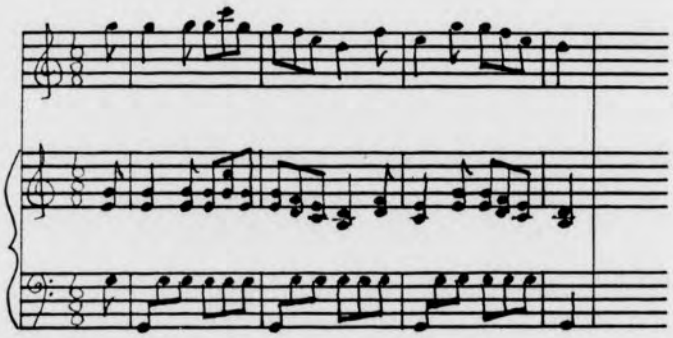
This procedure prepares for a new theme constructed over a dominant

Example 64



pedal (see example no. 65).

Example 65



The return of theme one and two follow with extensive tonic-dominant chordal outlines in the flute over block and broken chords in the piano part. This comprises a twenty-two measure coda in which the flute finishes brilliantly sounding outlines of the basic underlying harmonies.

Sonata II follows the same style and procedures as those of Sonata I. Its themes are beautifully lyrical and flowing, lending an over-all air of grace and charm to the work. Pleyel includes a small cadenza for the piano to close the

development section (see example no. 66).

Example 66

The concluding rondo movement is much like that of the first sonata, both deriving their title from the nature and style of composition rather than formal content.

Sonata III begins in a Mozartian manner and proceeds with themes employing more embellishments than those of the previous sonatas. In contrast to the other works however, this sonata ends with an andante theme and variations. The principal procedures for variation rely primarily upon increased rhythmic activity rather than melodic invention.

These works most definitely deserve recognition by the contemporary flutist. They could serve excellently both as teaching materials and recital numbers.

Favorite Concertant

The Favorite Concertant is uniquely exemplary of the style and writing of Pleyel at the peak of his creative power. It was such works as this that caused public opinion to place him on a level equal to that of Haydn. This opinion was further strengthened by the enormous popularity of Pleyel's compositions.

The Concertant calls for a small group of solo instruments, plus piano. The piano part is included in this study for interest rather than analytical purposes. The external form is as follows:

First Movement Allegro

Andante Theme and Variations

Minuet and Trio

Rondo Theme and Variations

The gay and cheerful expression found in the themes of the sonatas is even more evident in the Concertant and Pleyel's style is unmistakably optimistic throughout the work. The formal scheme for the first movement follows the procedures and tonal content evidenced in the sonatas. The only aspects of true concerto style are found in the dynamic markings and the use of tutti for certain passages. The score contains very few indications of the instruments used, other than markings for oboes and horns in the Minuet and Trio.

The andante theme is a double period statement followed by two variations which are developed through rhythmic interest and by melodic

embellishments.

Variations for the rondo theme are effected by melodic invention, rhythmic contrasts, and key change. Pleyel realizes the rondo principle by ending each variation with a Da Capo for the restatement of the first theme. A total of four variations, similar in nature and treatment, complete the work.

It is sincerely hoped that this brief look into the life and works of Ignaz Joseph Pleyel will aid in someway in bringing rerecognition to the man as a composer of worthy and even significant music. The tragedy of his neglect was due not to his inability but to his having fallen victim to the pressures of the society in which he lived. But, even if he does not reach the heights of his illustrious contemporaries, he nonetheless sings a beautiful lyric song and one that could well be repeated in our own age.

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APPENDIX

APPENDIX I

The following is a list of publishers contacted concerning Pleyel's compositions which had previously been included in their catalogues or are currently accessible.

Associated Music Publishers
I West 47th St., New York City, N. Y.

S. Eugene Baily, Music Importer
217 Union Street, Northfield, Minnesota

Boosey & Hawkes, Inc.
30 W. 57th St., New York 19, New York

Boston Music Company
116 Balyston St., Boston 16, Mass.

Consolidated Music Publishers
240 W. 55th St., New York City, N. Y.

Durand & Cie
4 Place de la Madelaine, Paris 8e, France

Elkan-Vogel Company, Inc.
1716 Sansom St., Philadelphia, Pa.

Fischer Inc., Carl
56-62 Cooper Square, New York City, N. Y.

Fischer, J. & Bro.
Harristown Road, Glen Rock, New Jersey

Galaxy Music Corp.
2121 Broadway, New York 23, N. Y.

H. W. Gray Co., Inc.
159 E. 48th St., New York 17, N. Y.

International Music Company
509 5th Ave., New York, N. Y.

International Music Institute
Suite 1113, 250 W. 57th St., New York, N. Y.

Edward B. Marks Music Corp.
136 W. 52nd St., New York 19, N. Y.

Oxford University Press, Inc.
417 5th Ave., New York 16, N. Y.

C. F. Peters Corp.
373 Park Ave., New York, N. Y.

Theodore Presser Co.
Presser Pl., Bryn Mawr, Penn.

E. C. Schirmer
600 Washington St., Boston, Mass.

G. Schirmer
4 E 49th St., New York City, N. Y.

Summy-Birchard Publishing Co.
1834 Ridge Ave., Evanston, Ill.

Universal Editions
Karlsplatz 6, Vienna, N. A.

APPENDIX II

1ST. BOOK OF

Twelve German Dances

ADAPTED FOR THE

Piano Forte or Harpsichord.

Composed by

J. PLEYL.

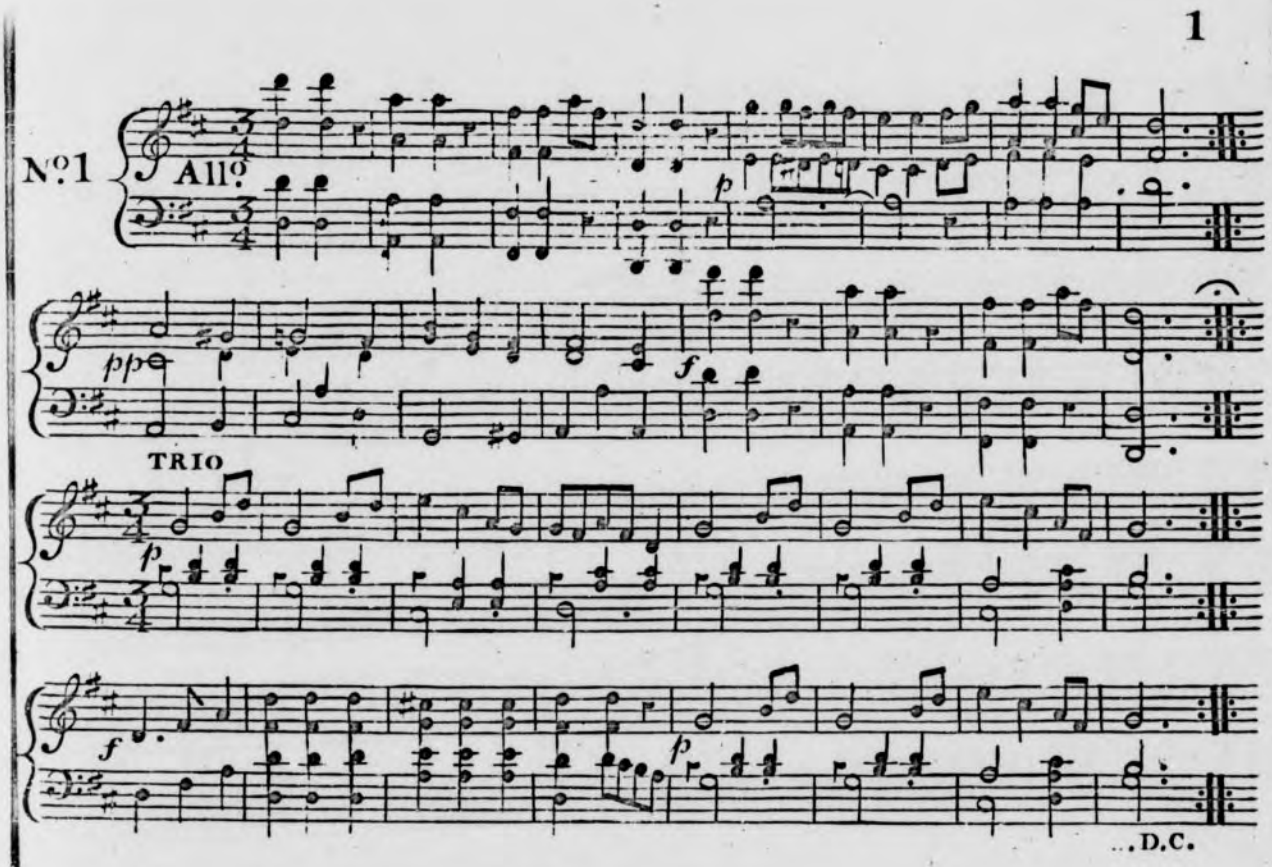
Entered at Stationers Hall.

LONDON

Printed for R. Wornum & Co. 42 Wigmore Street Cavendish Square.

where may be had Just Published

Pleyls favorite Overture adapted by [illegible] 20 Dances & Cotillions for 1802 0 1 6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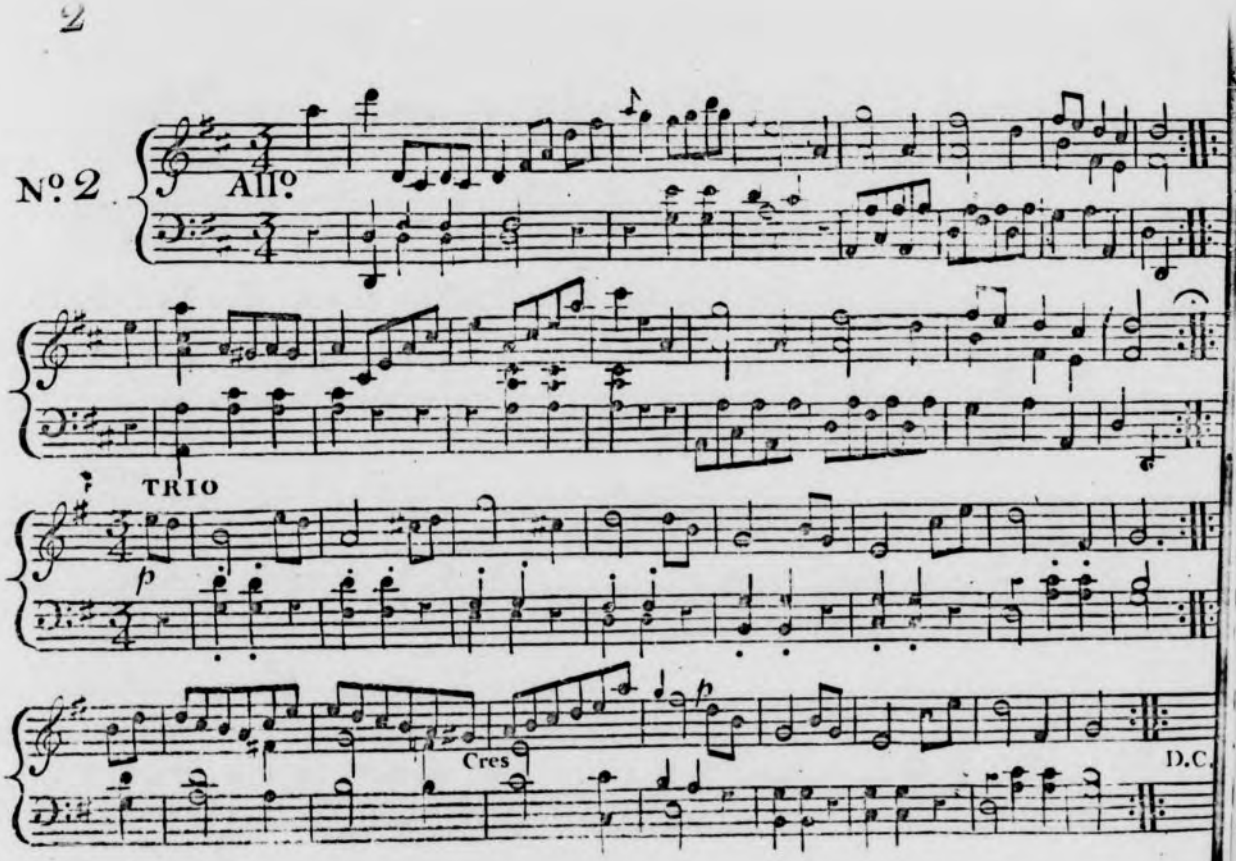

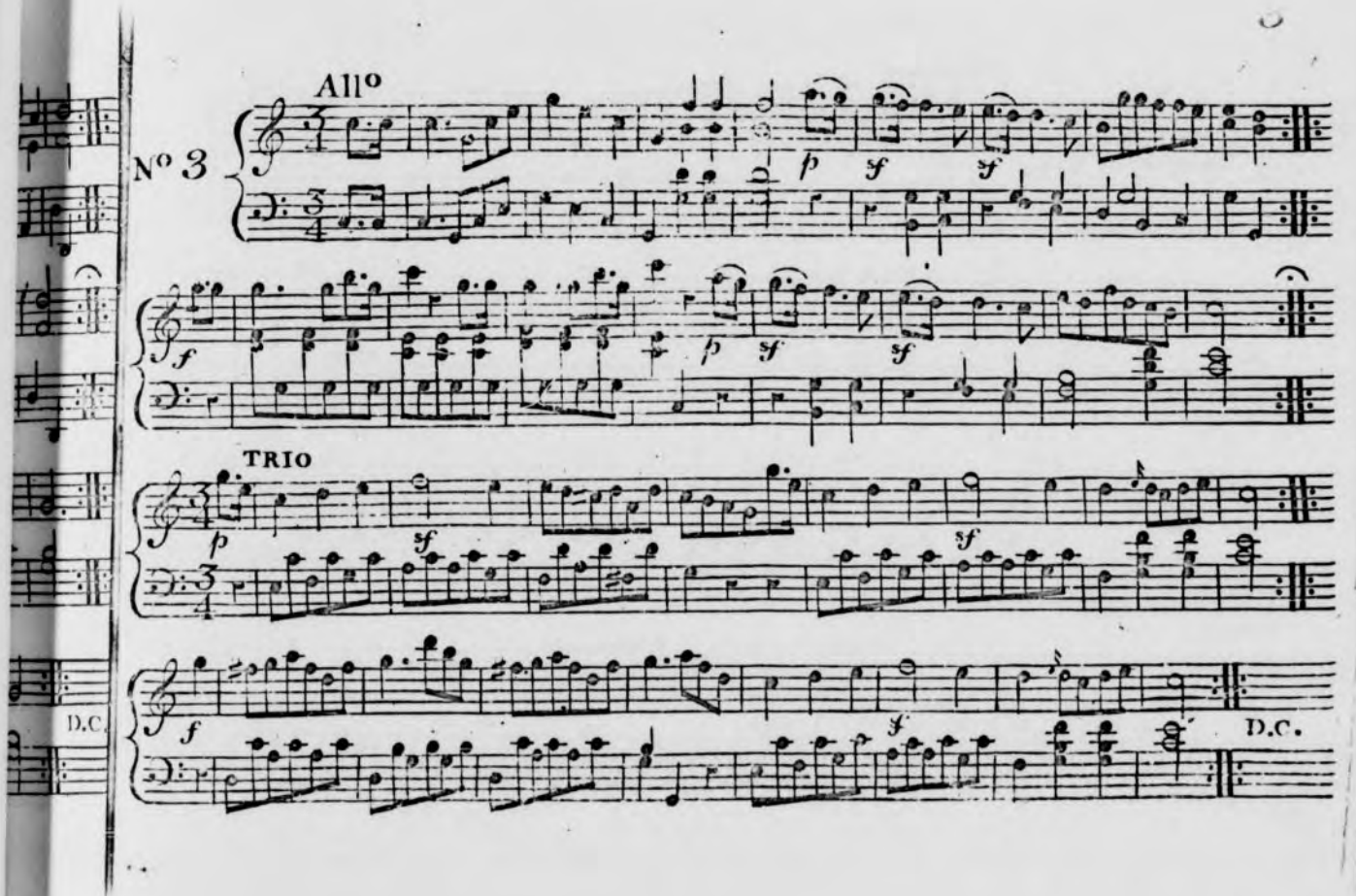
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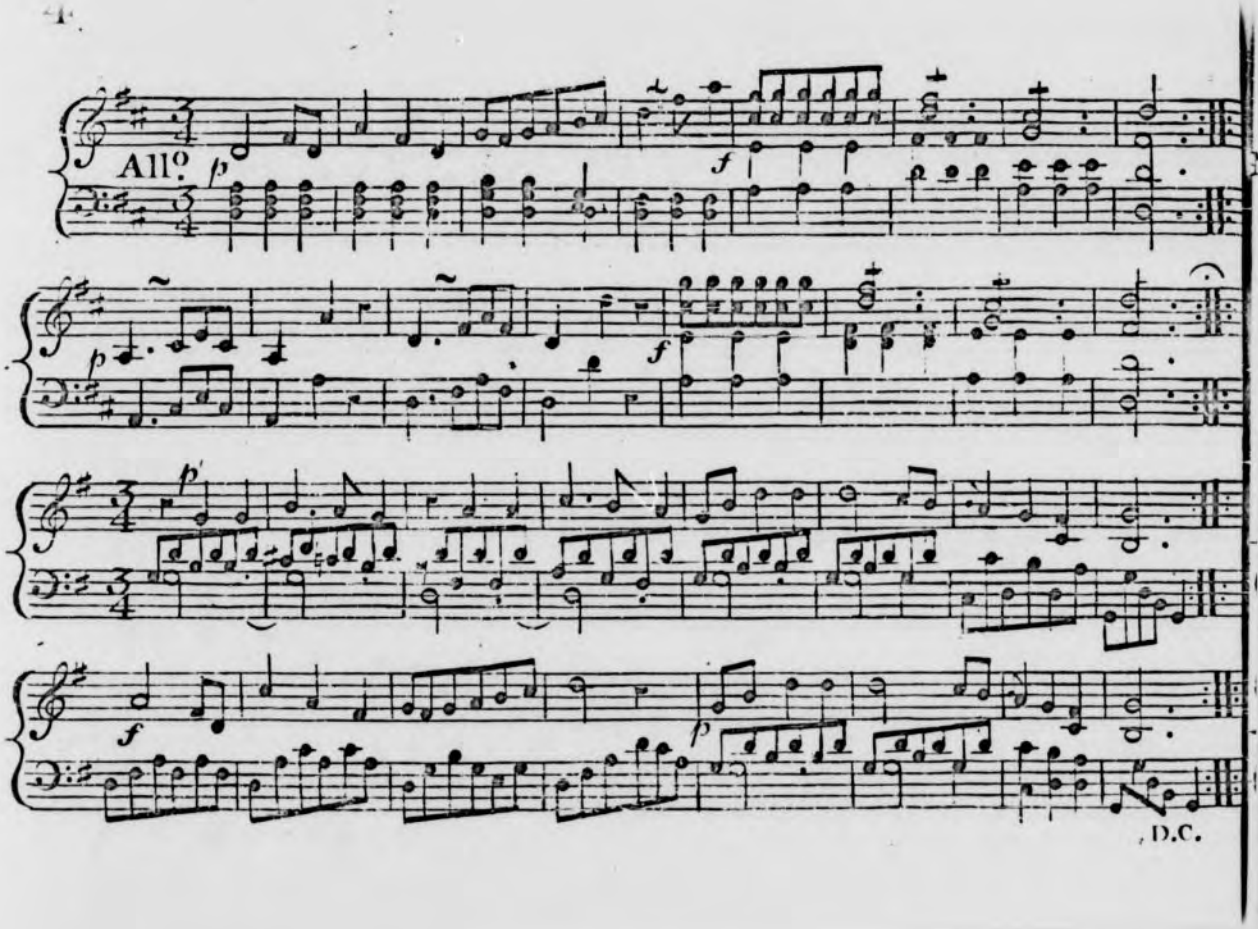
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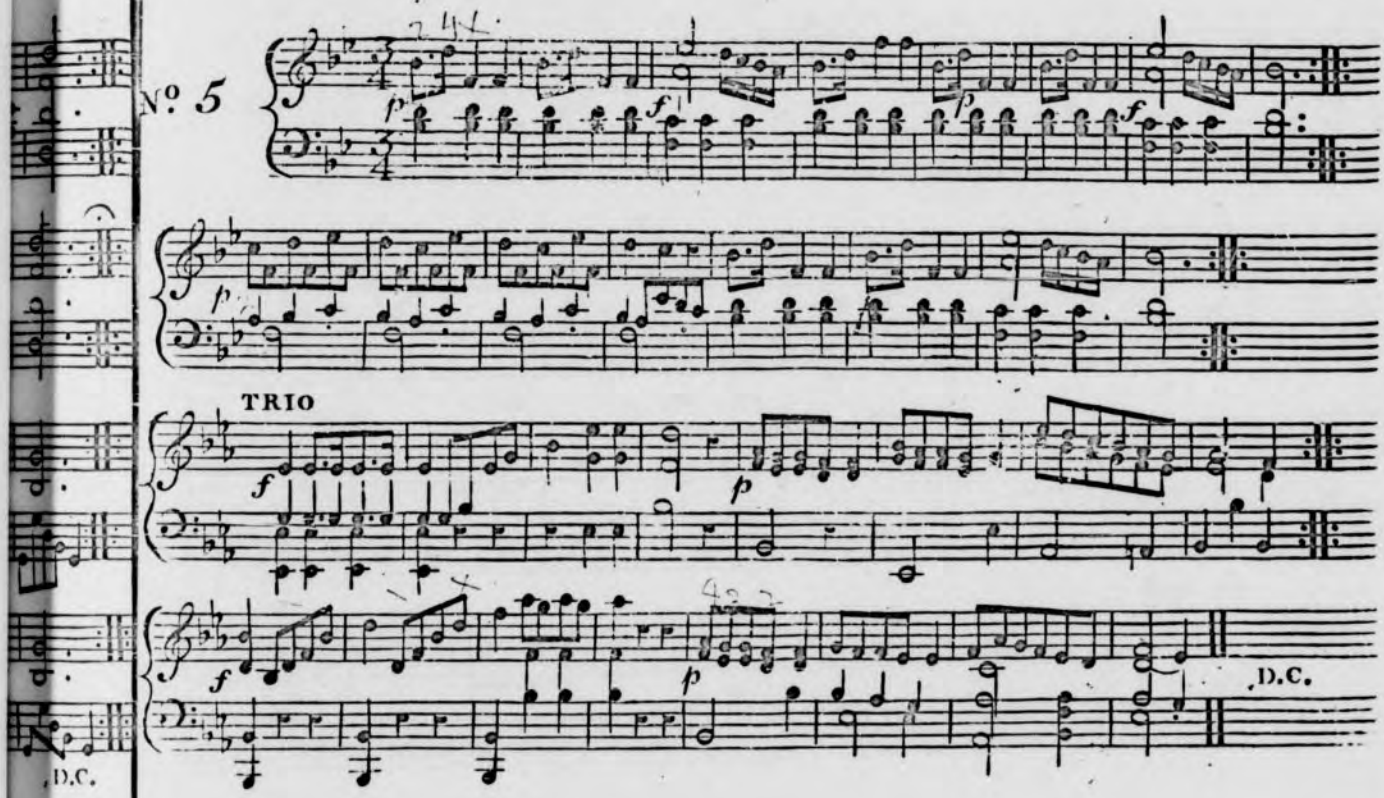
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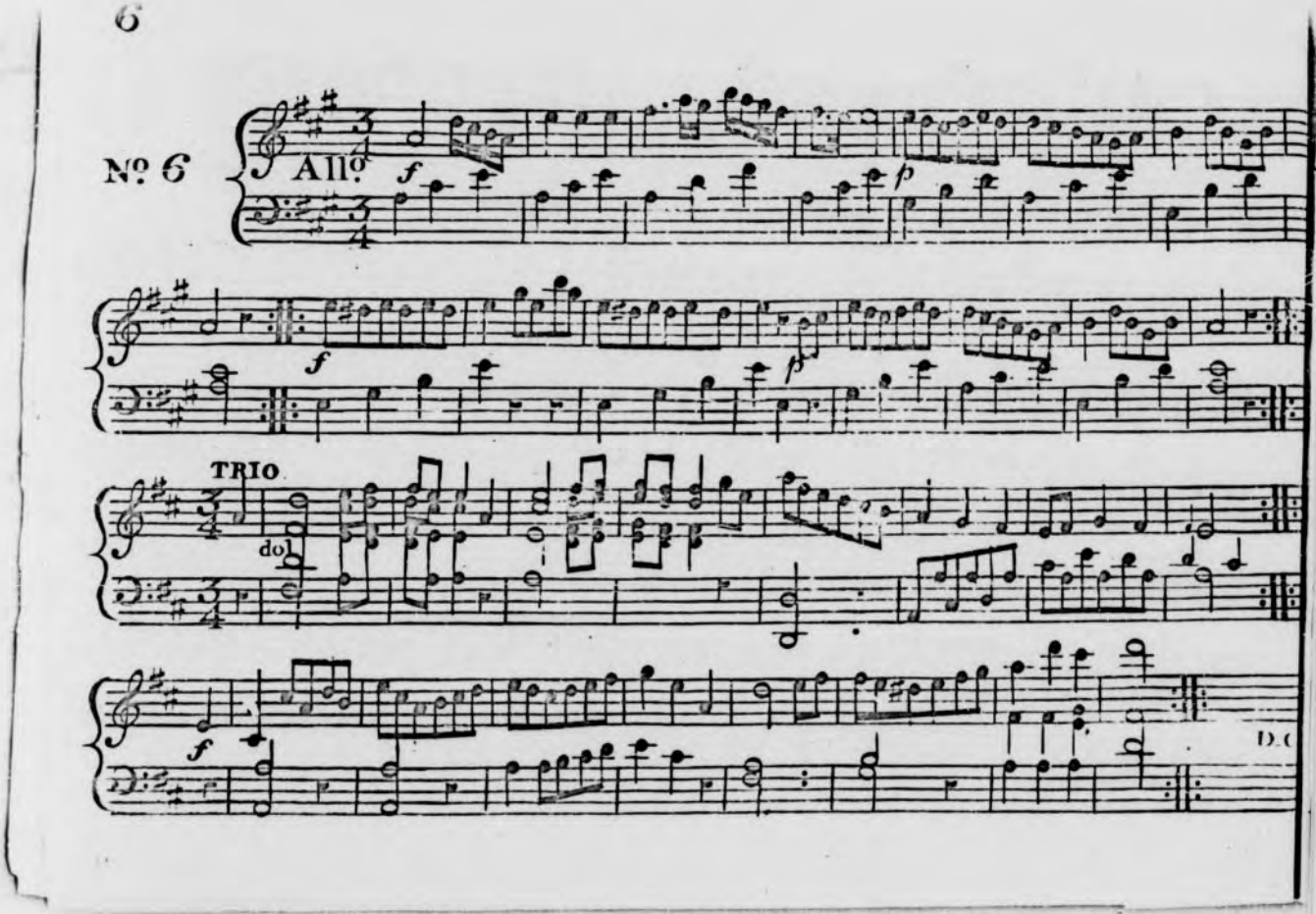
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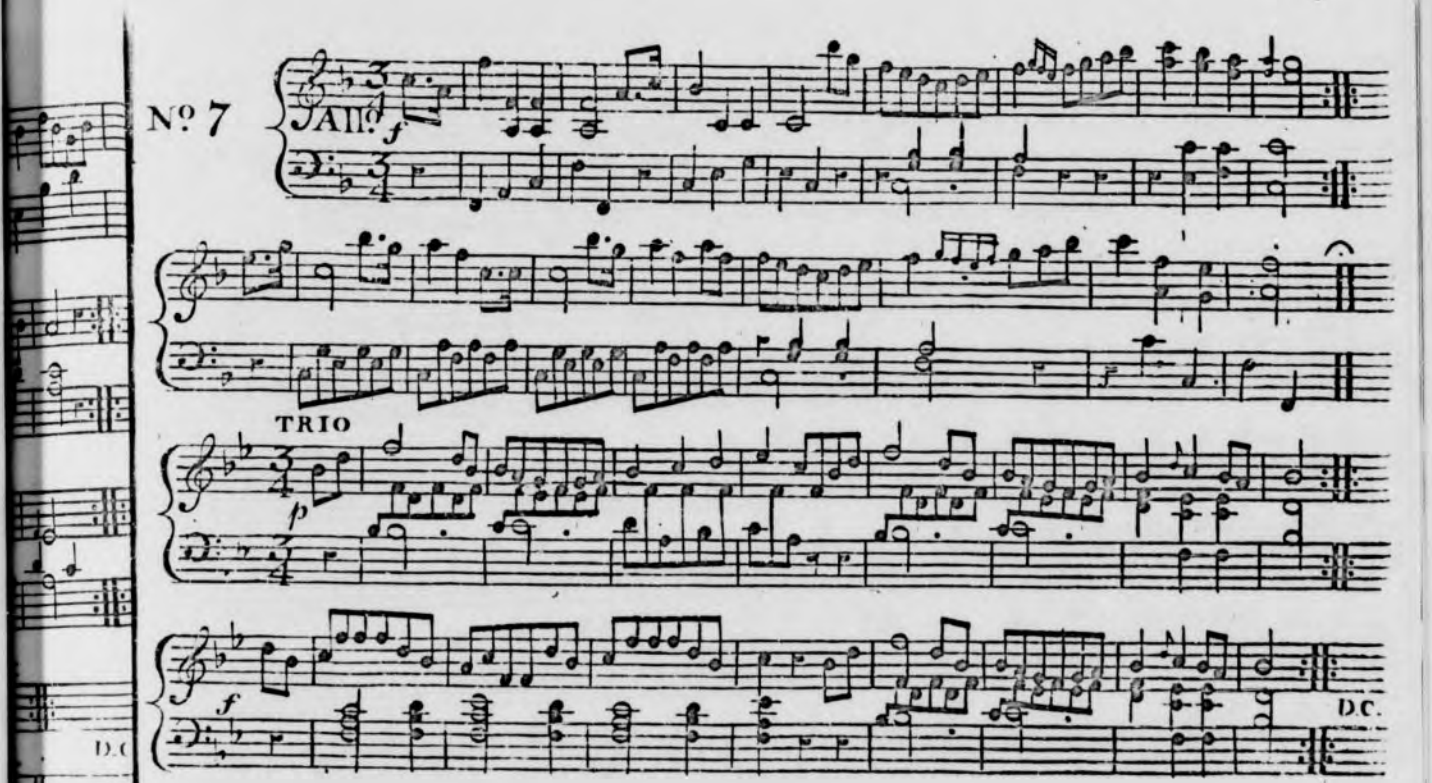
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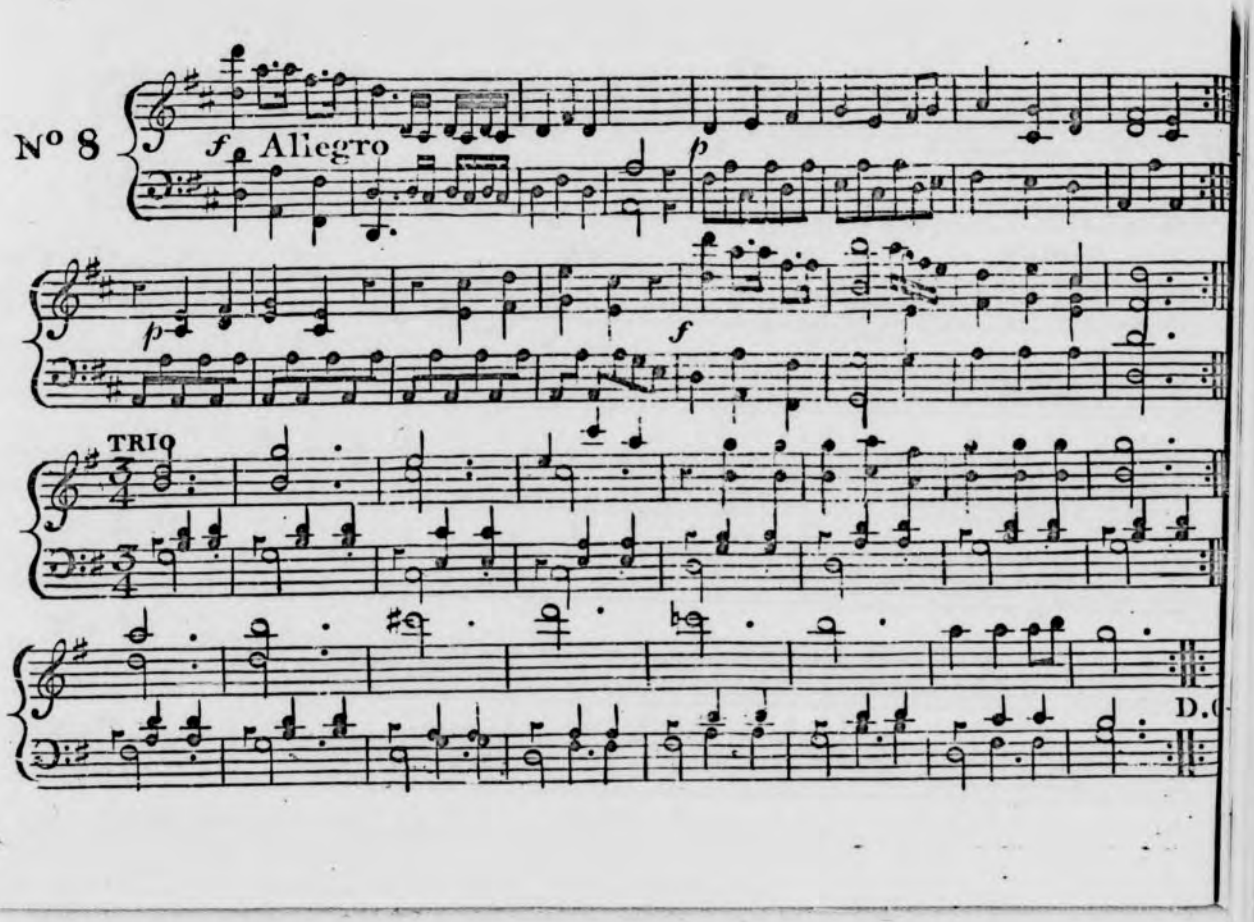
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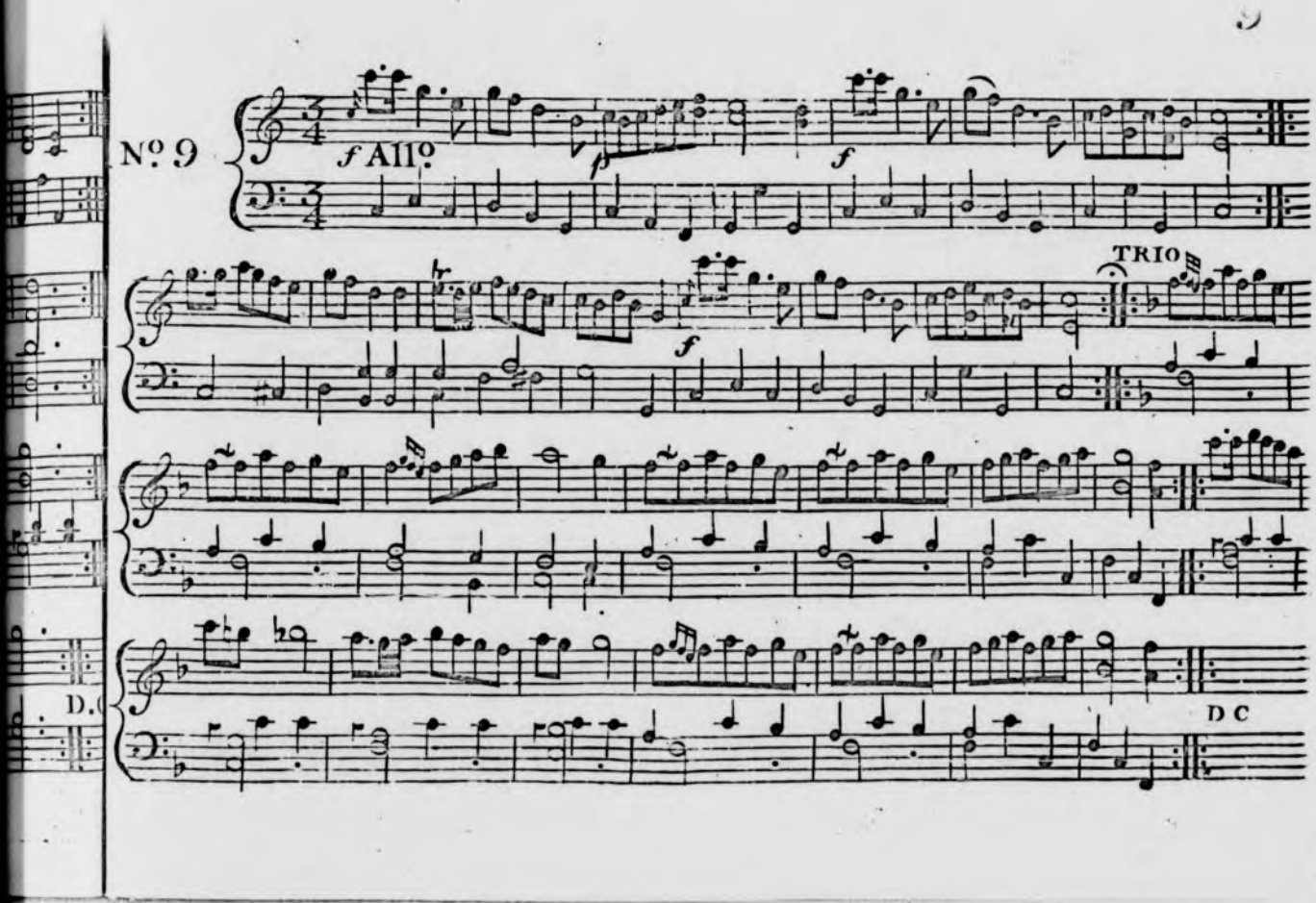
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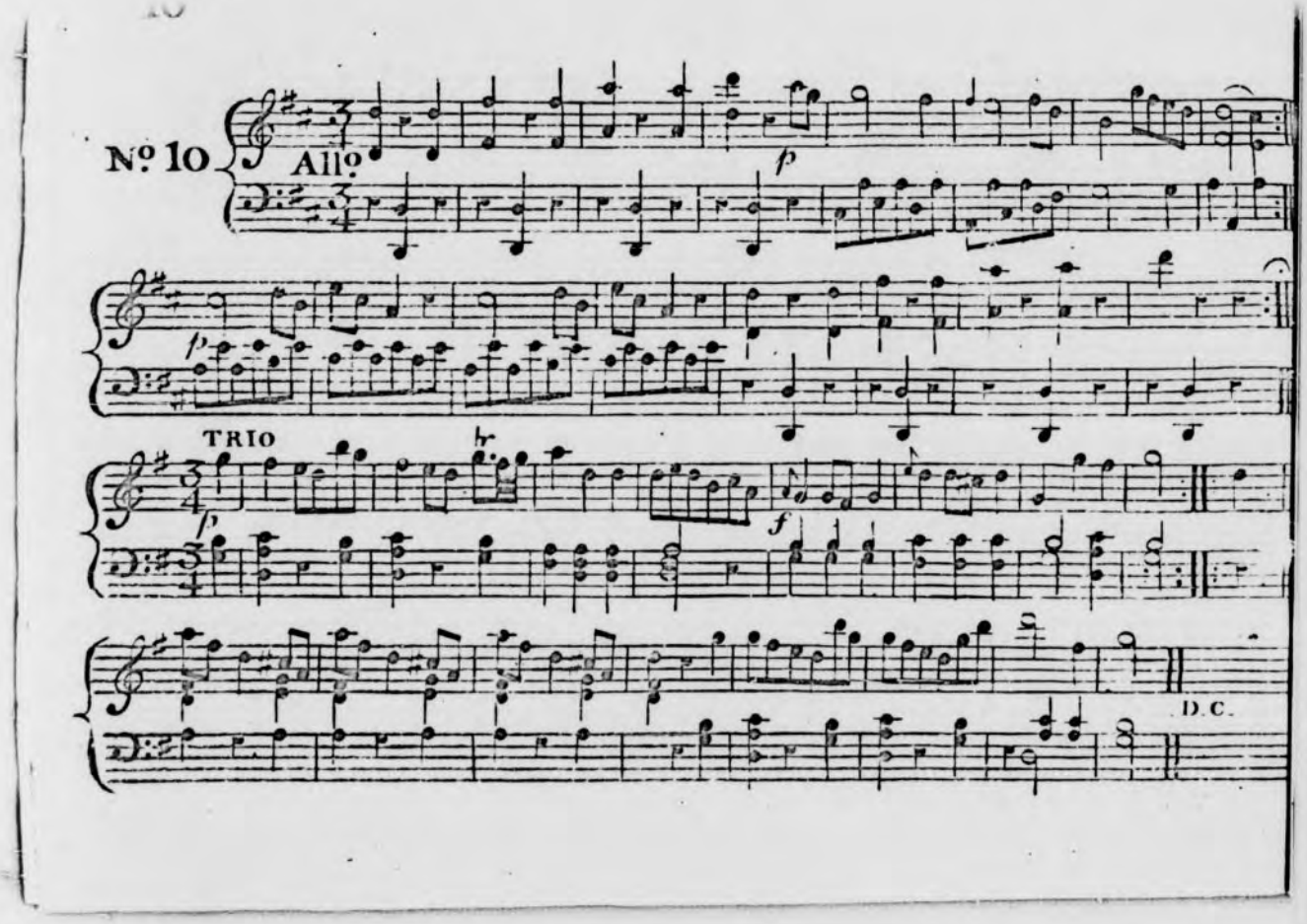
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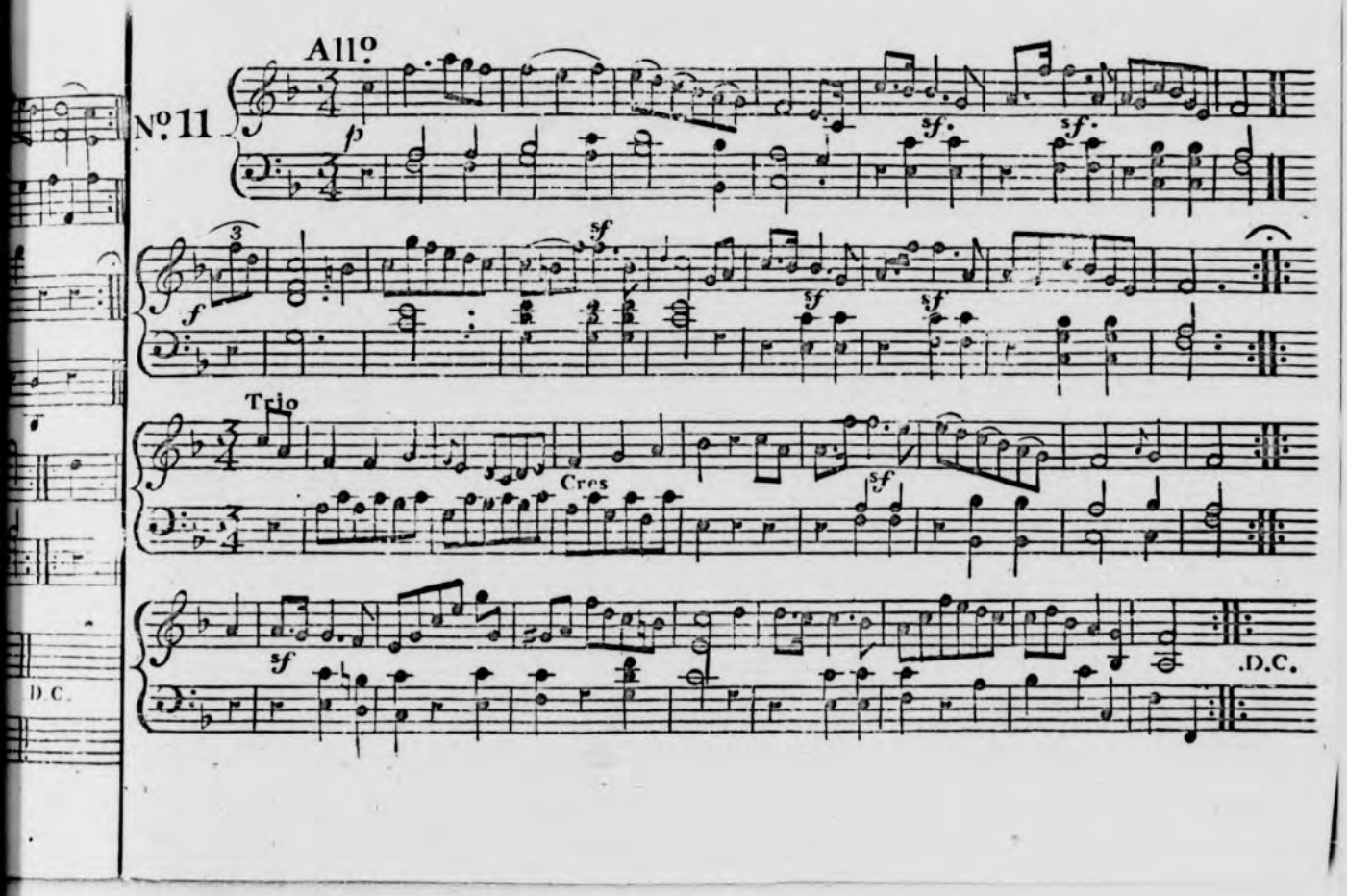
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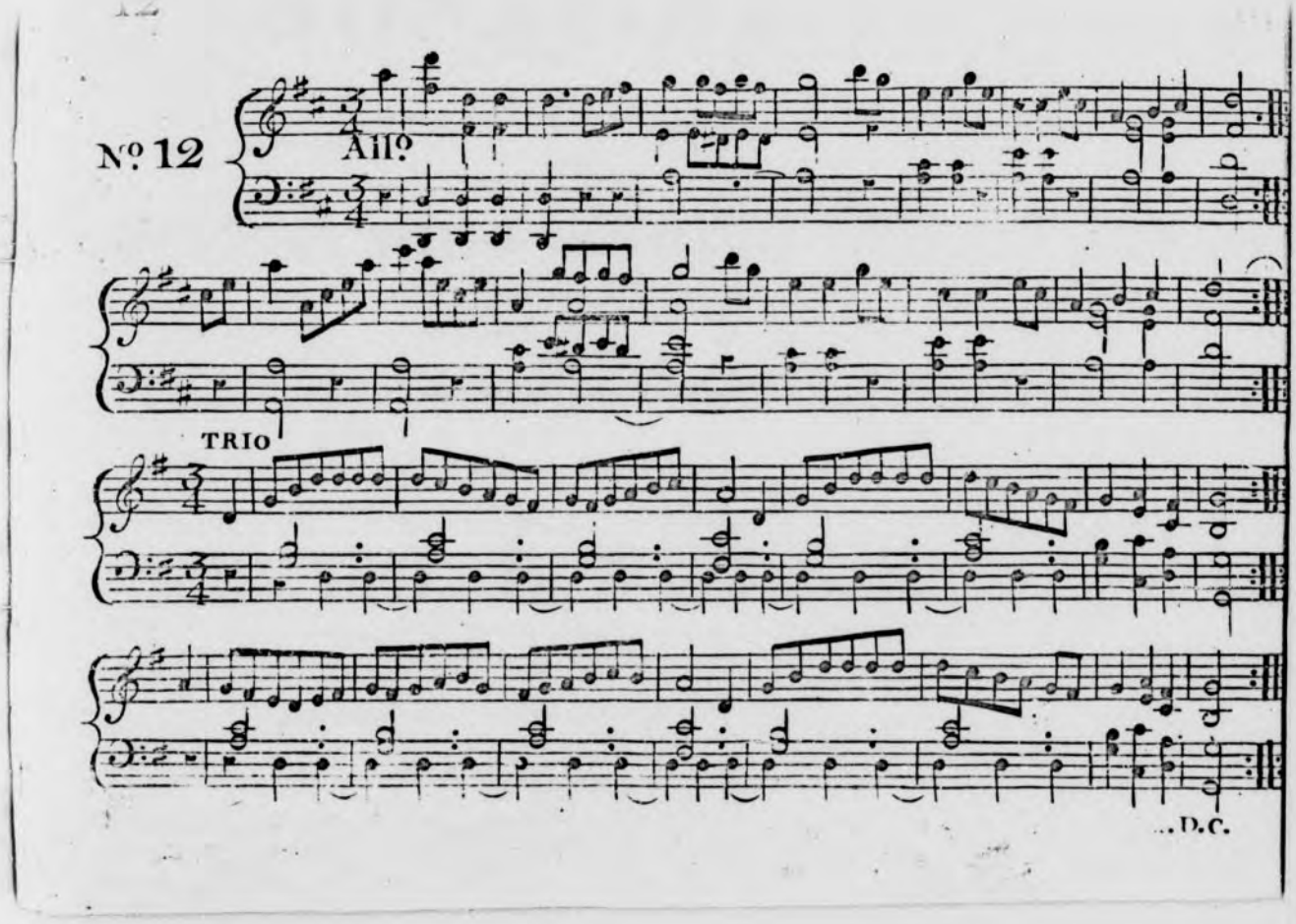
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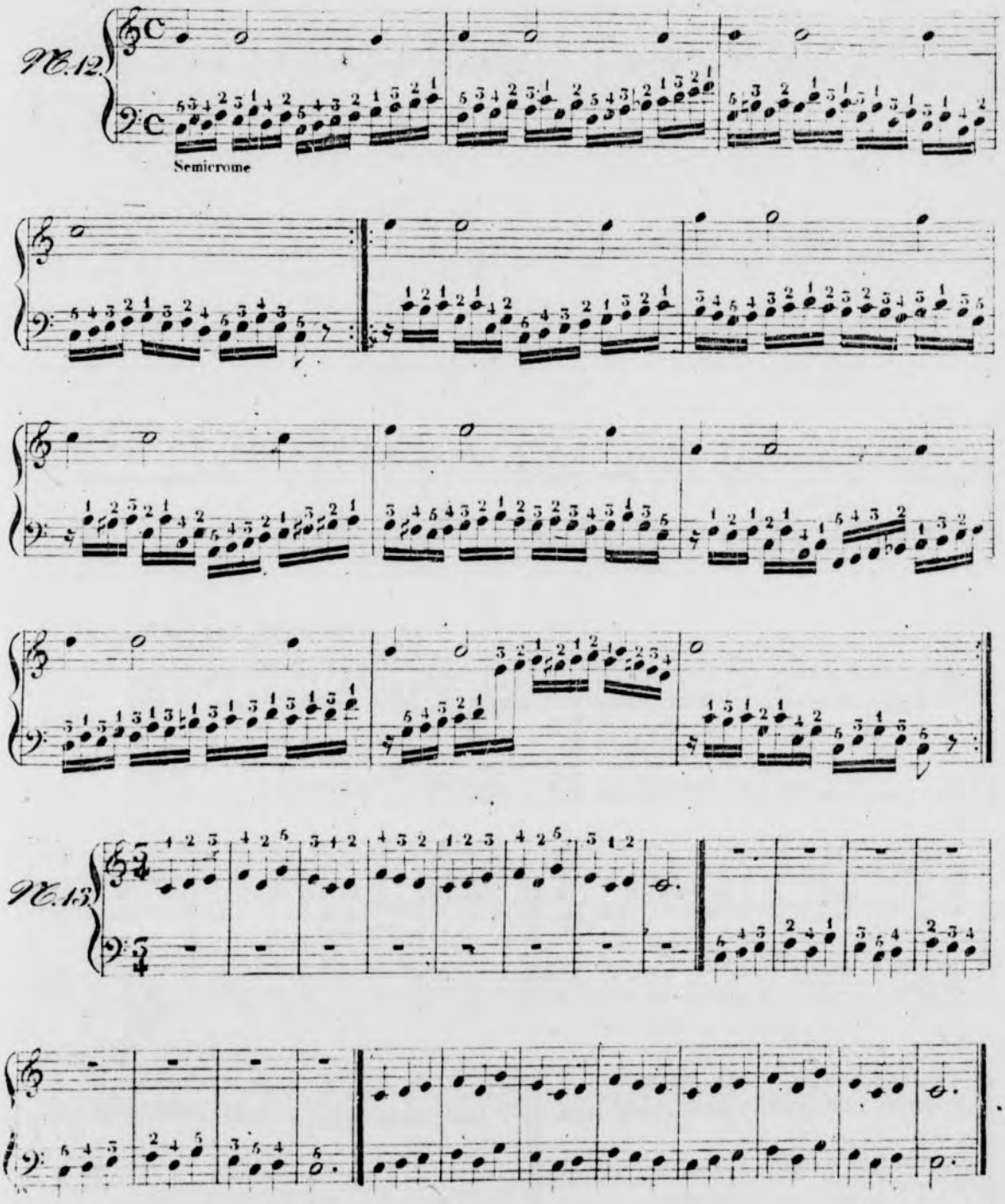
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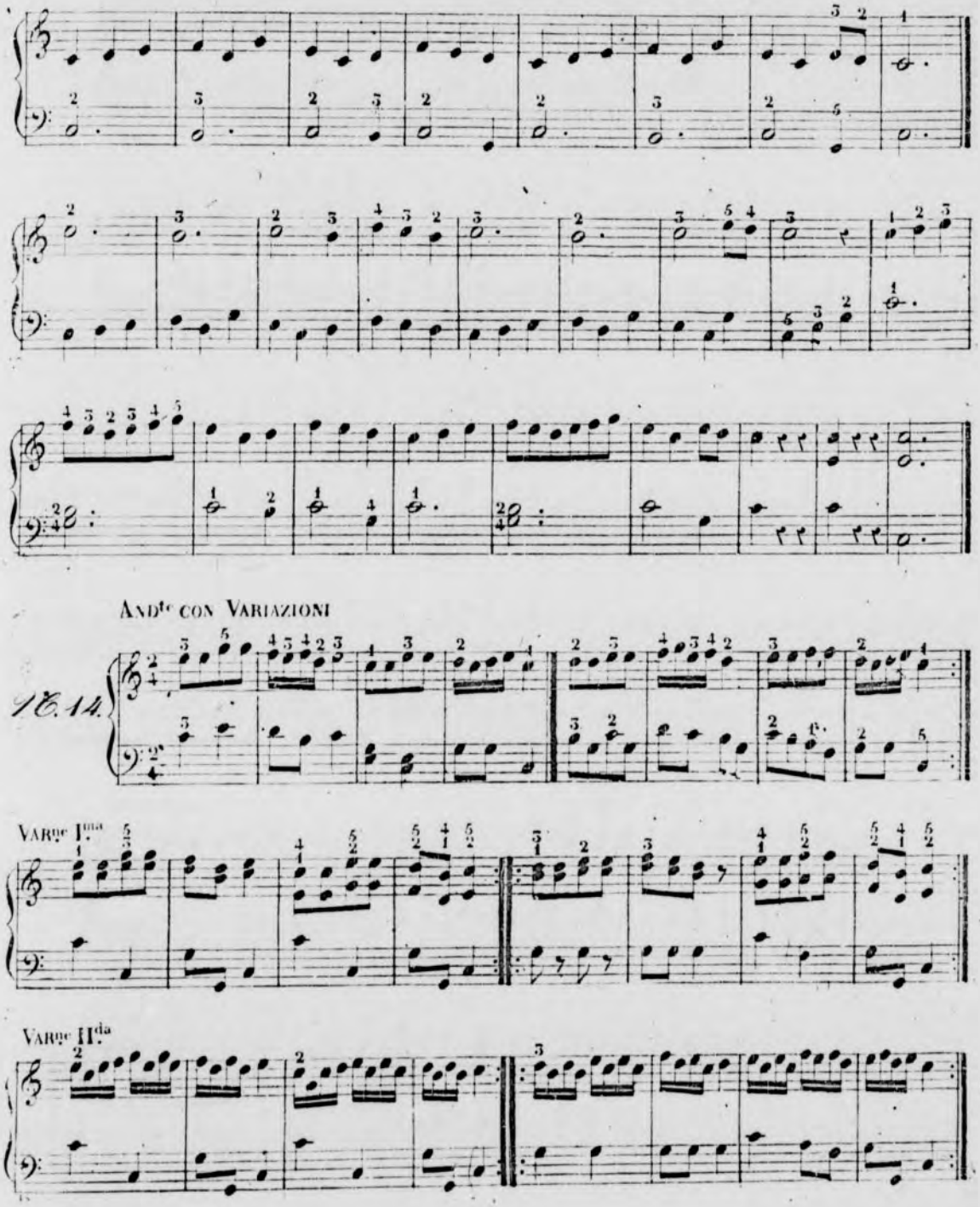

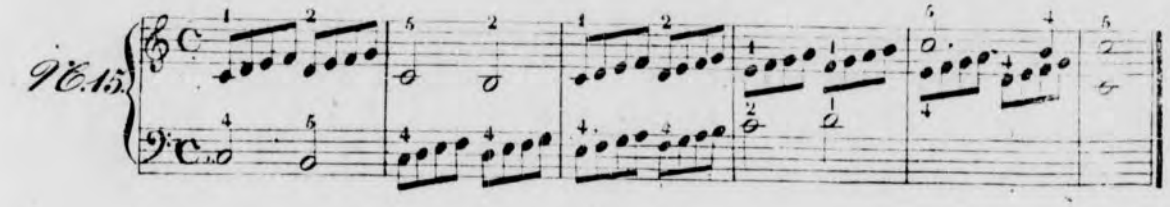

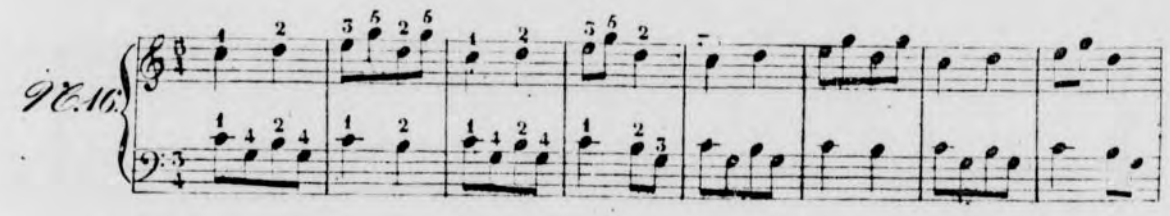

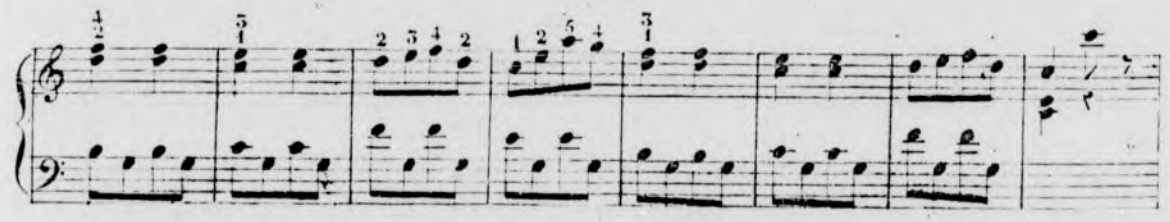

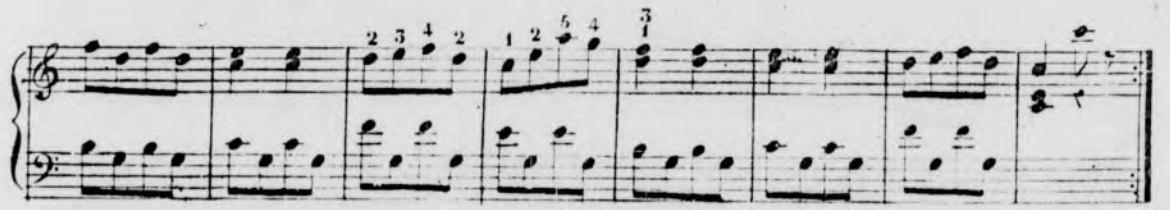

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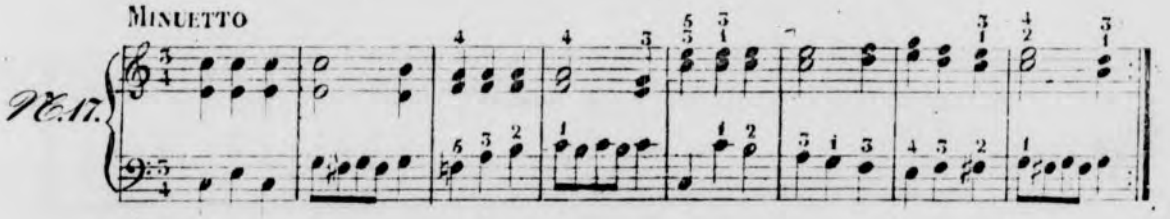

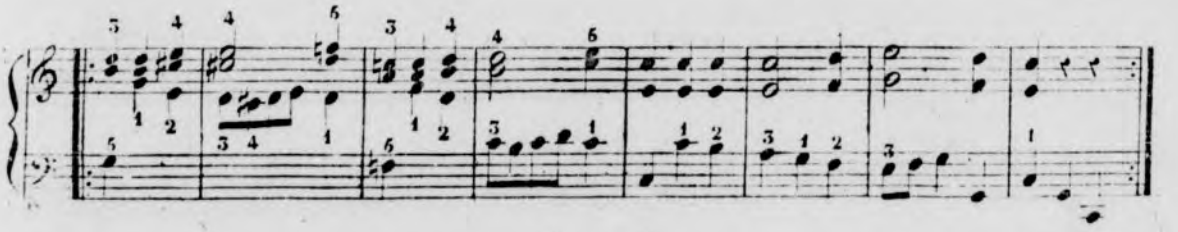

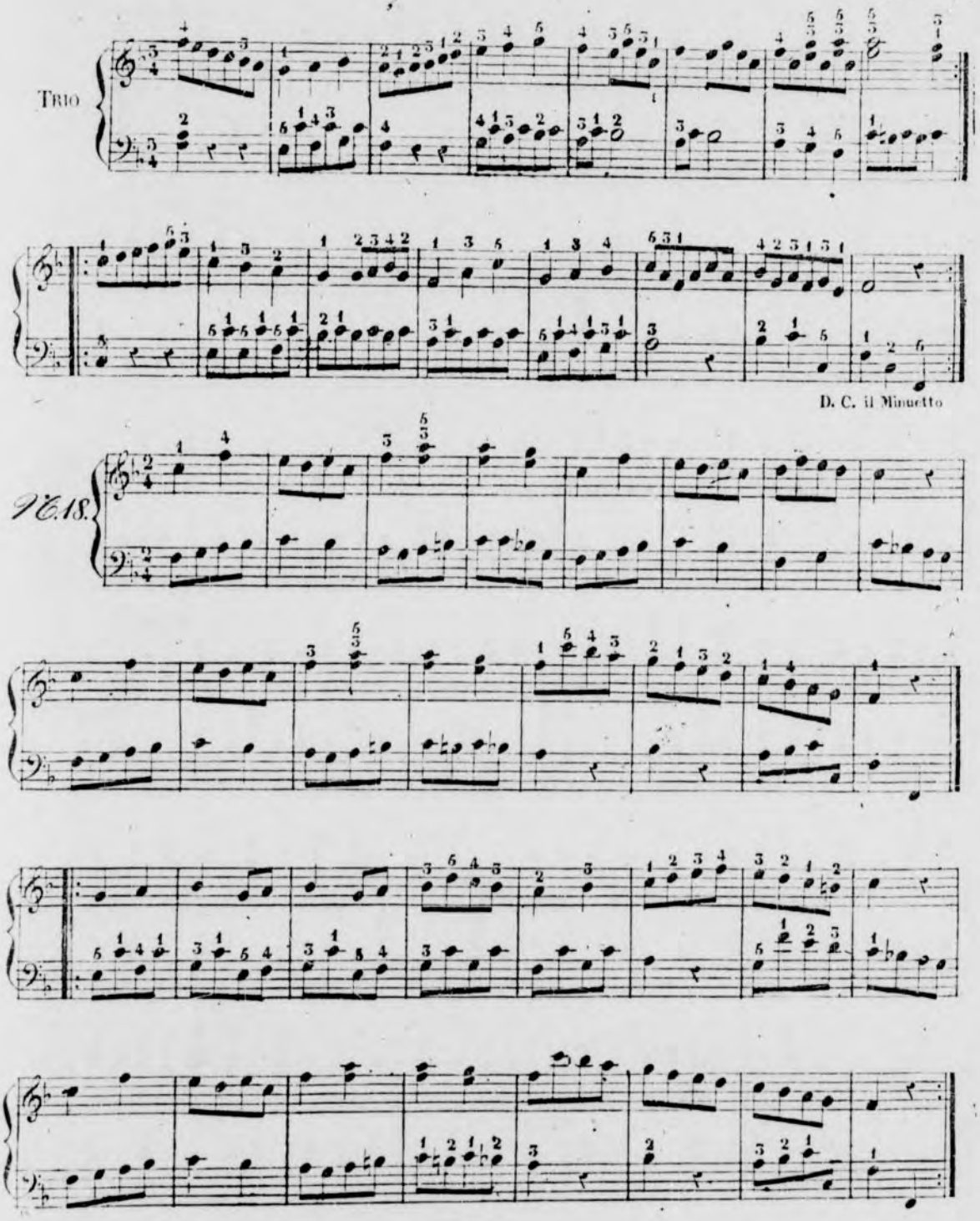
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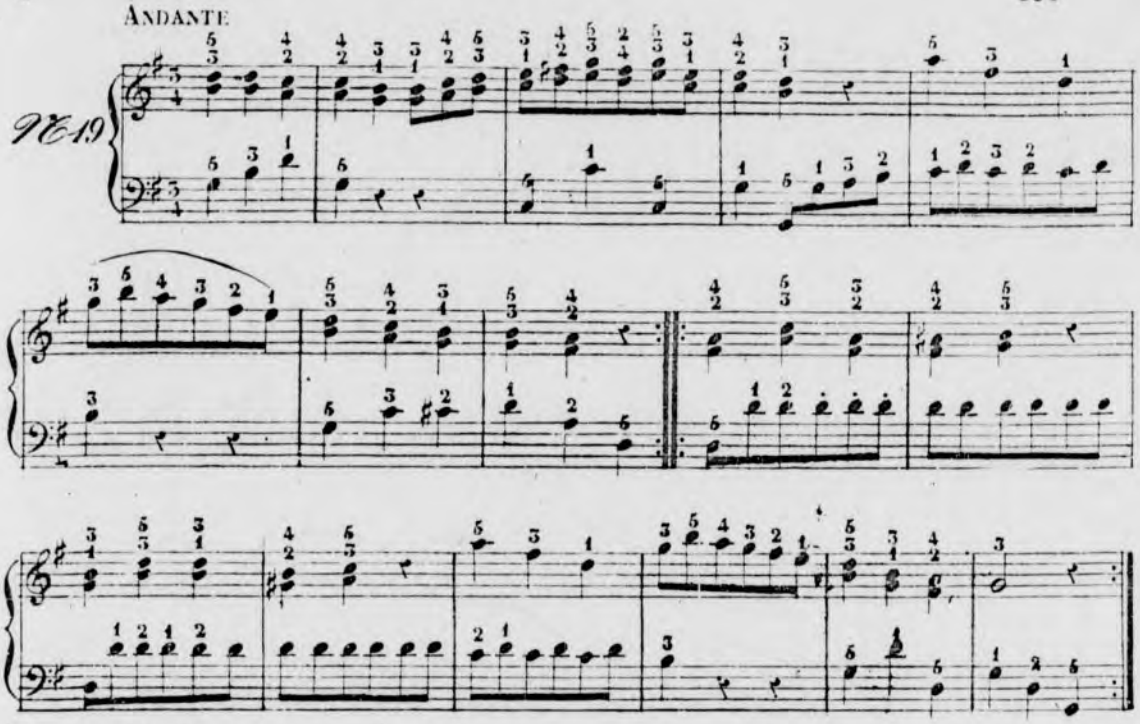

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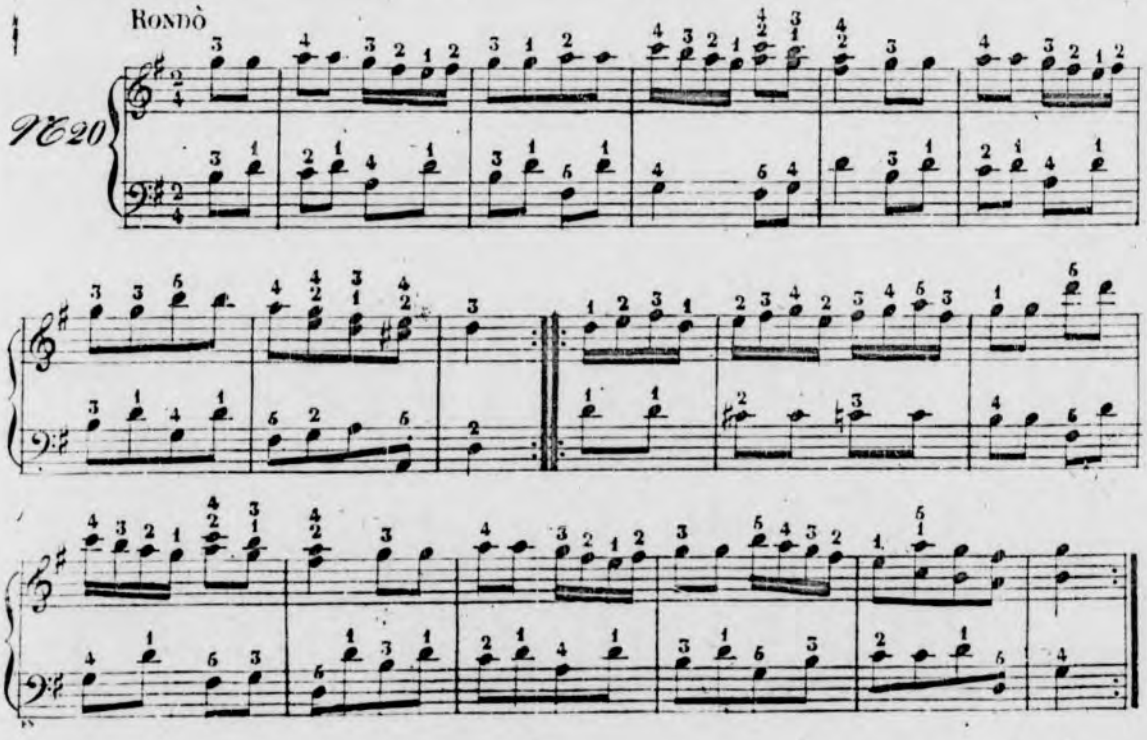

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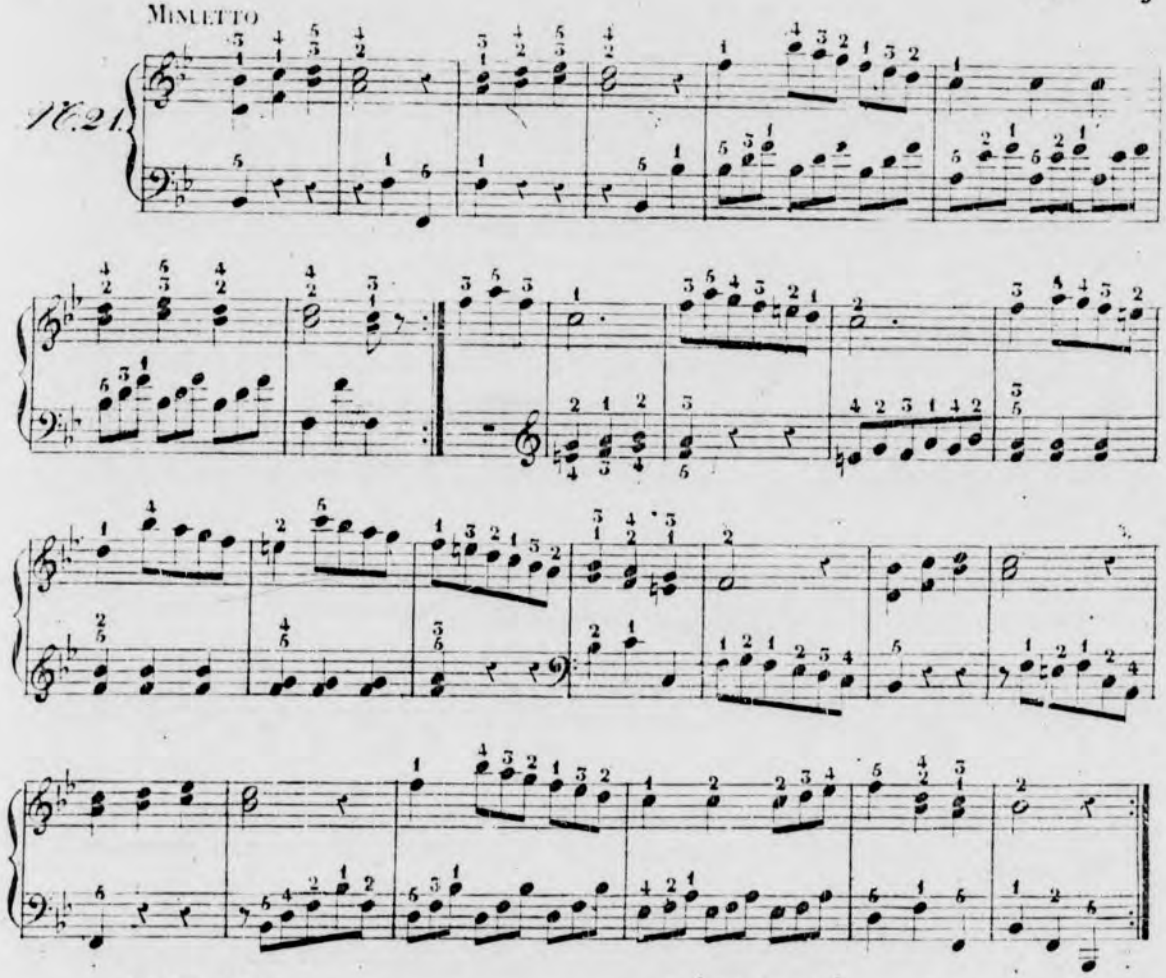

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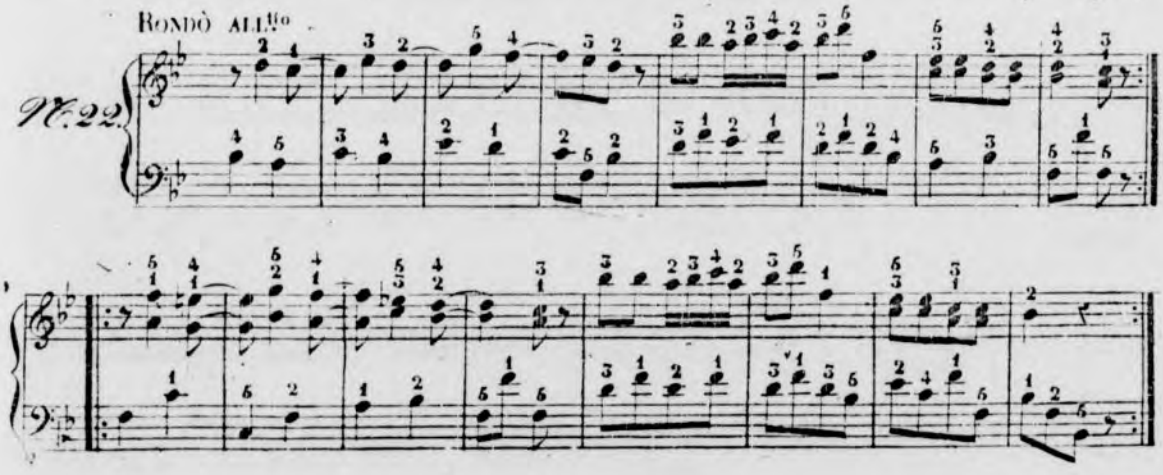

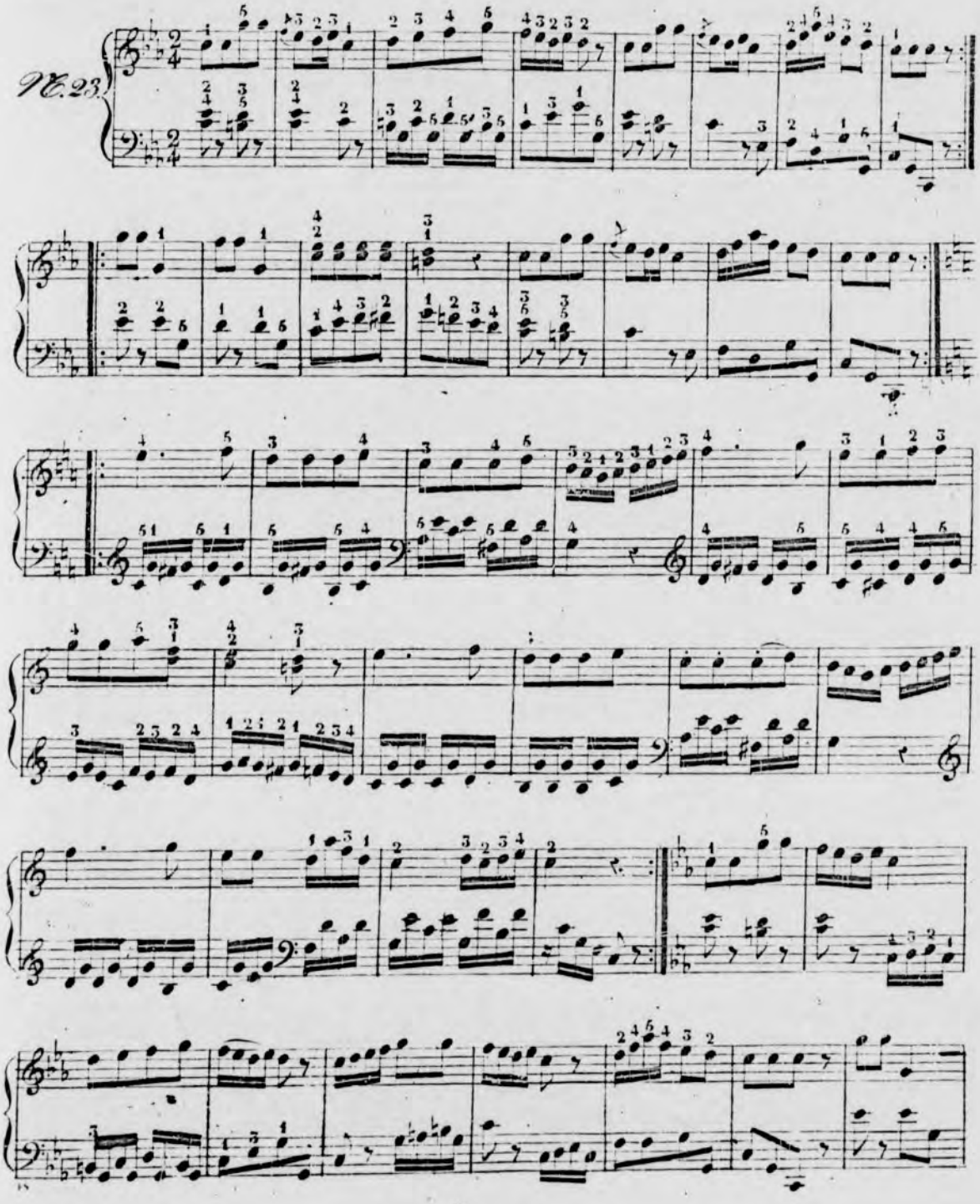
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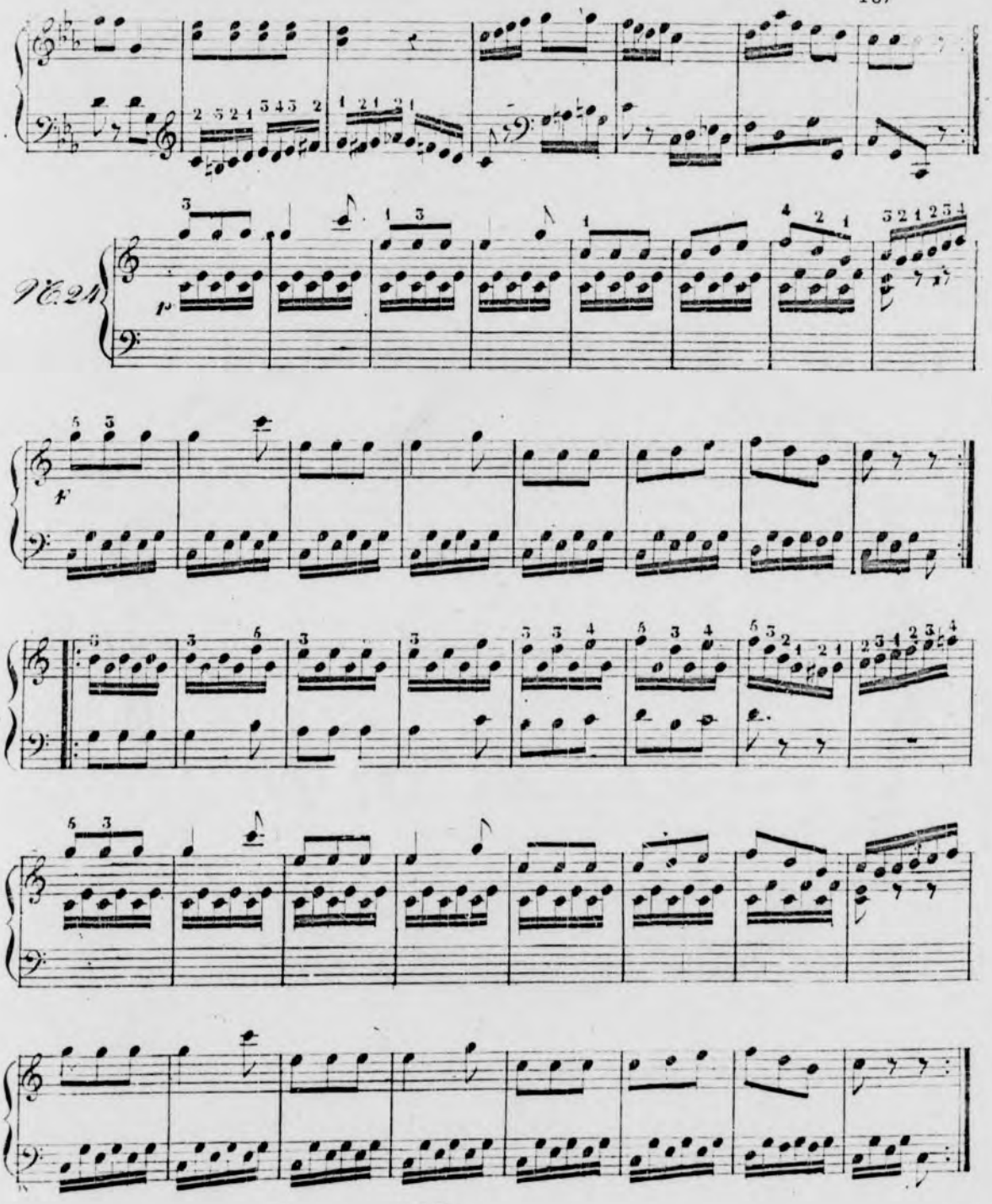

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Mr IG. PLEYEL.
No 1
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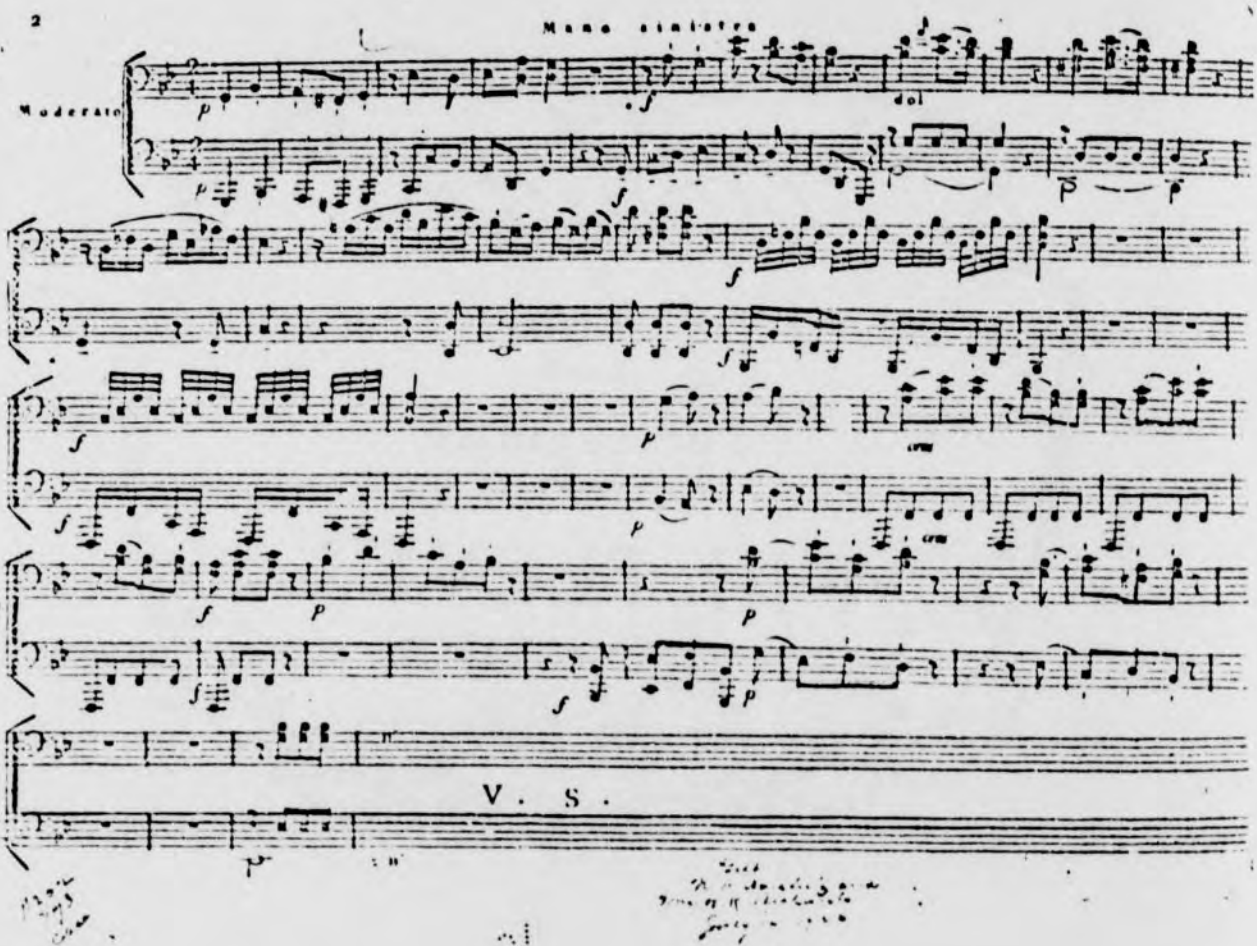
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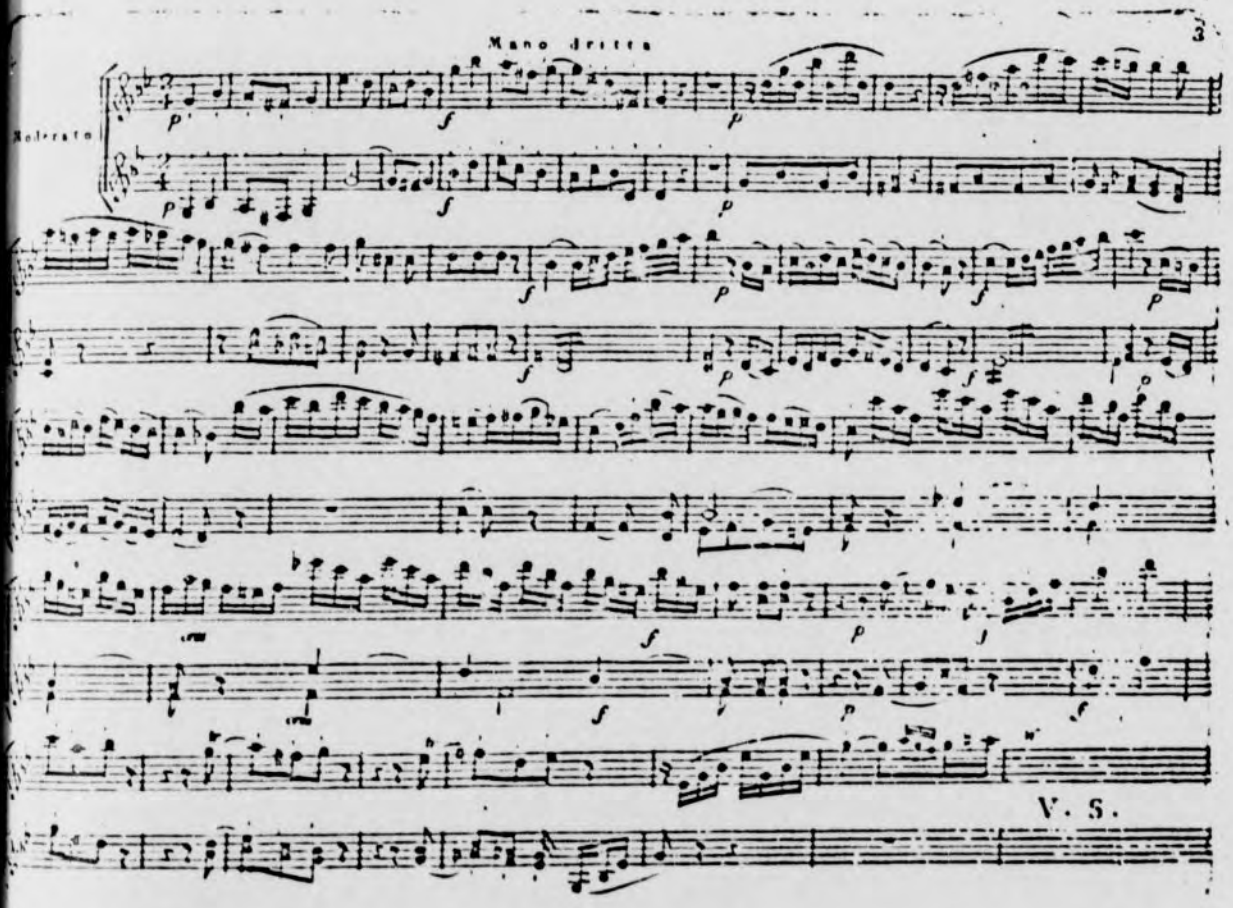
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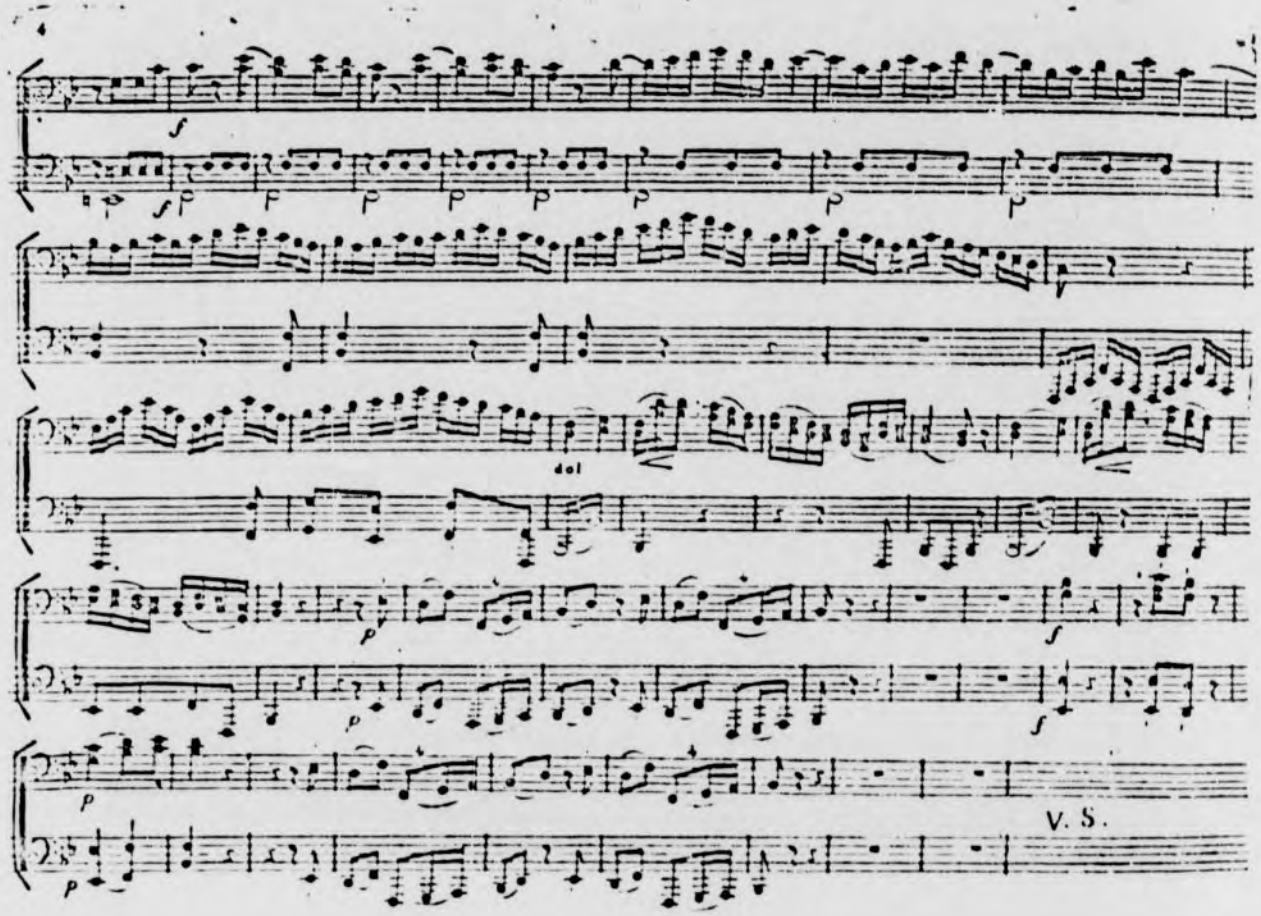
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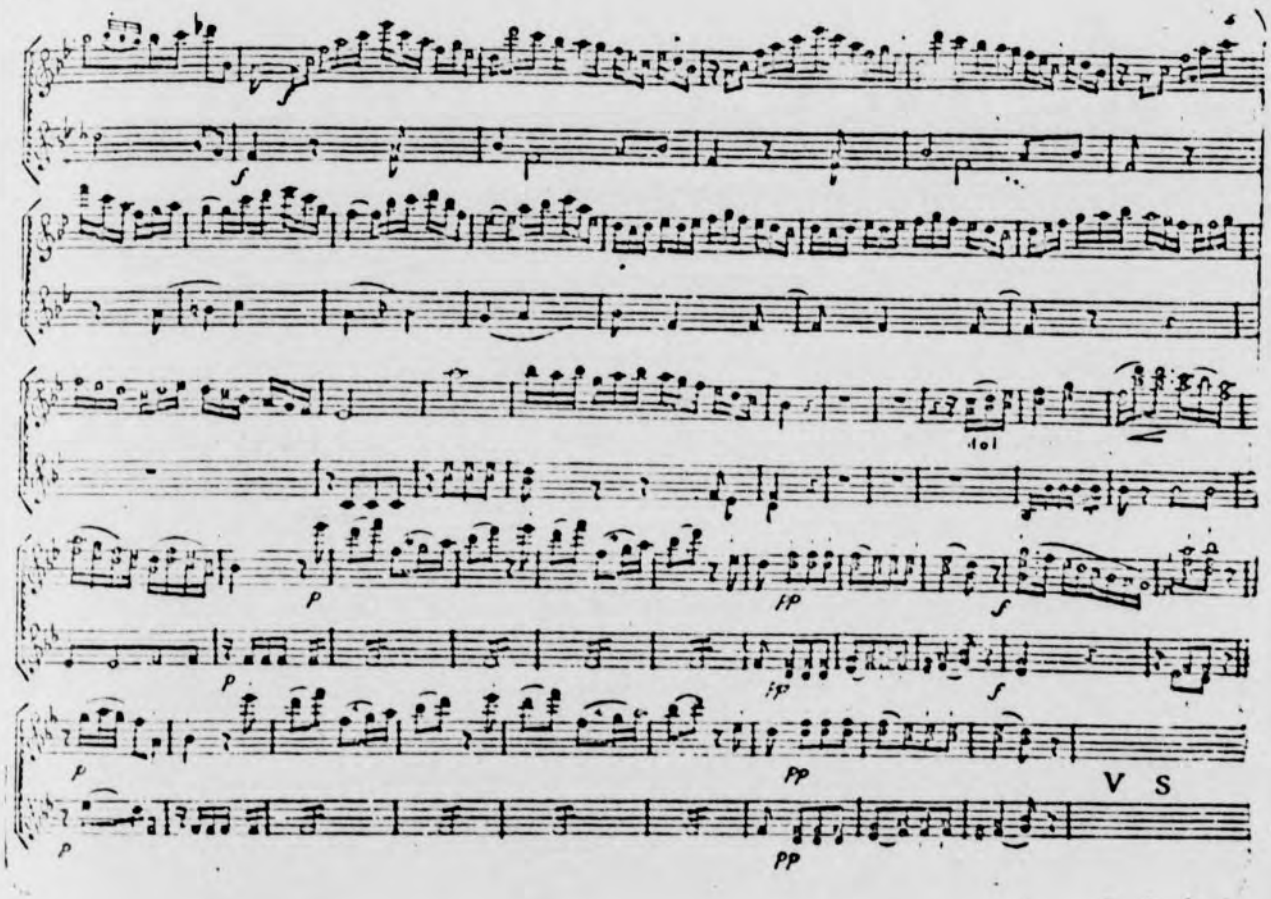
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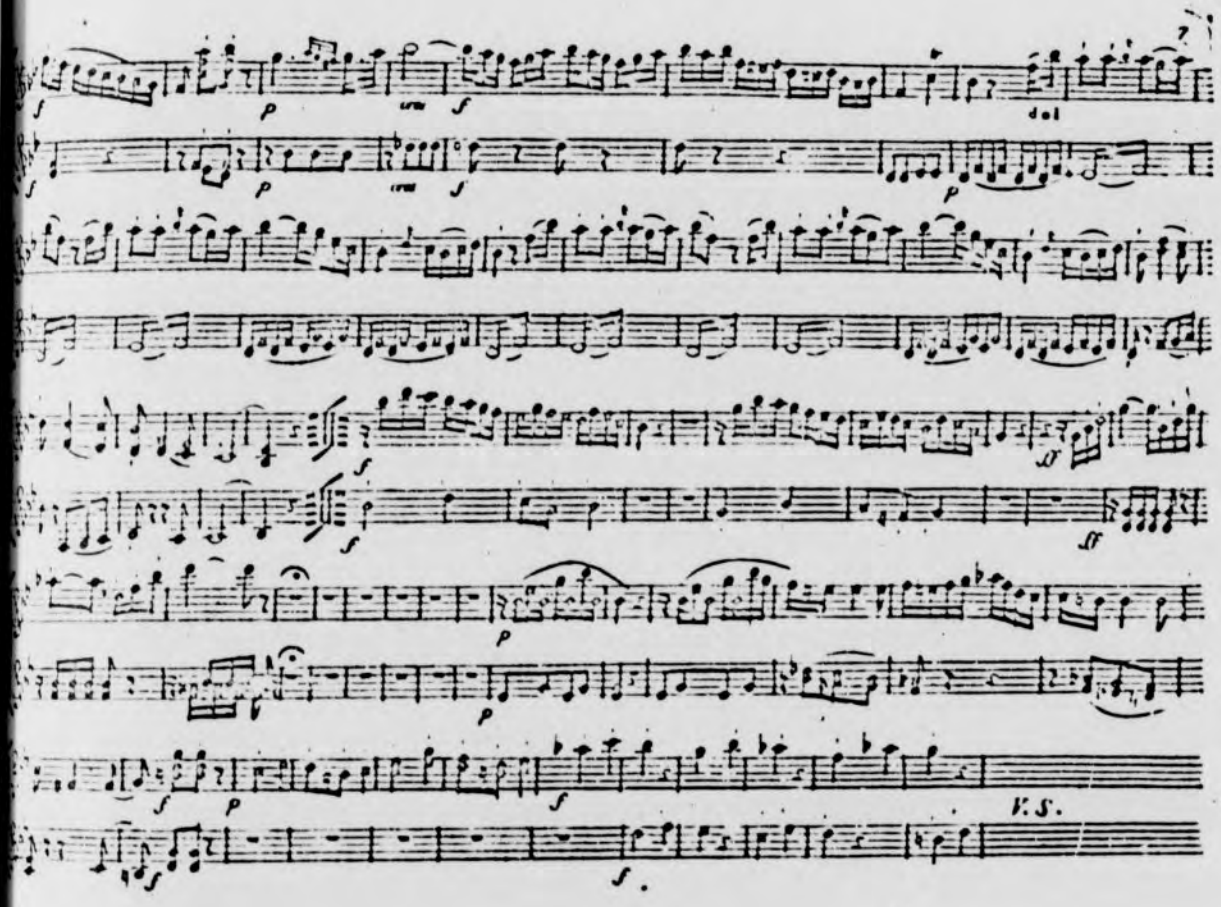
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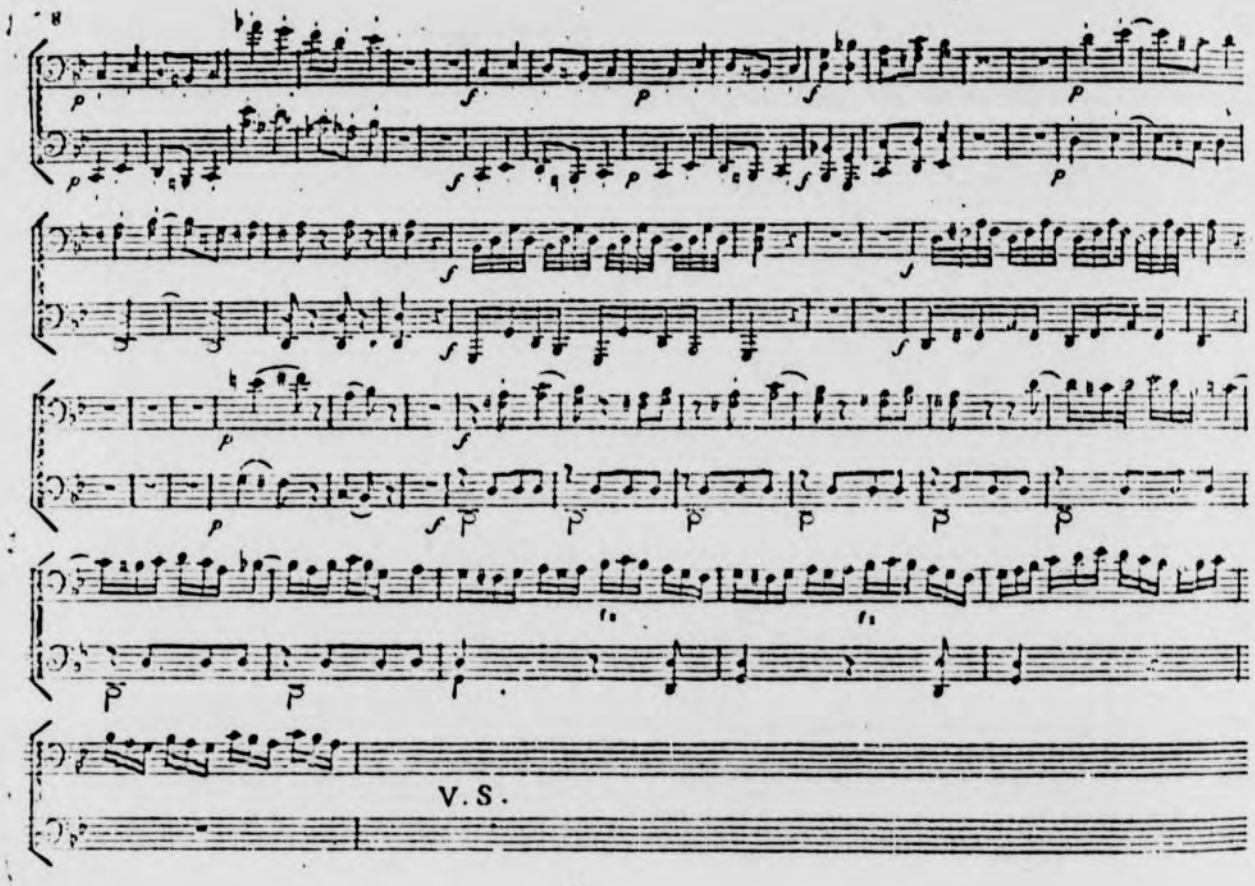
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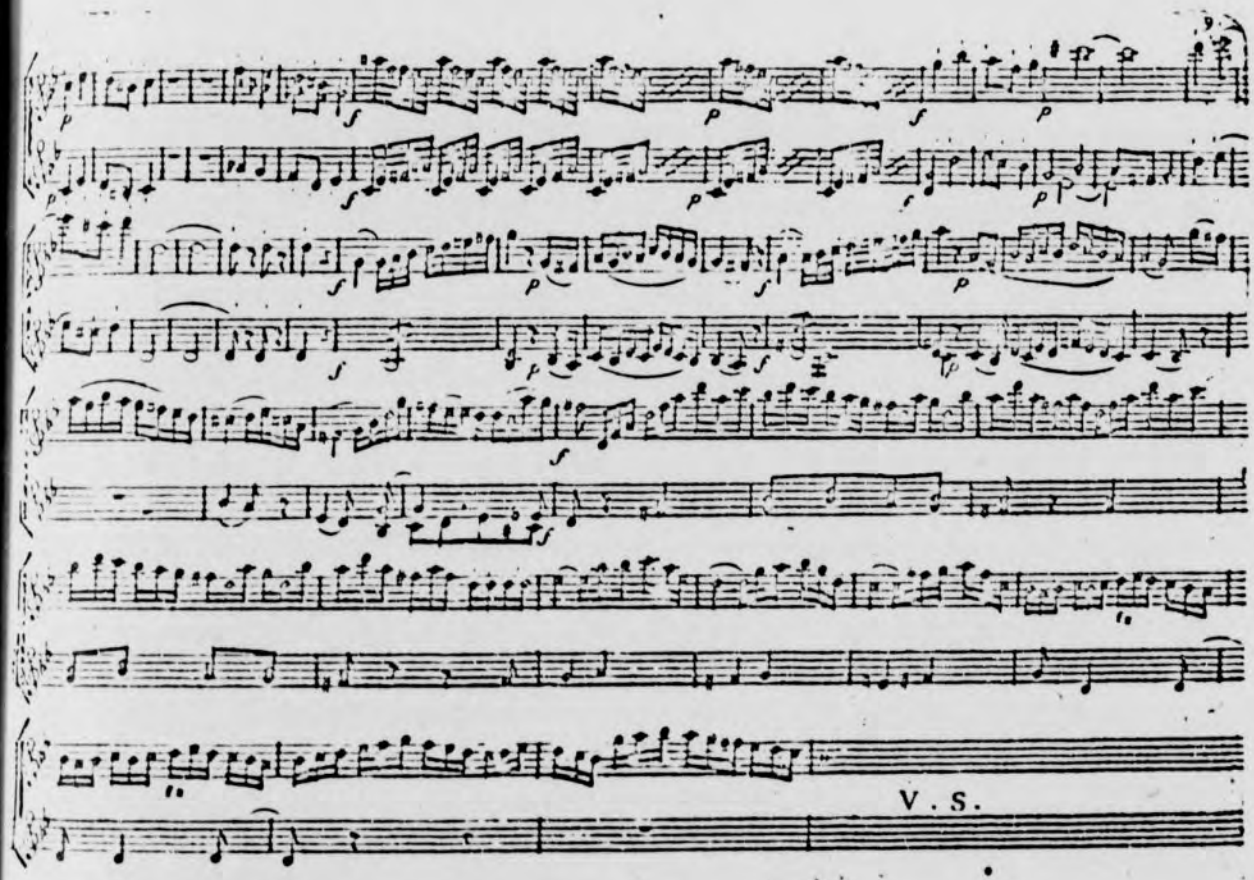
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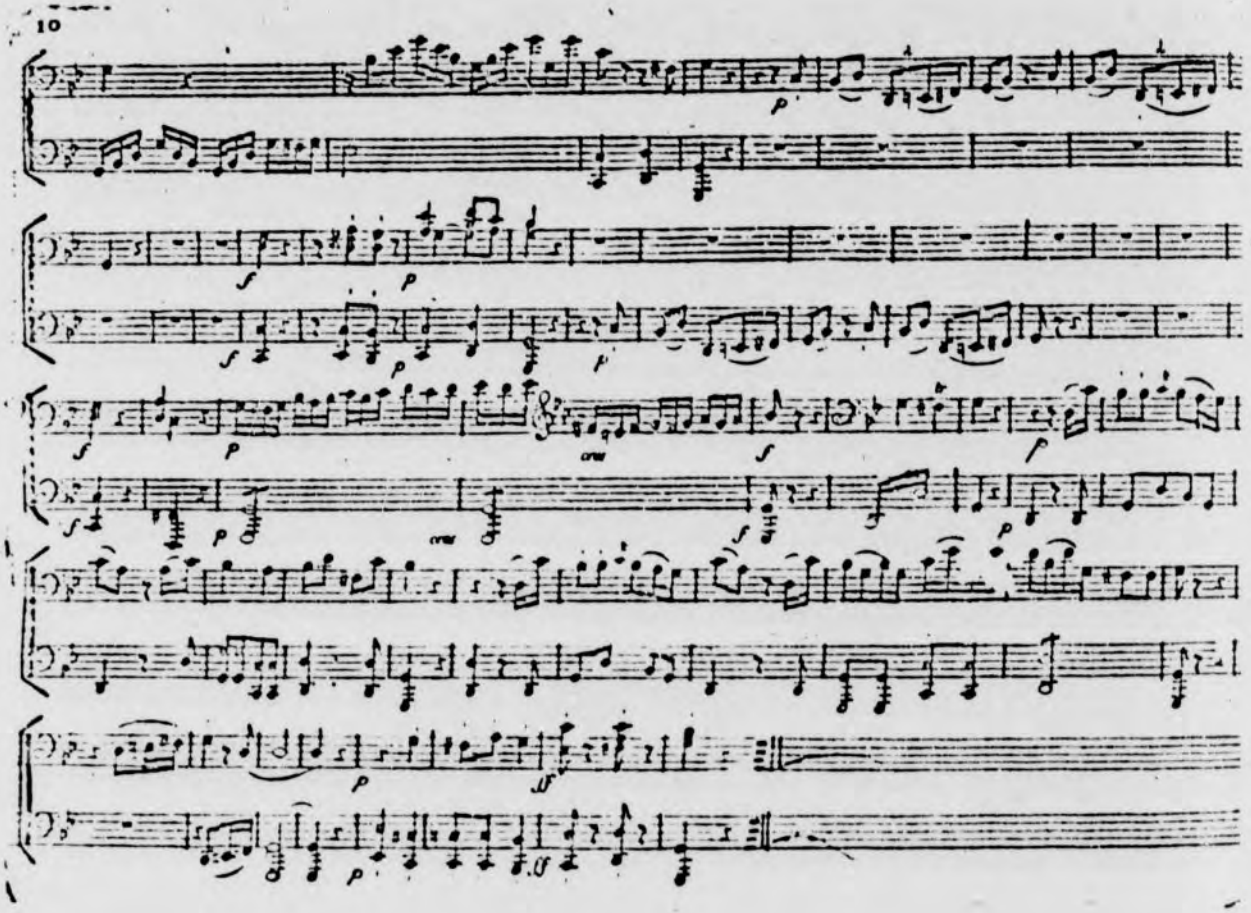

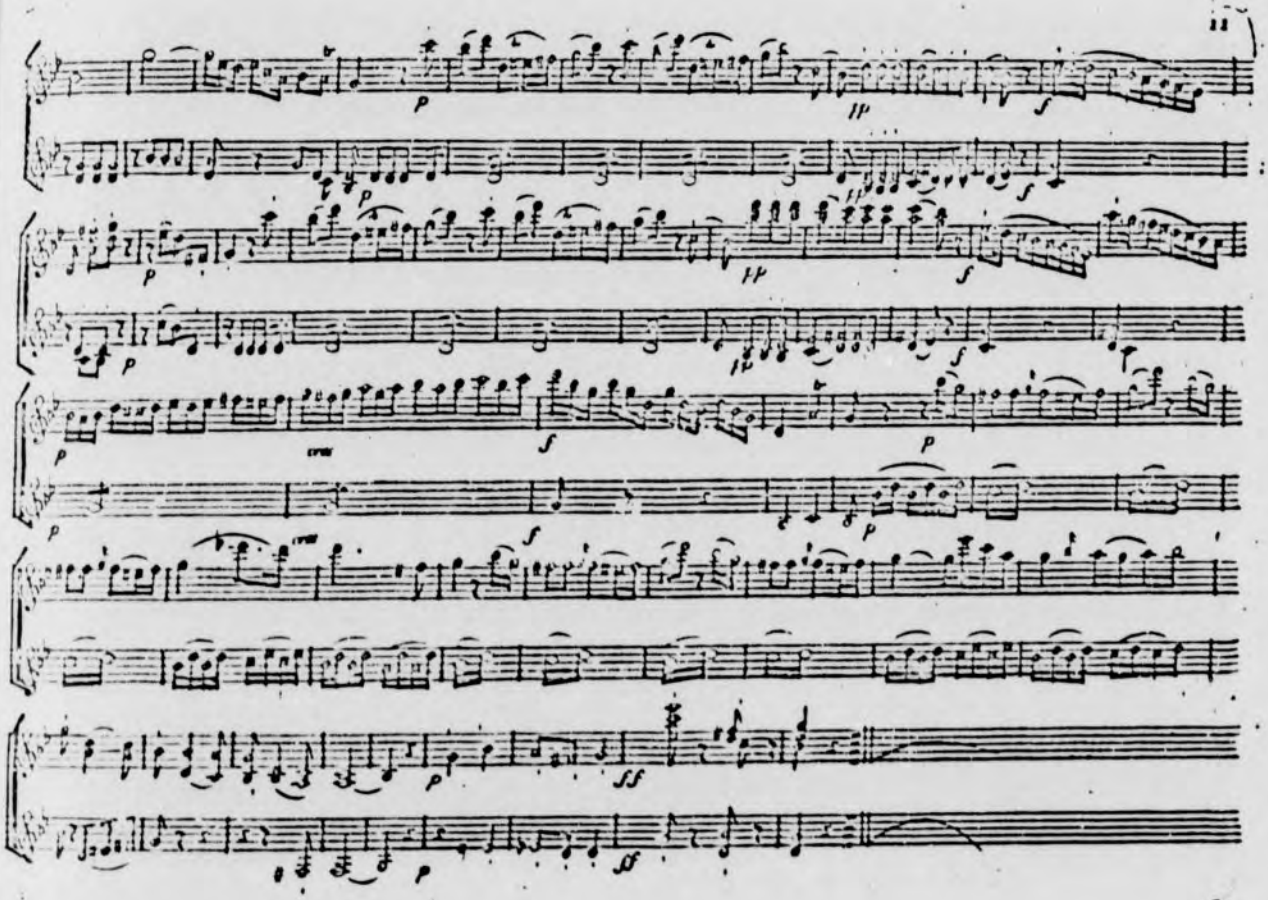

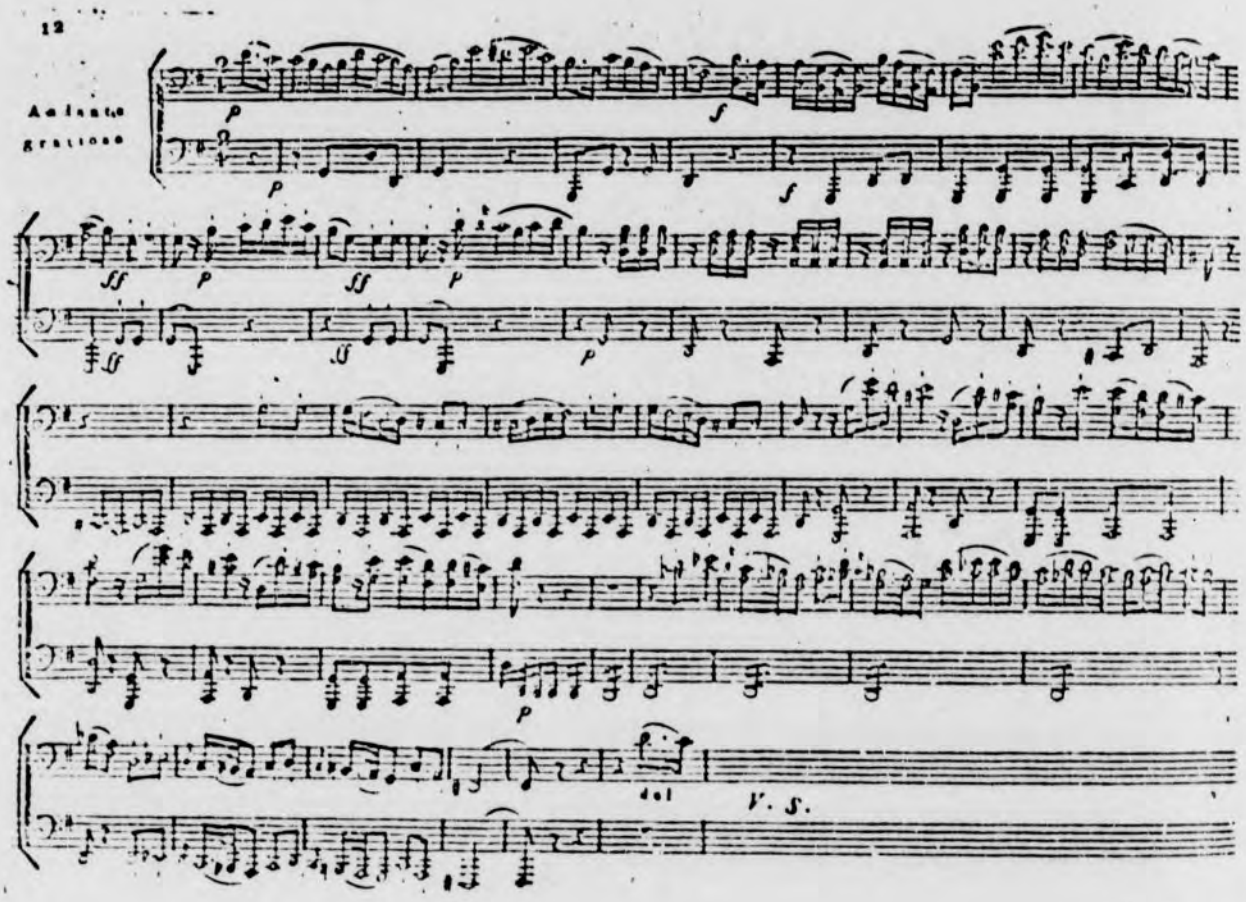
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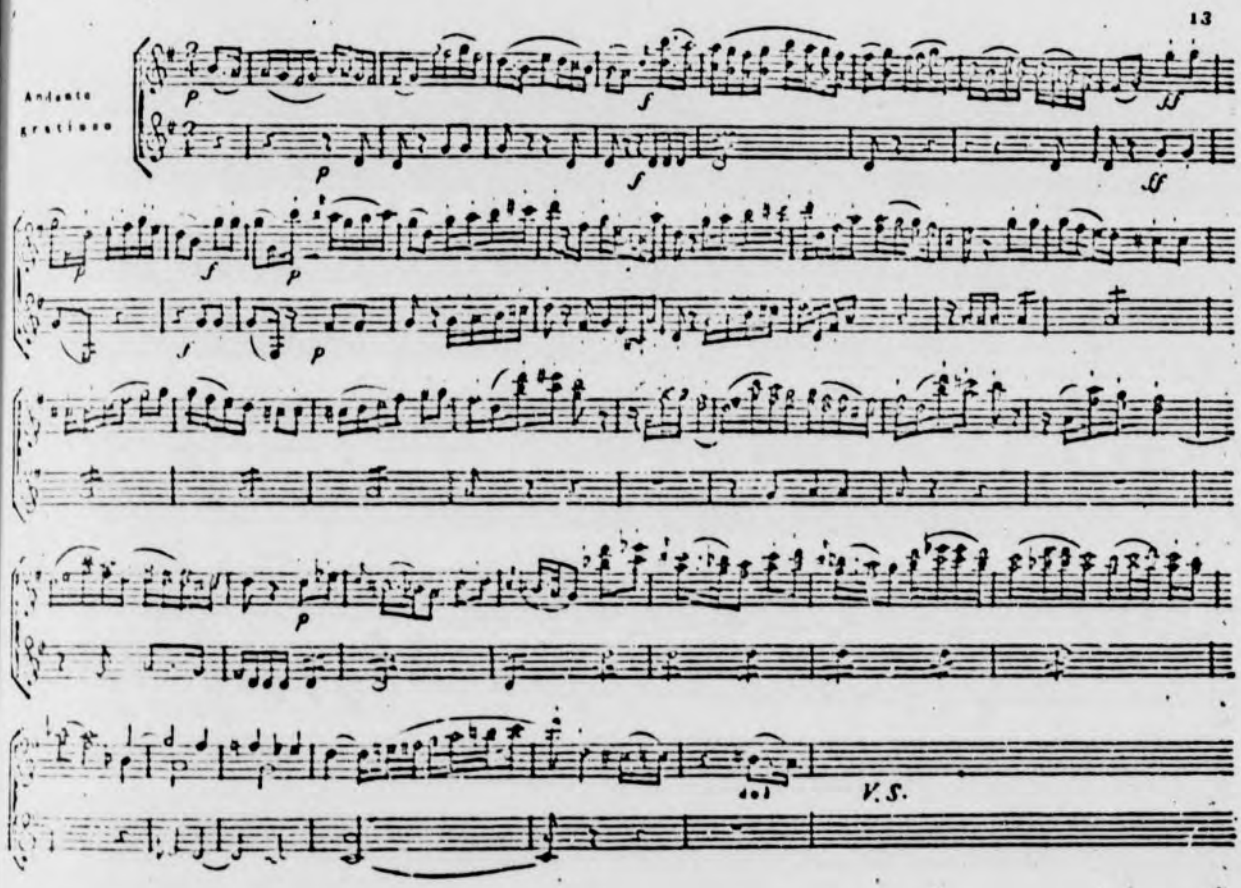
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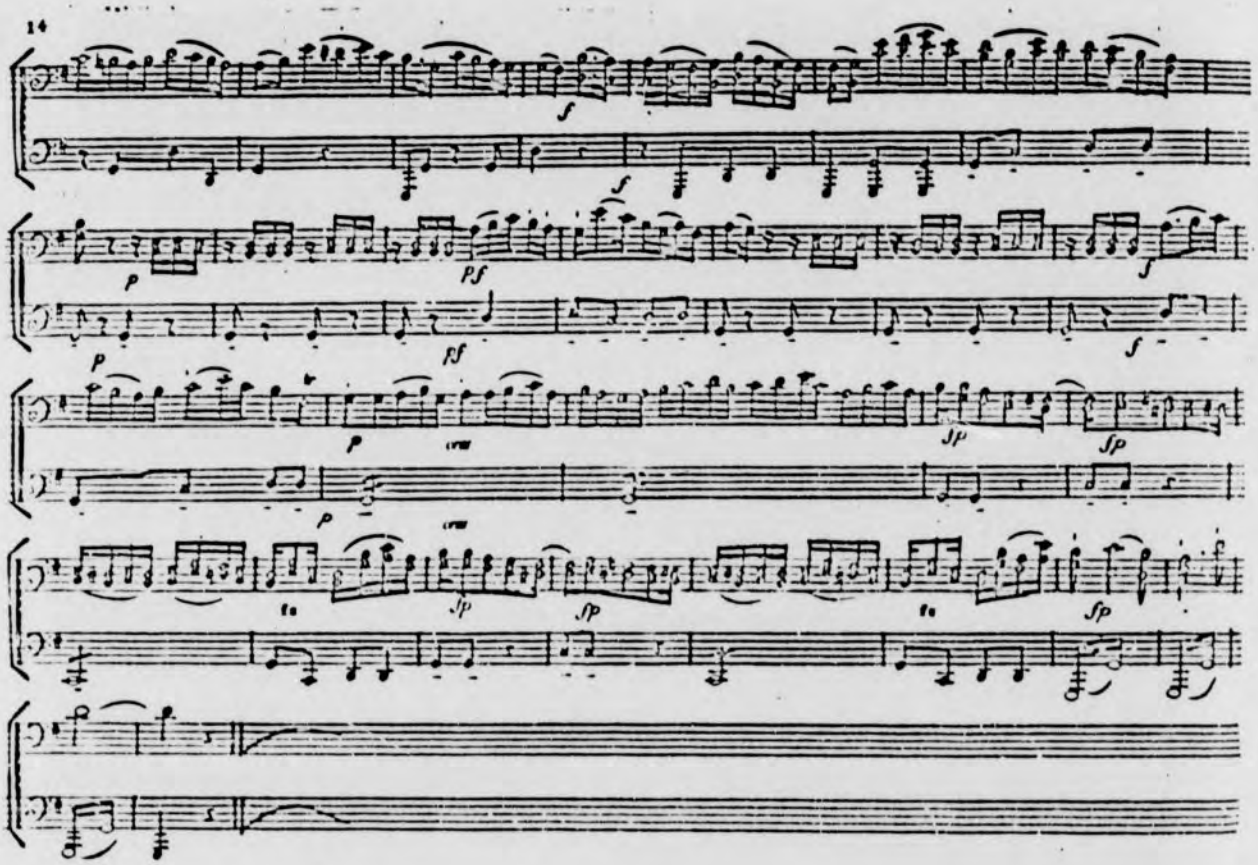
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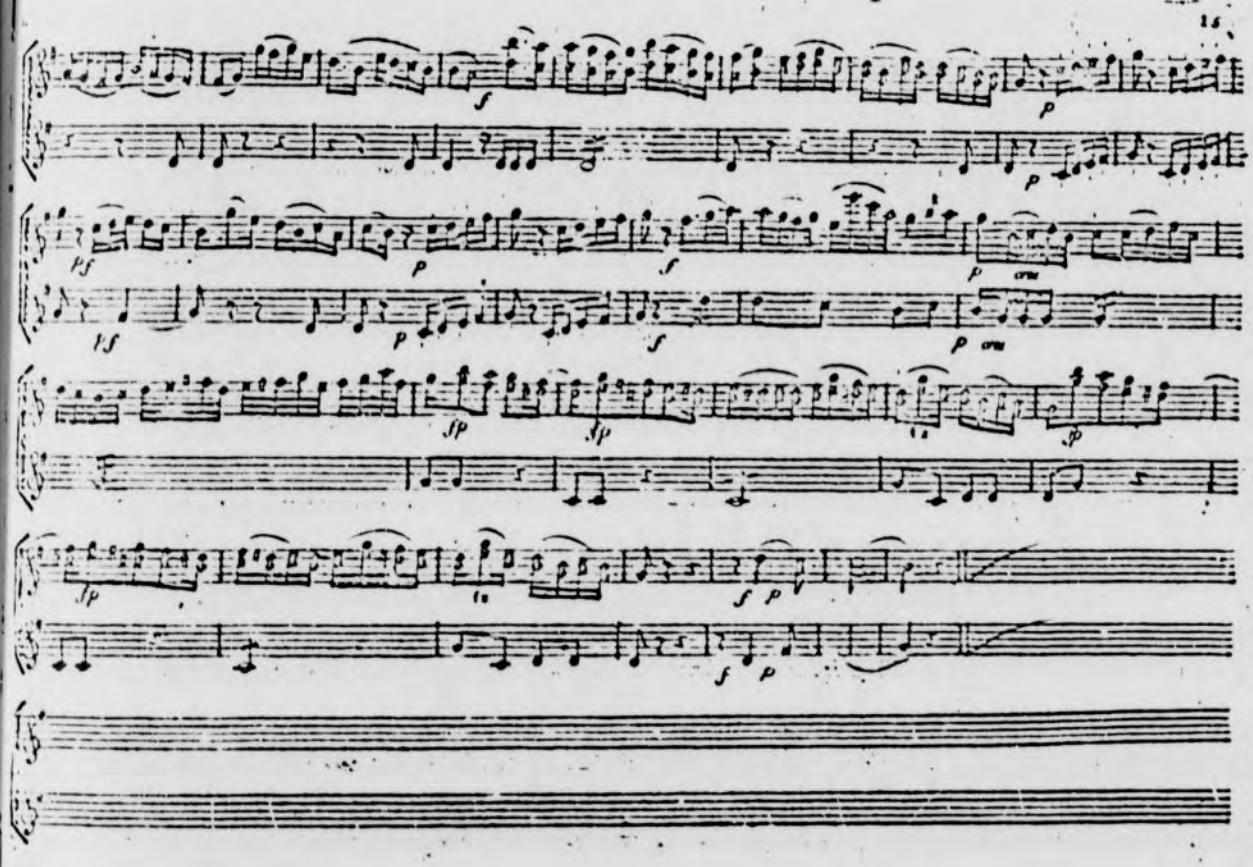

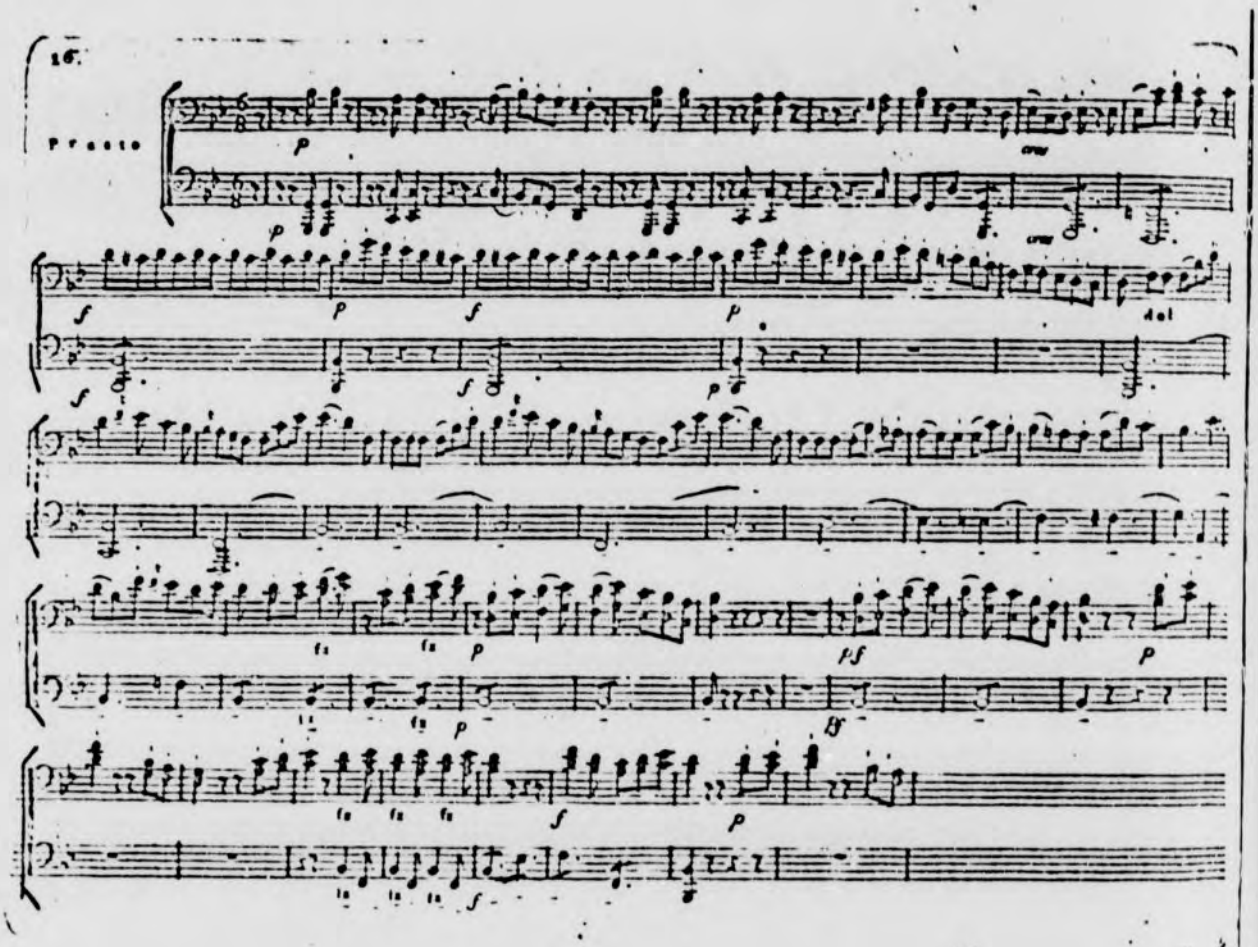
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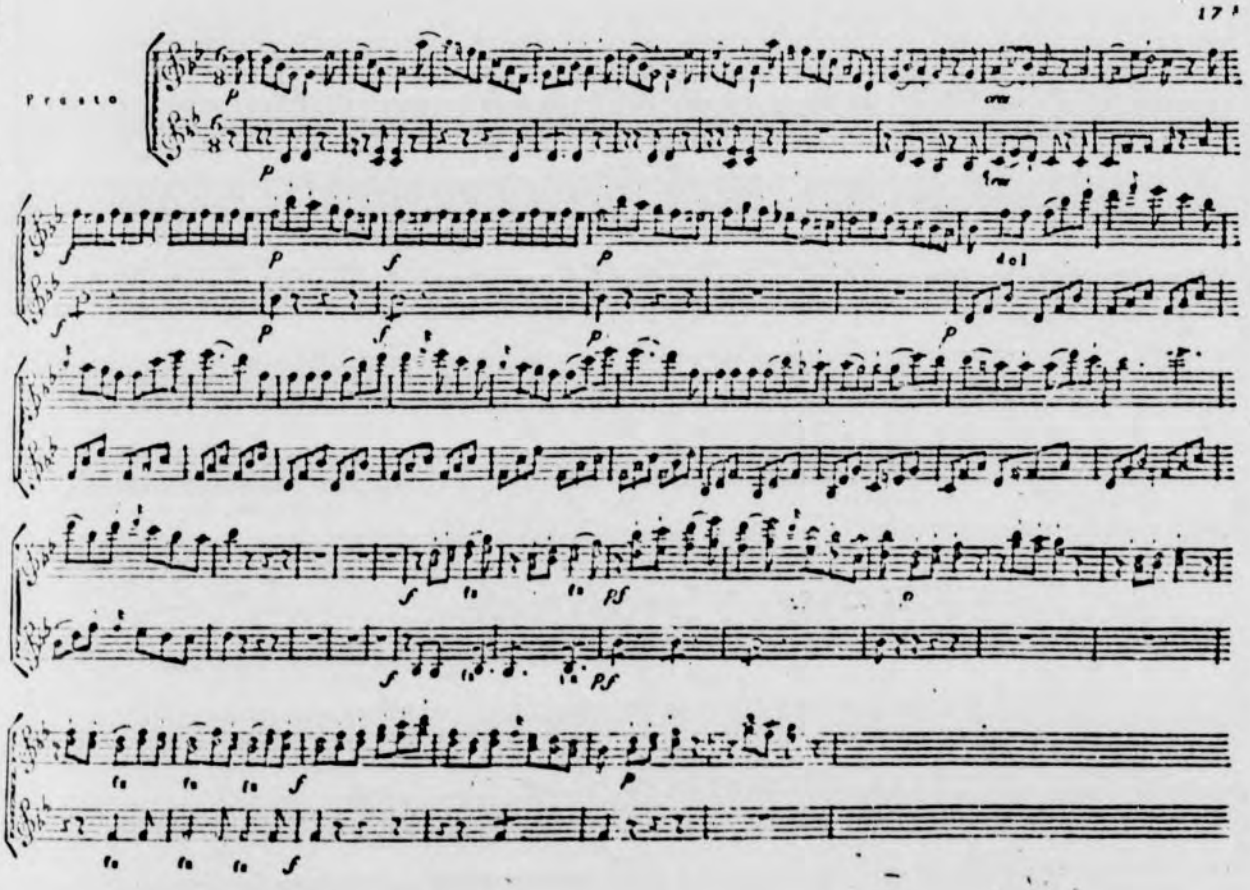

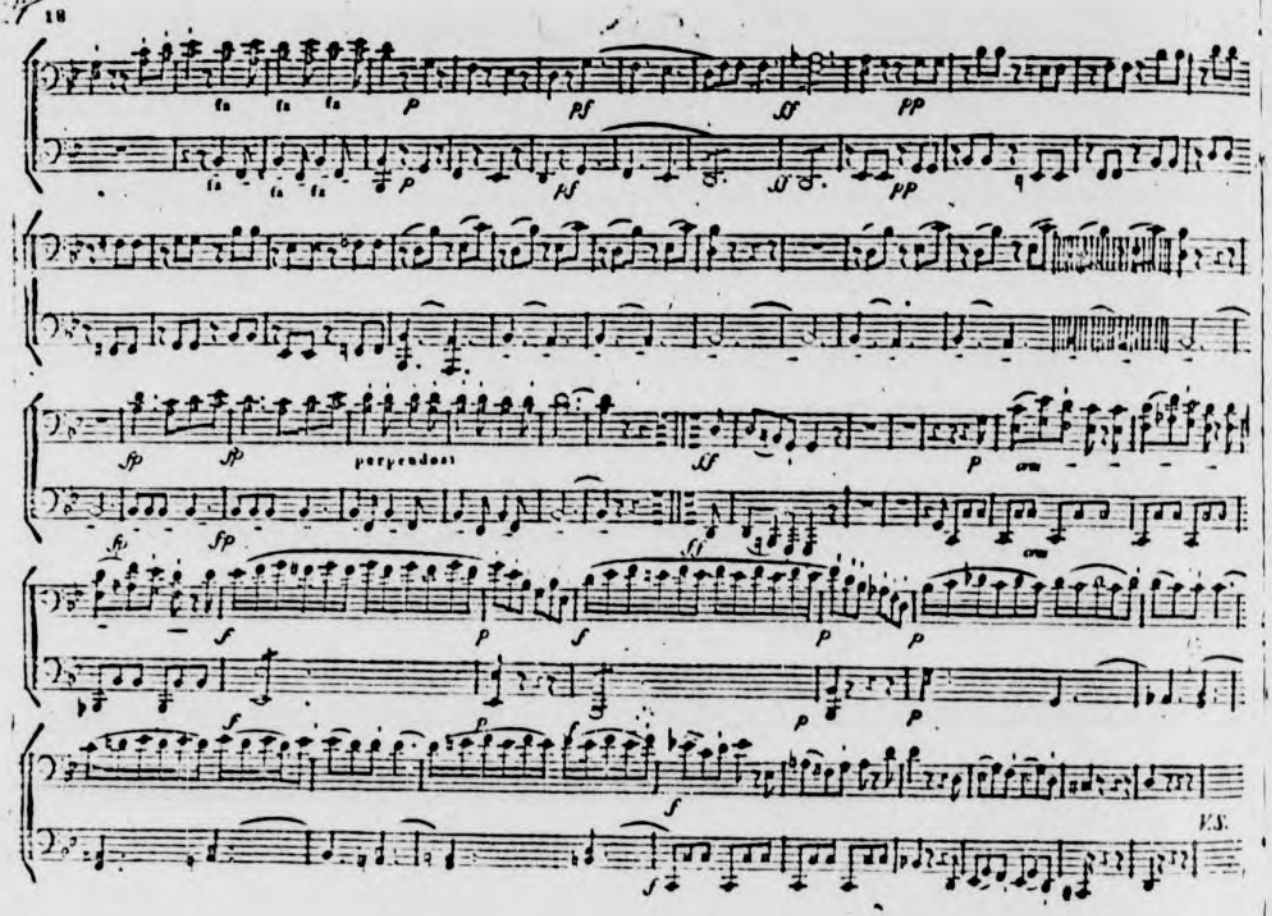
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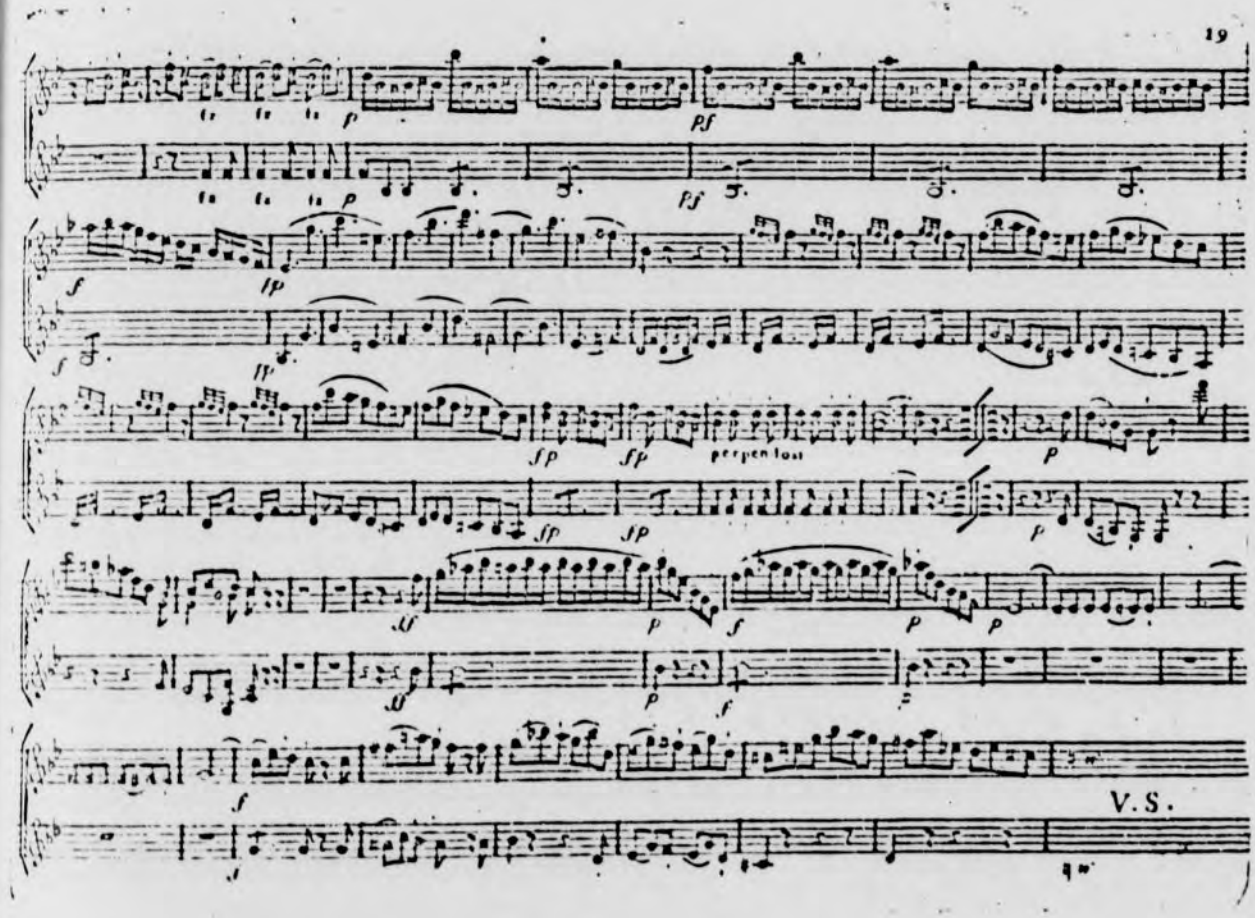
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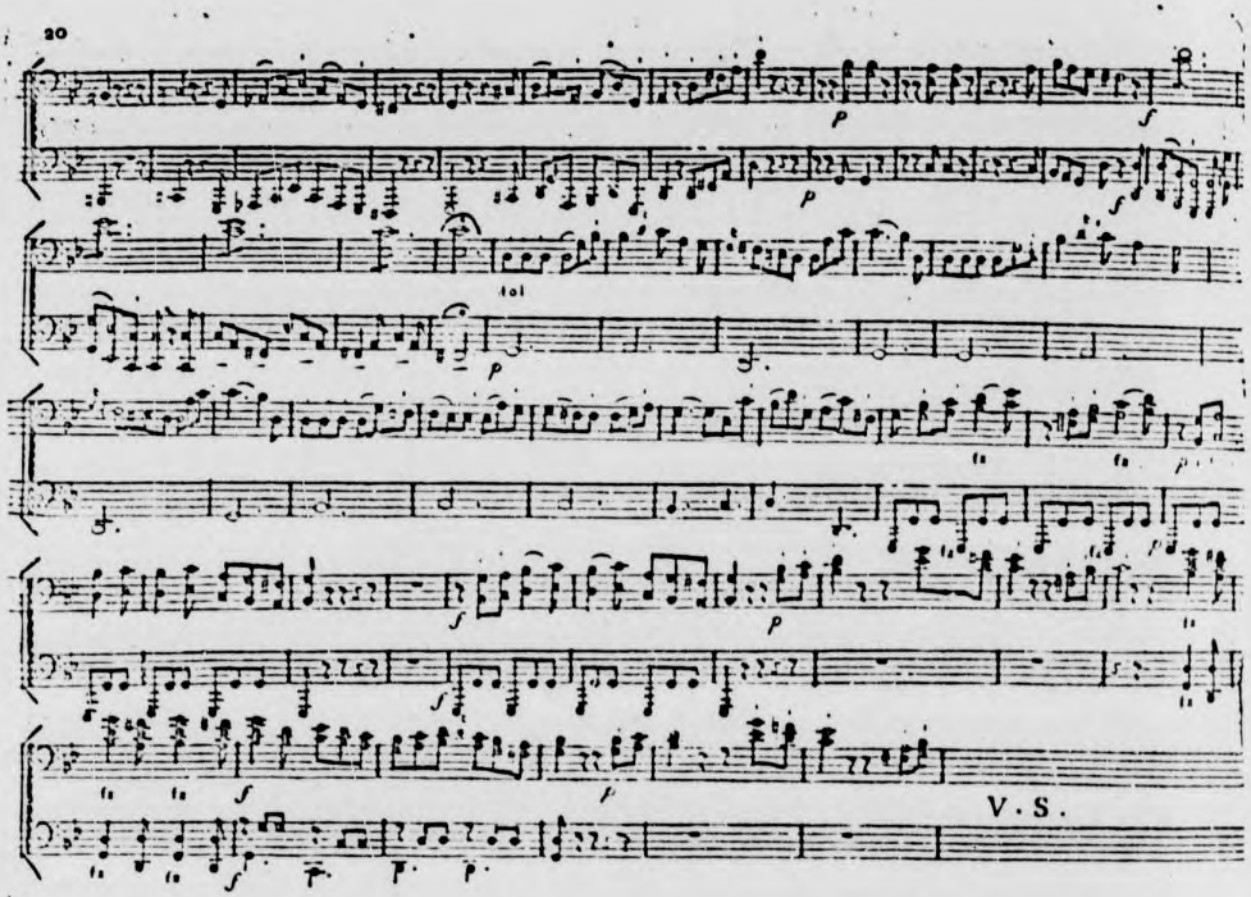
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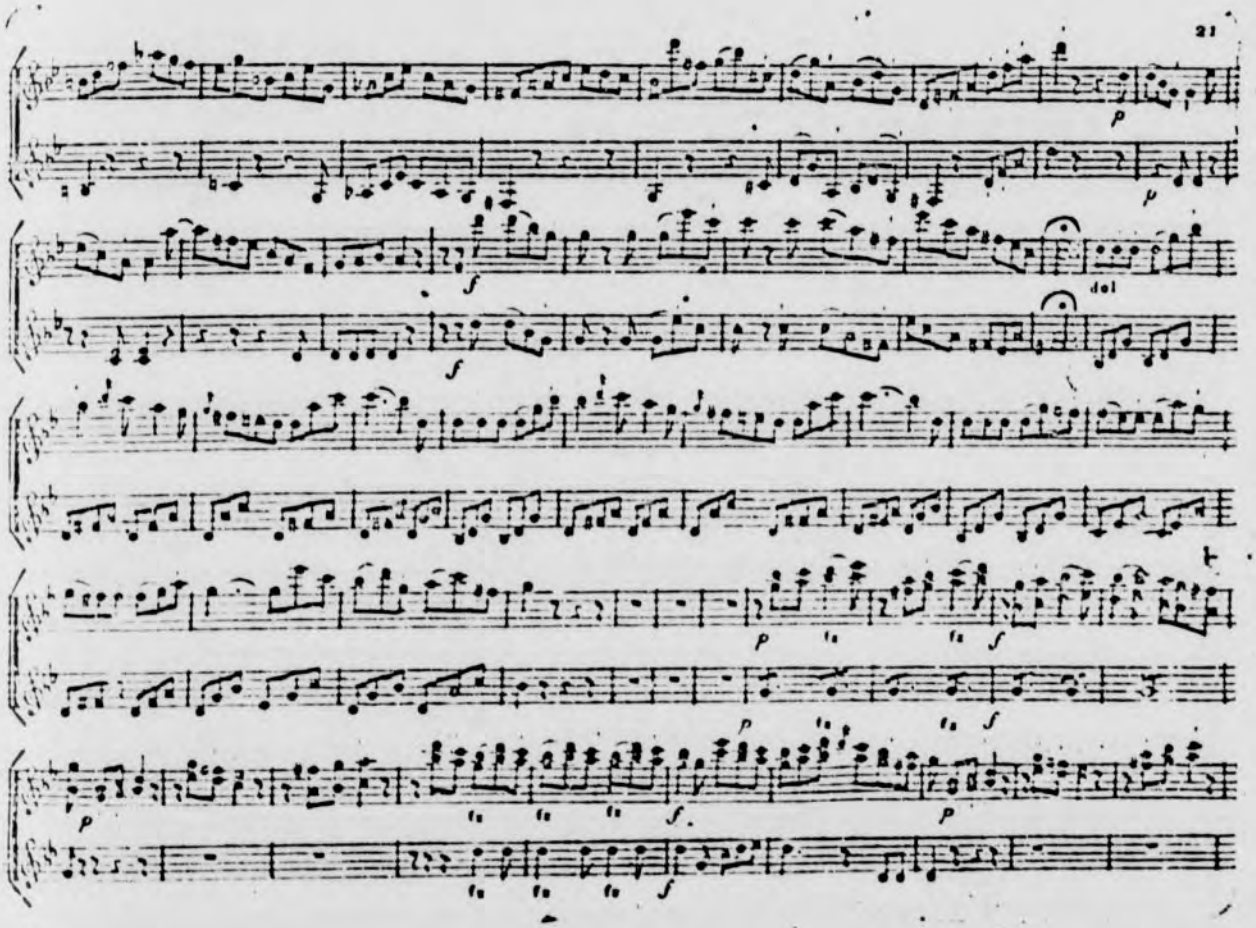
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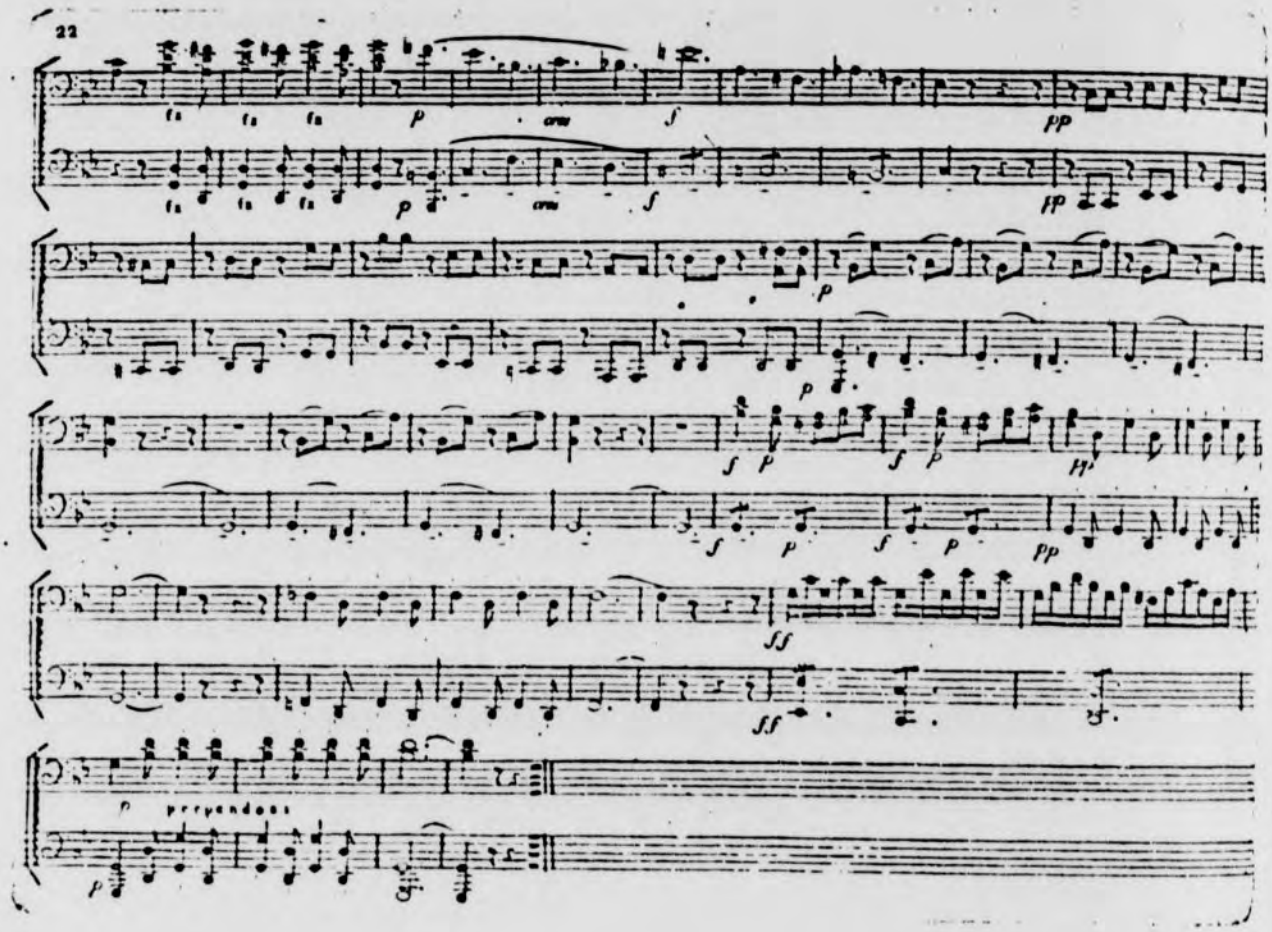
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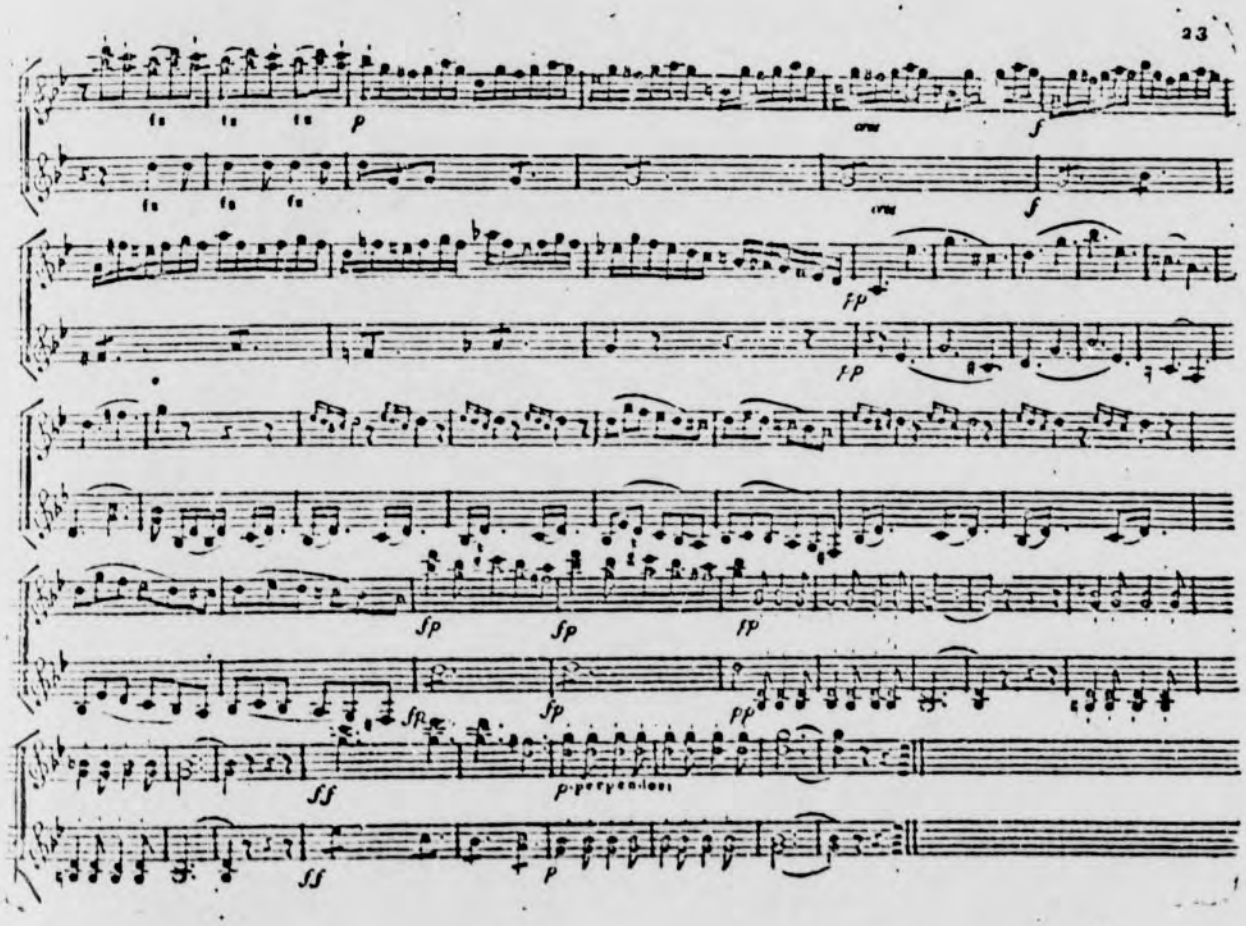
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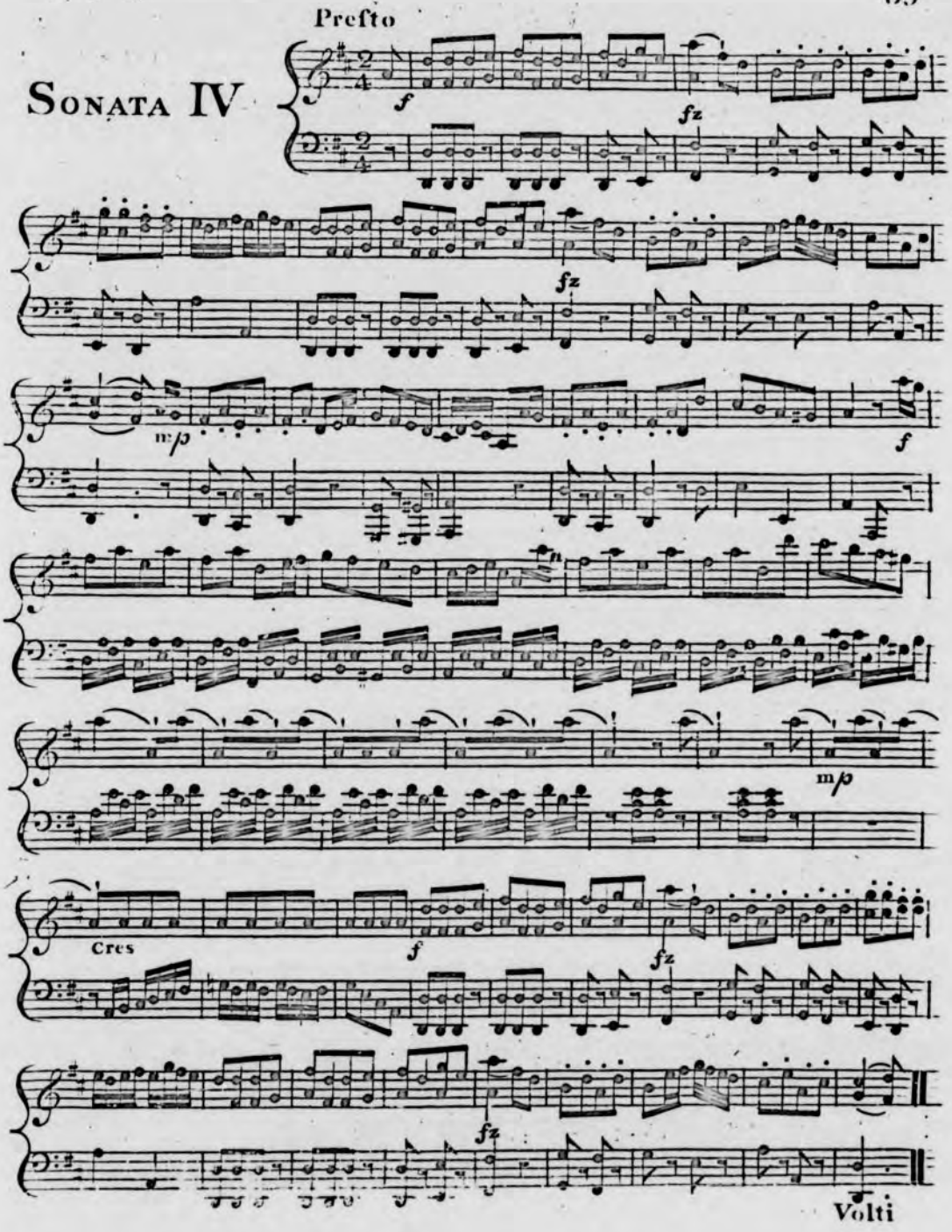

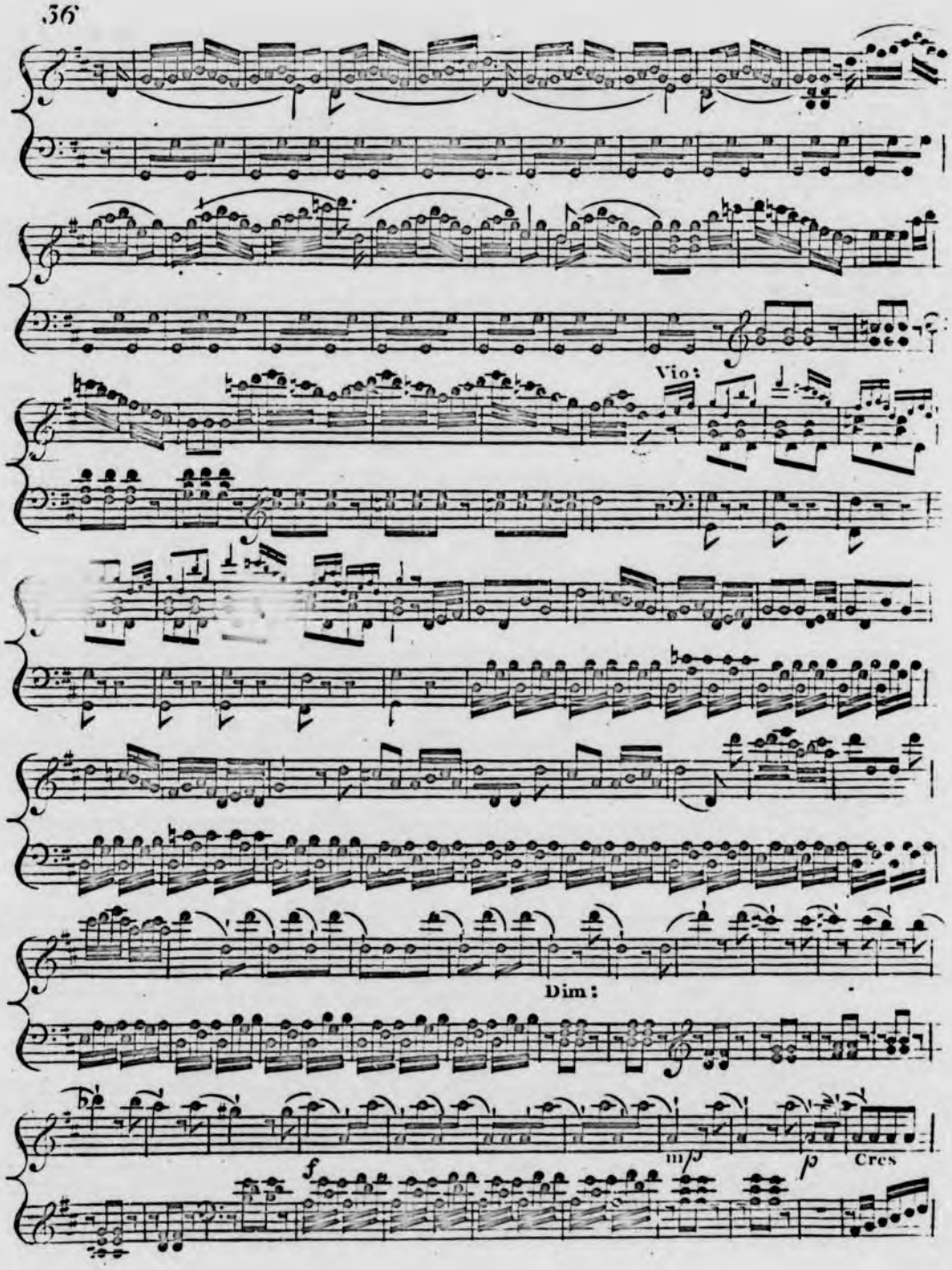
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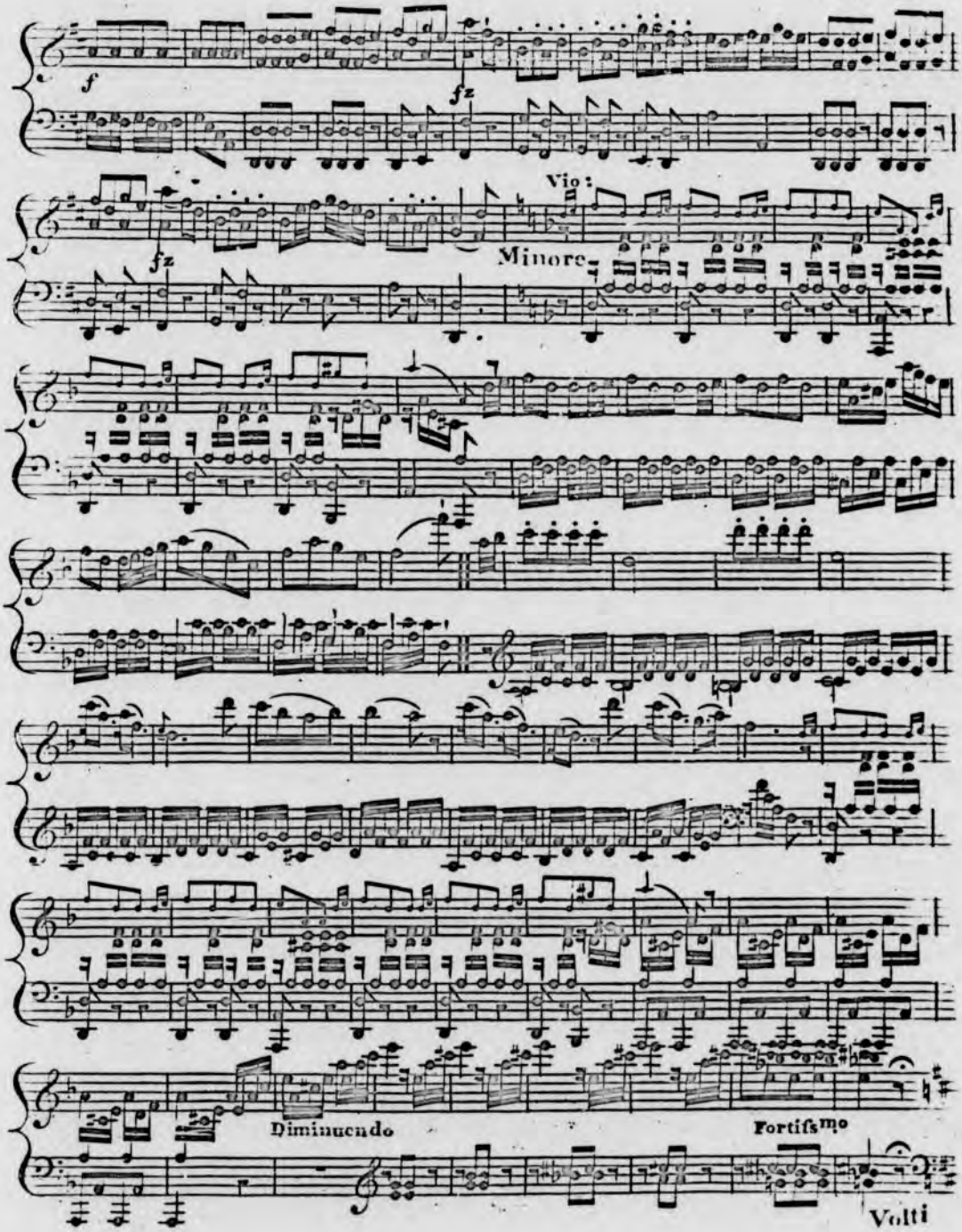

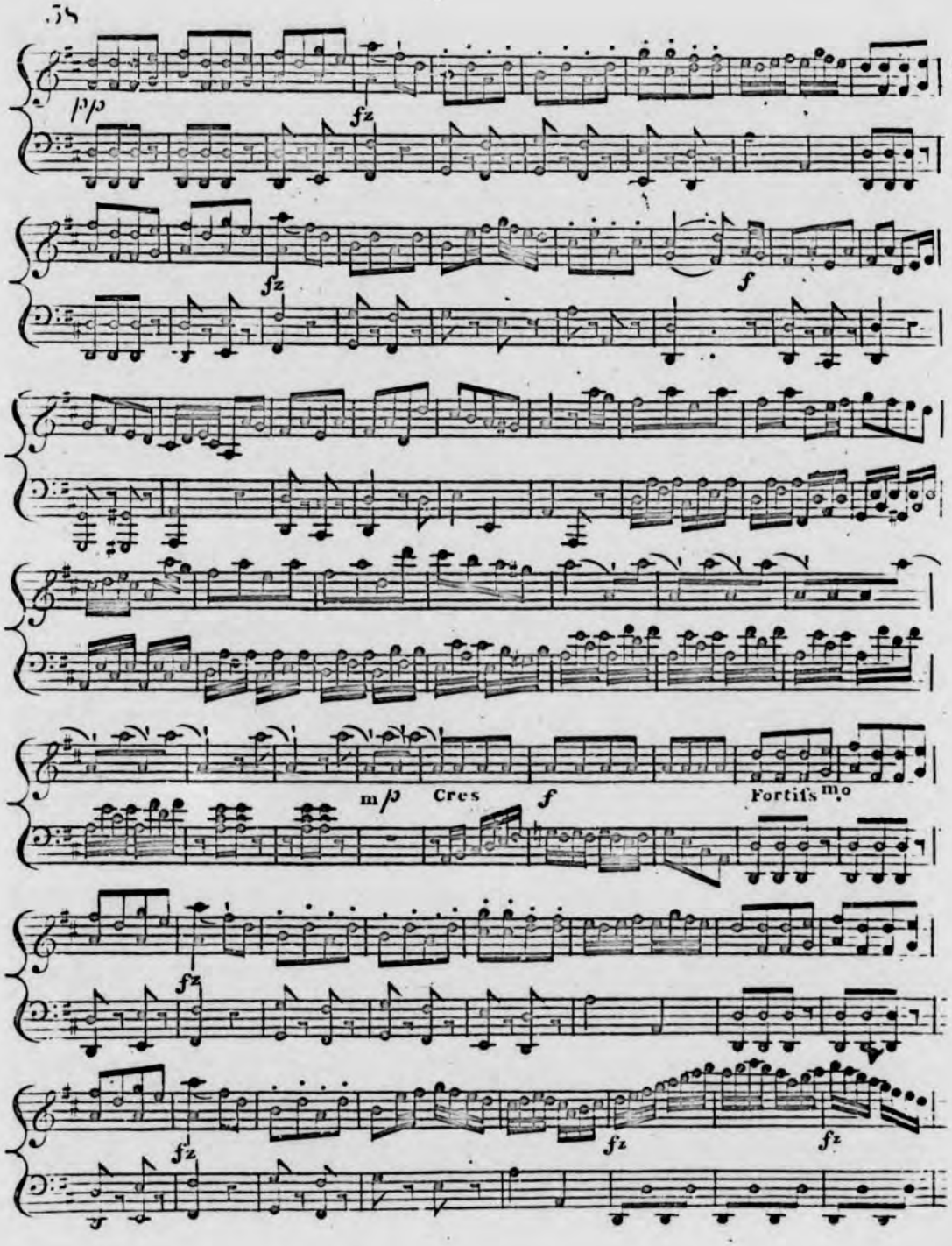
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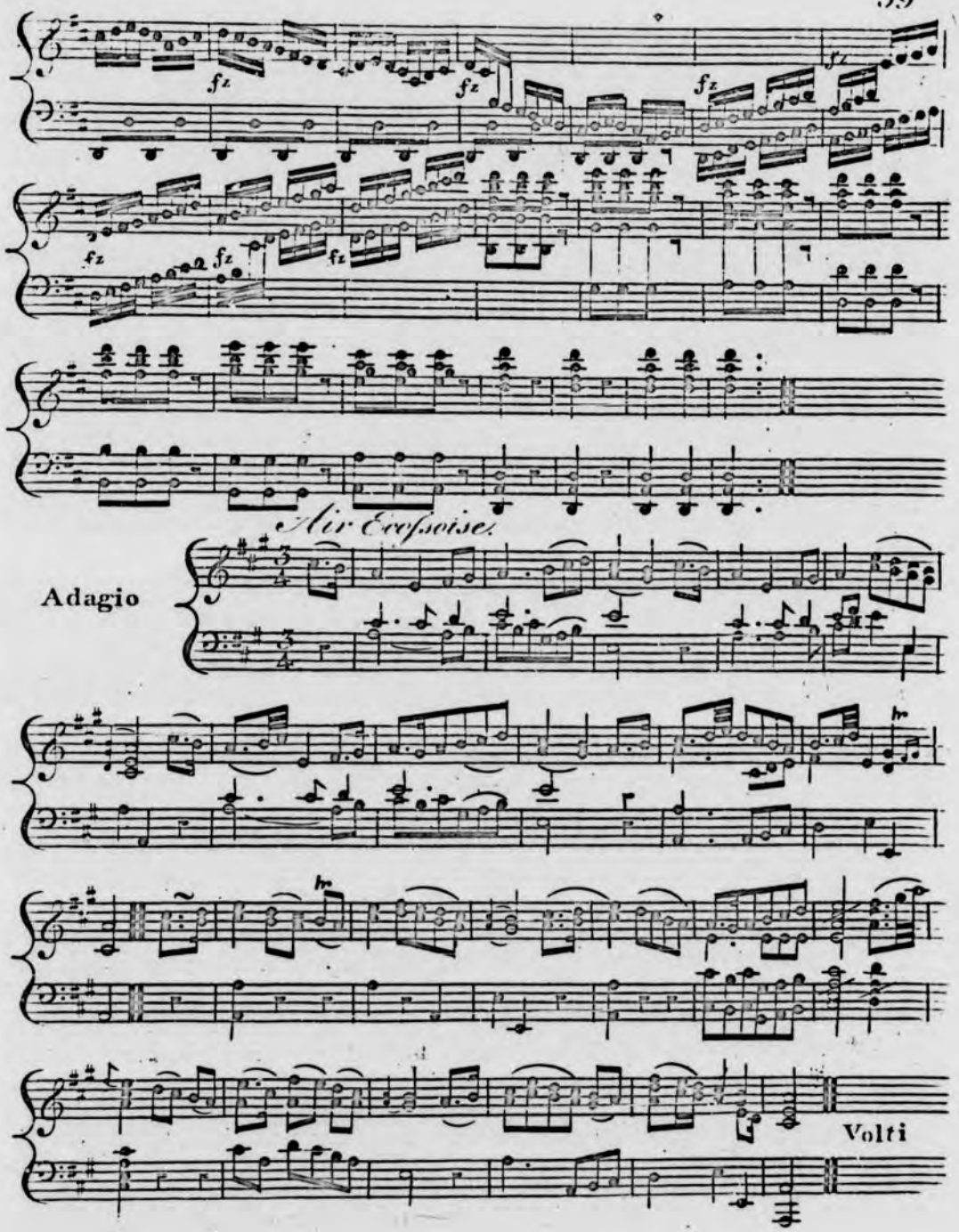

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Rondo Concerto.

Rondo
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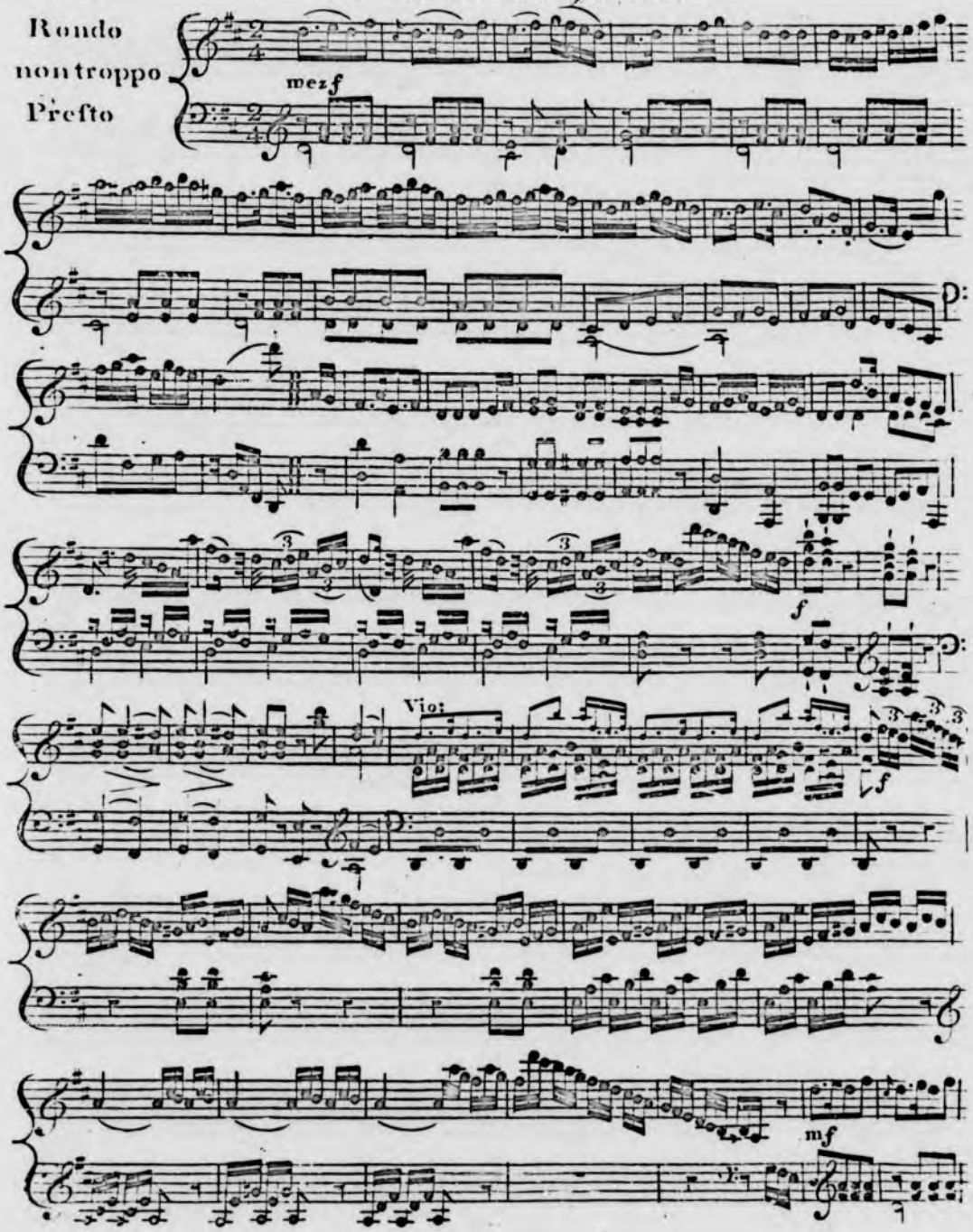

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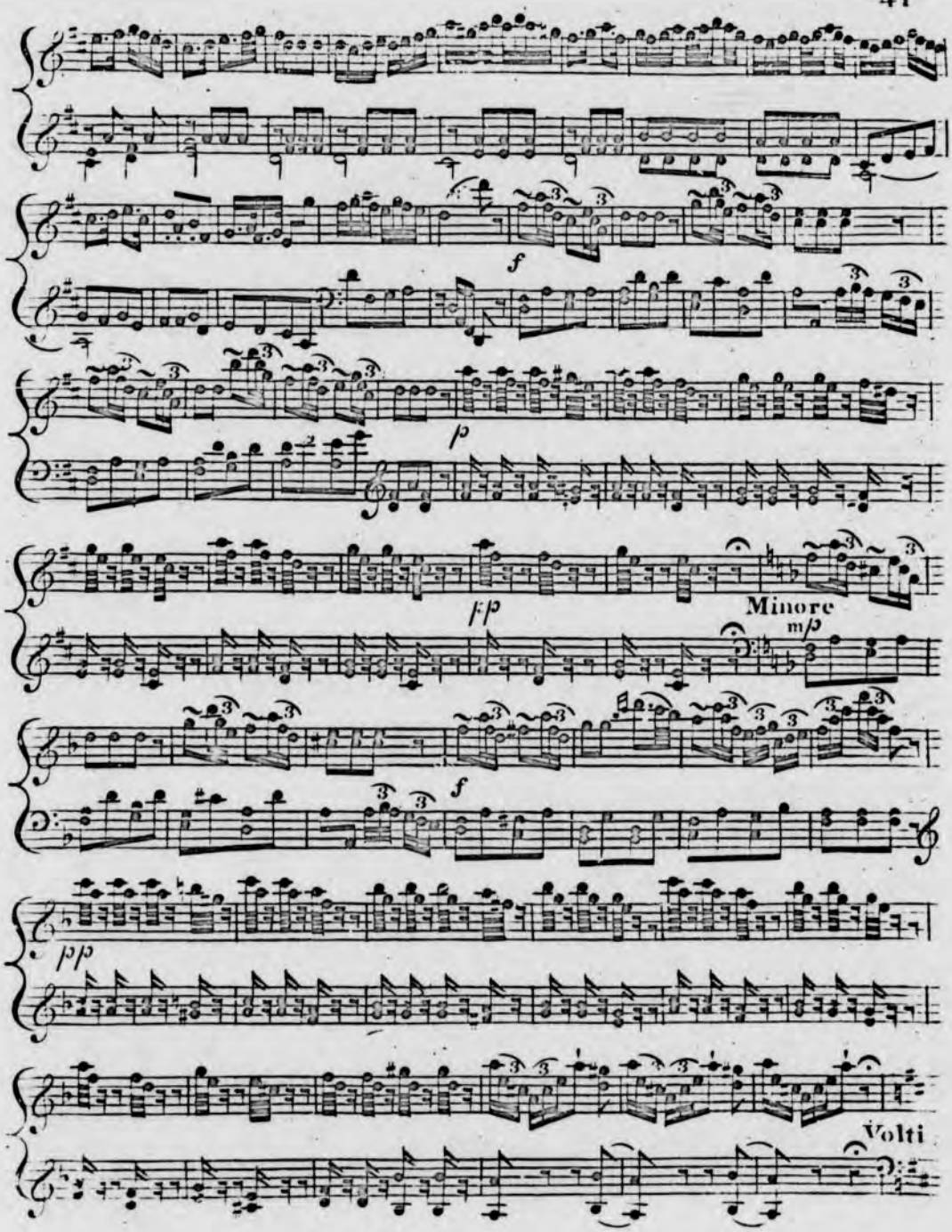

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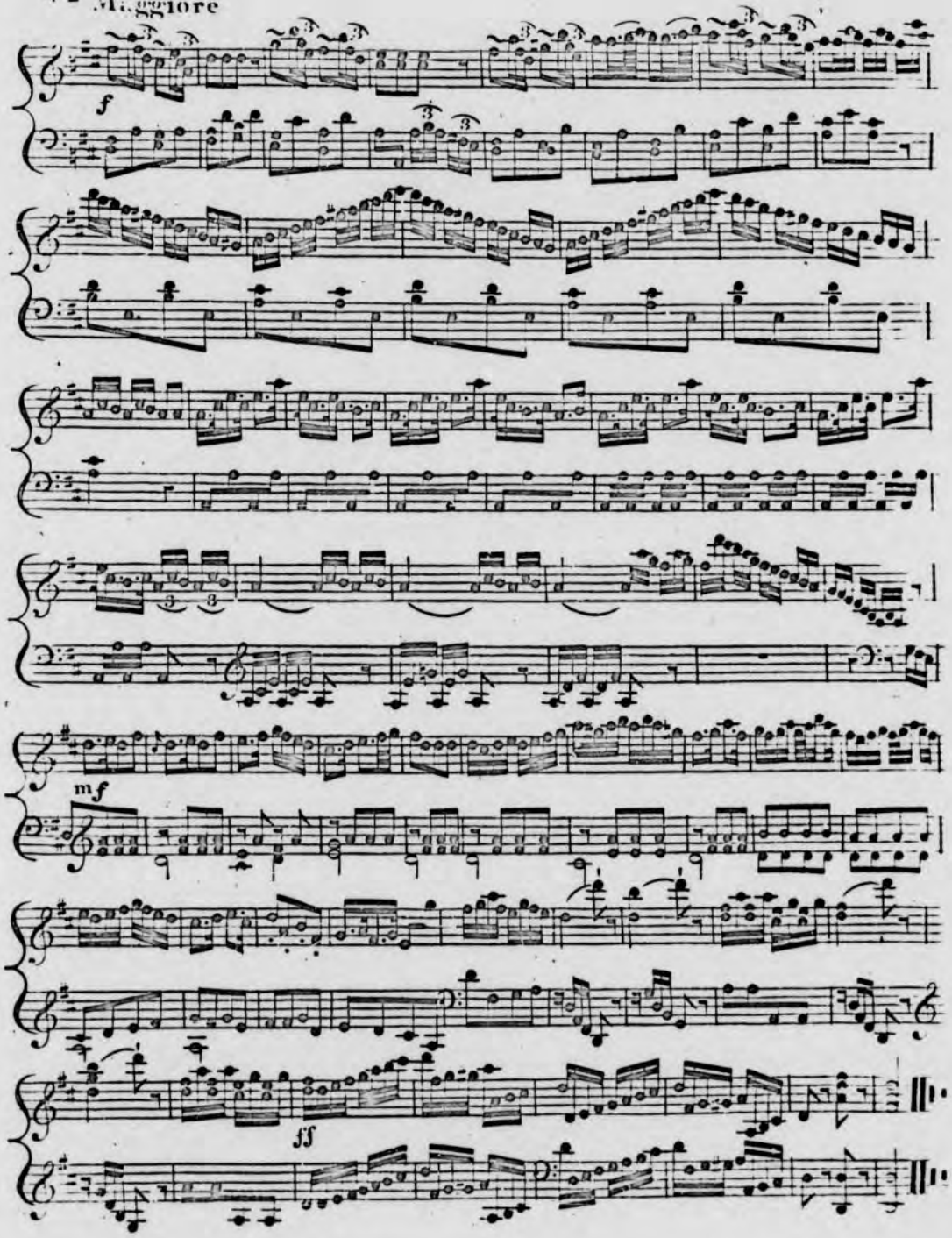

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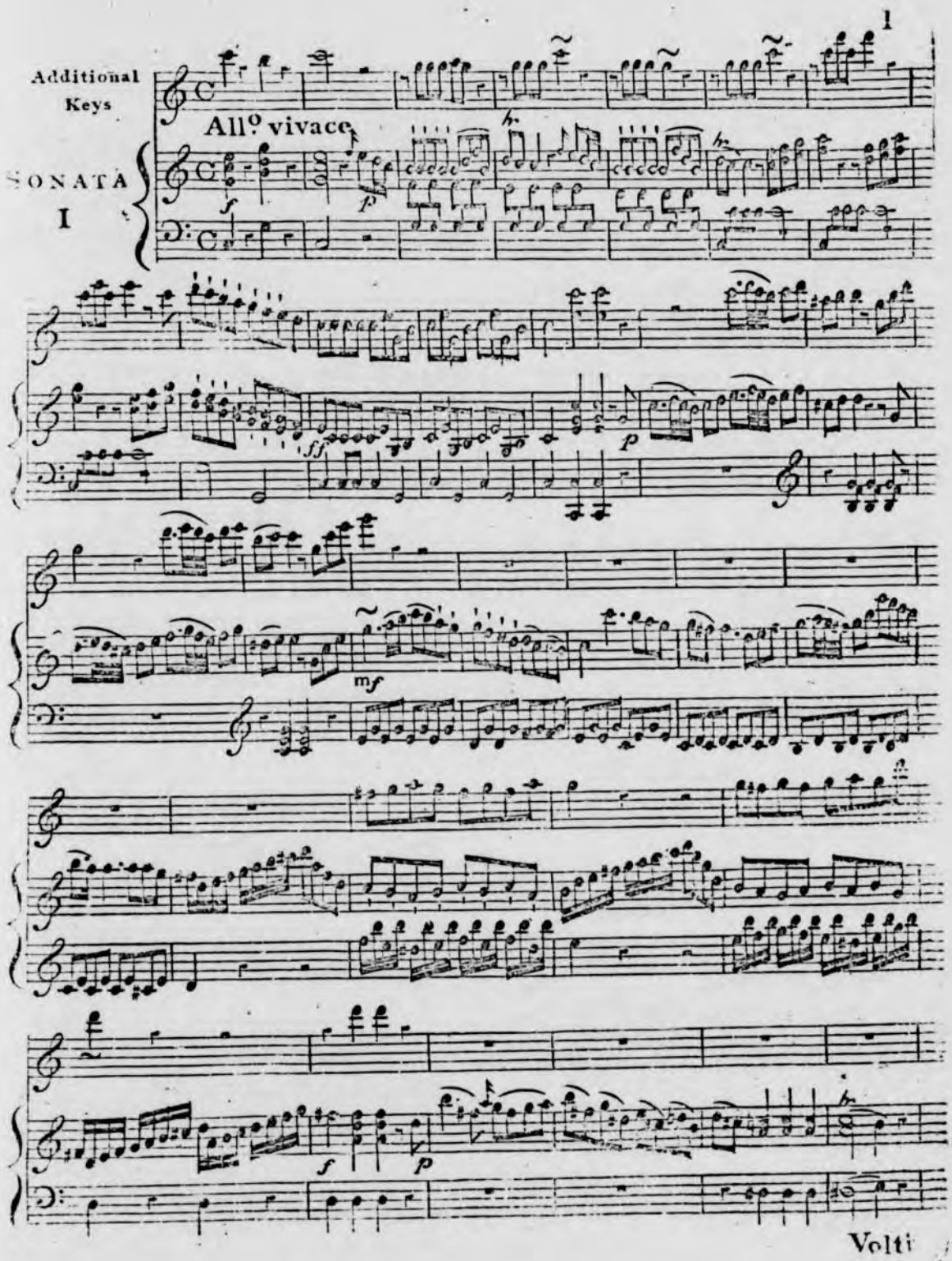
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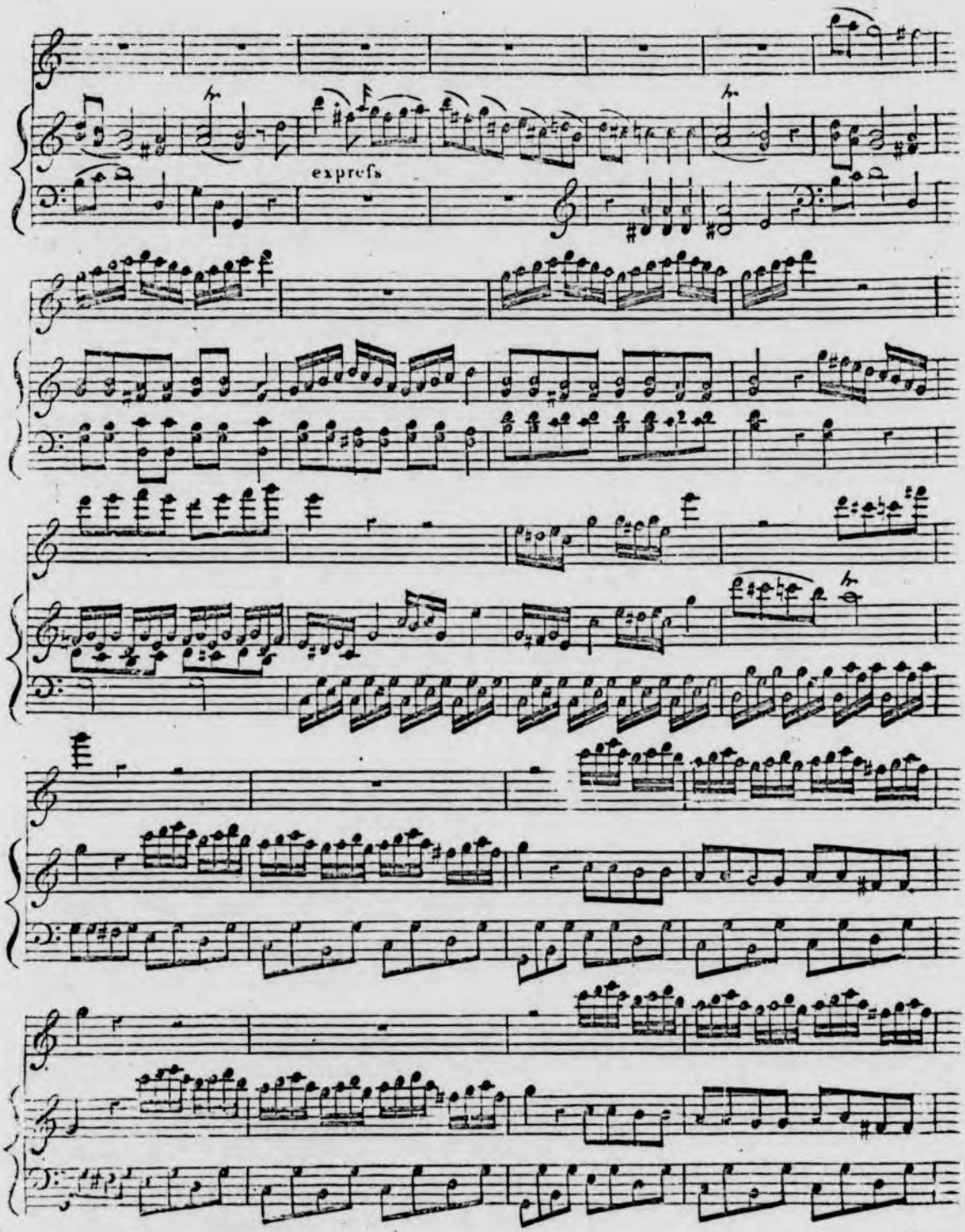

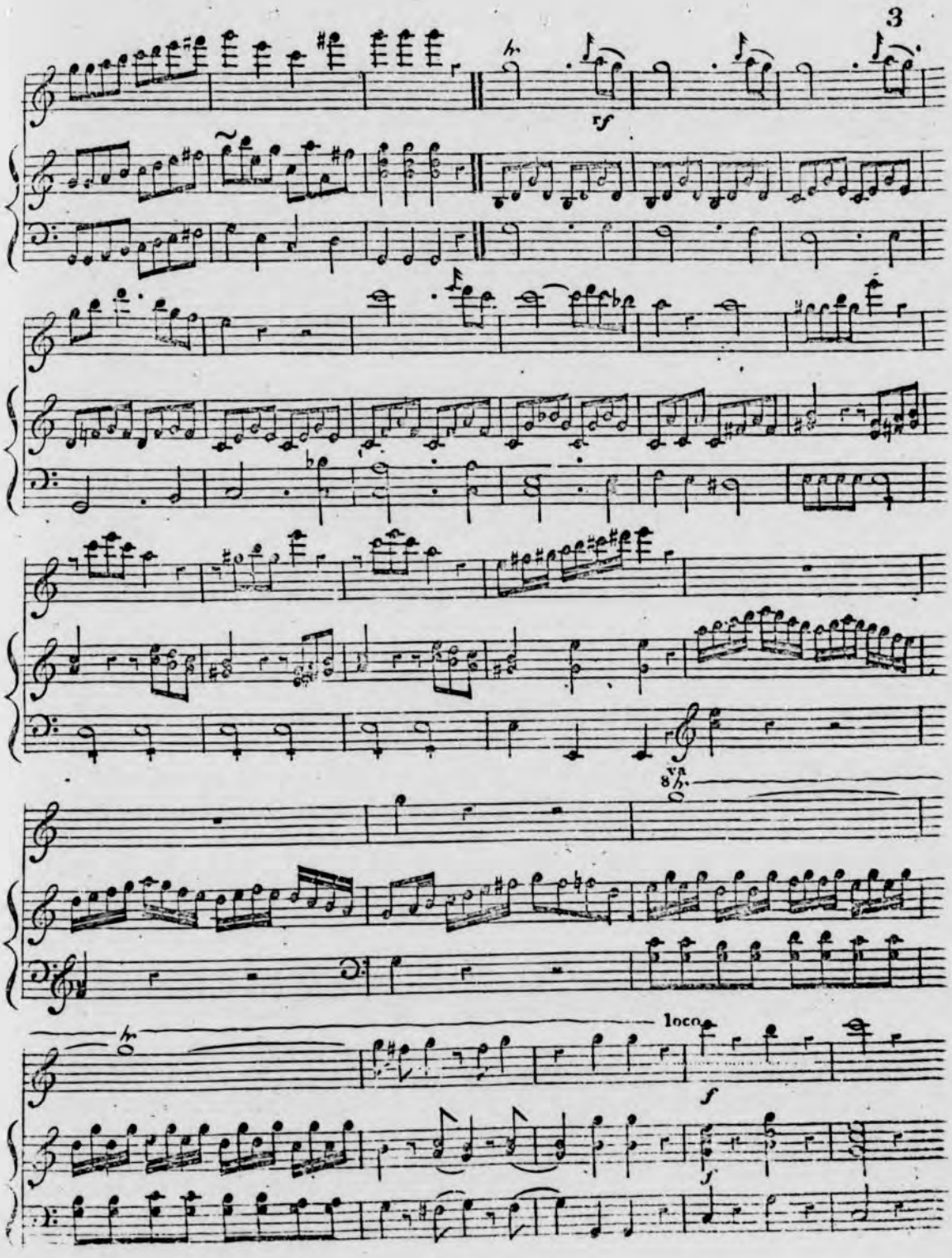
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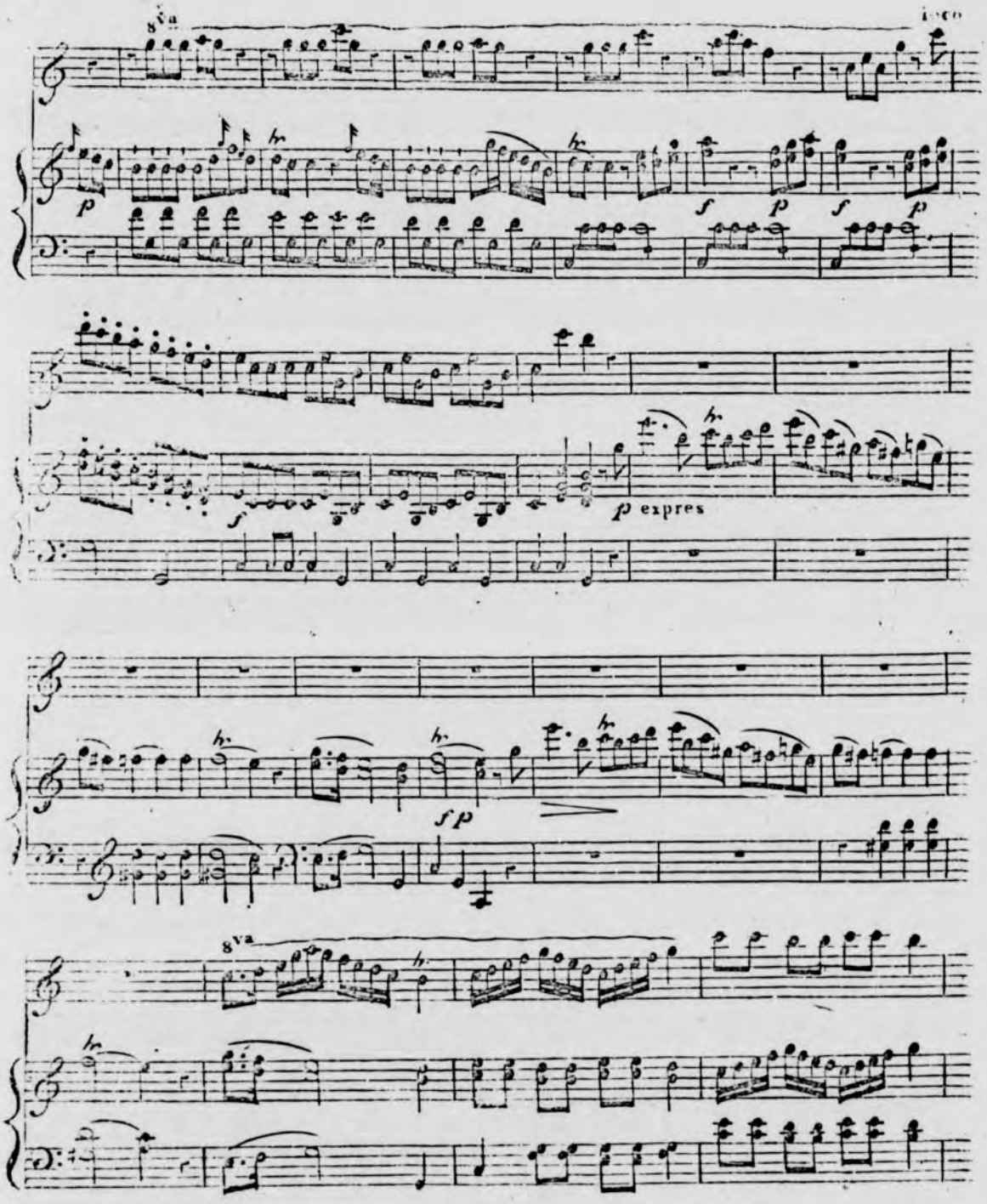

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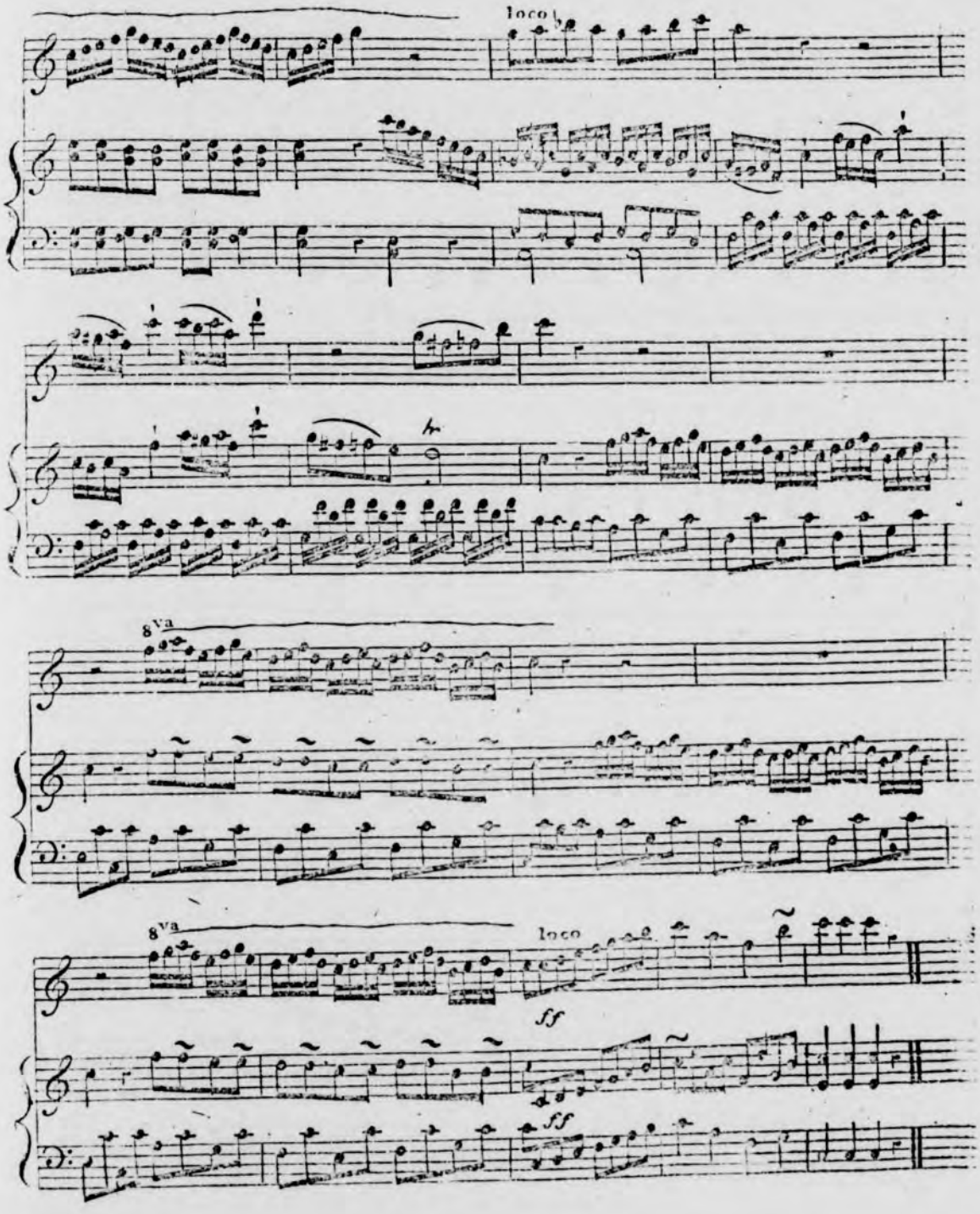

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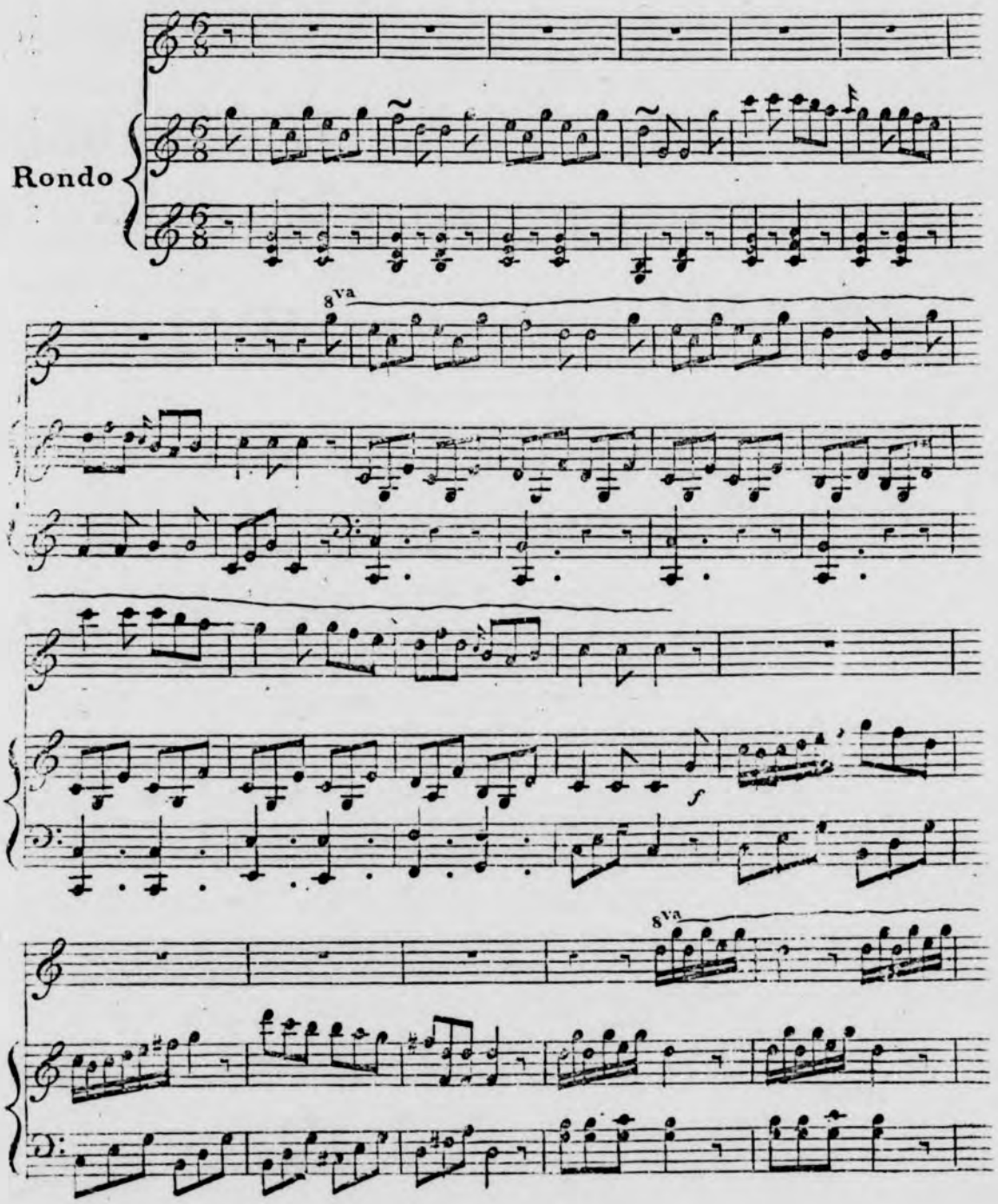

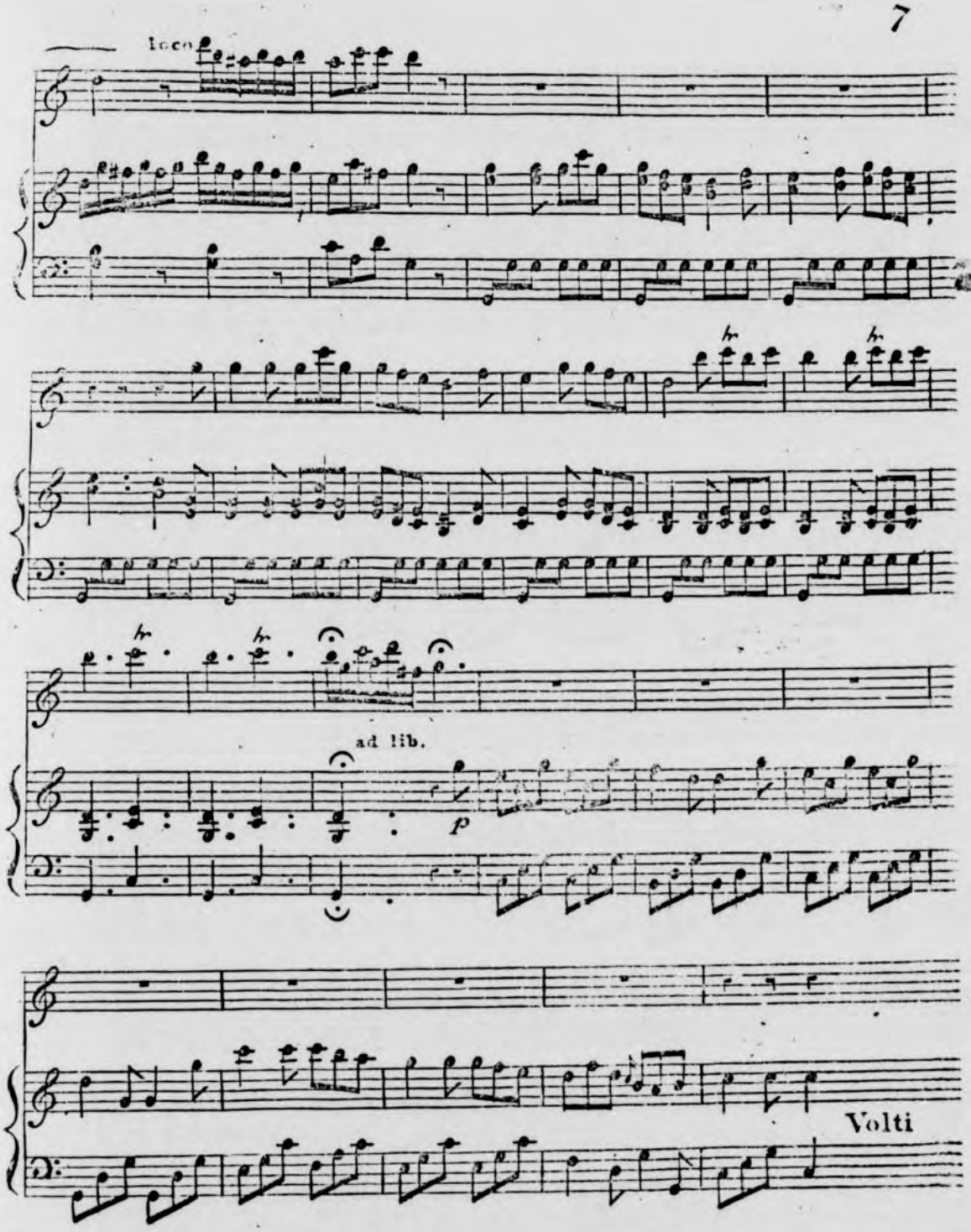
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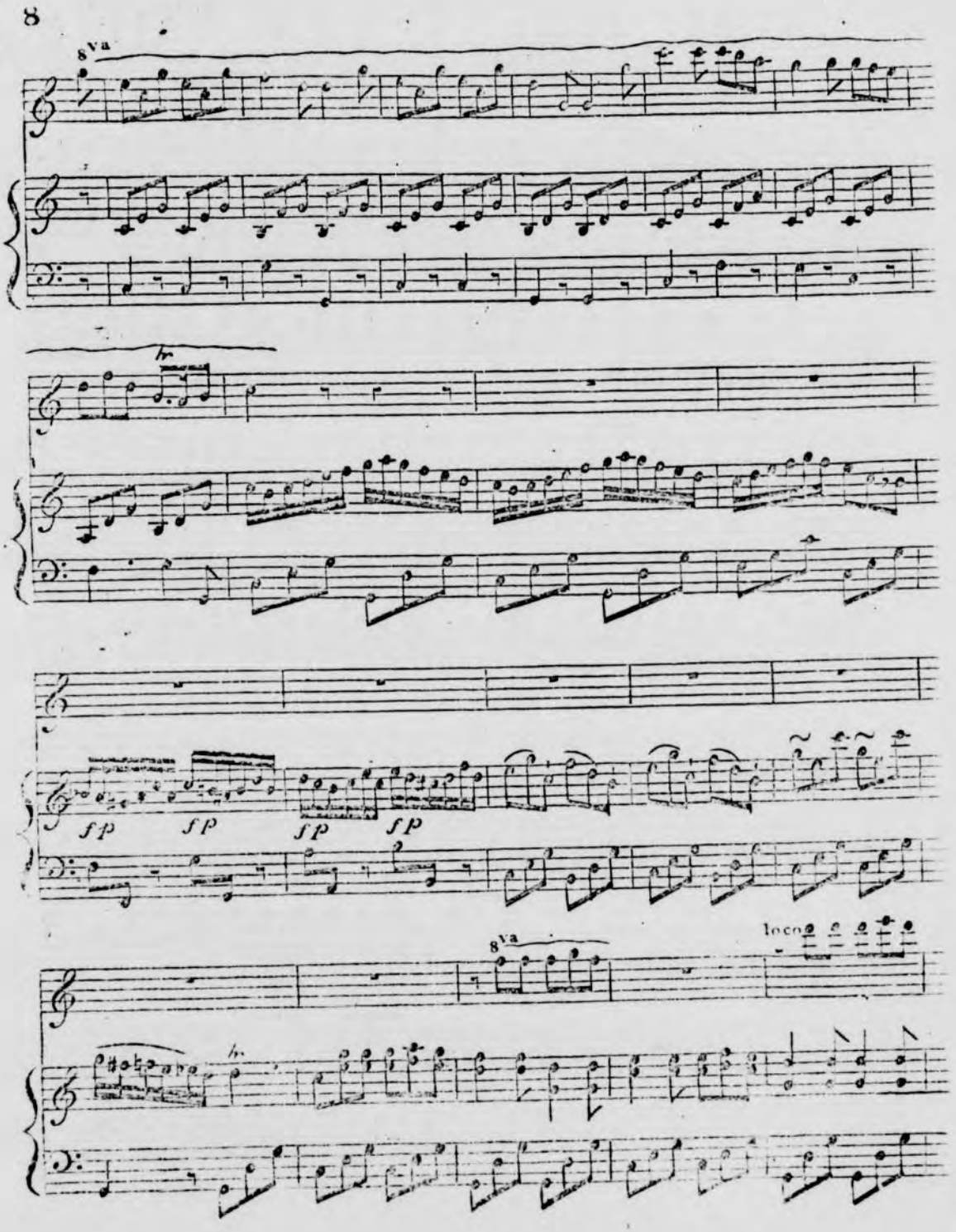
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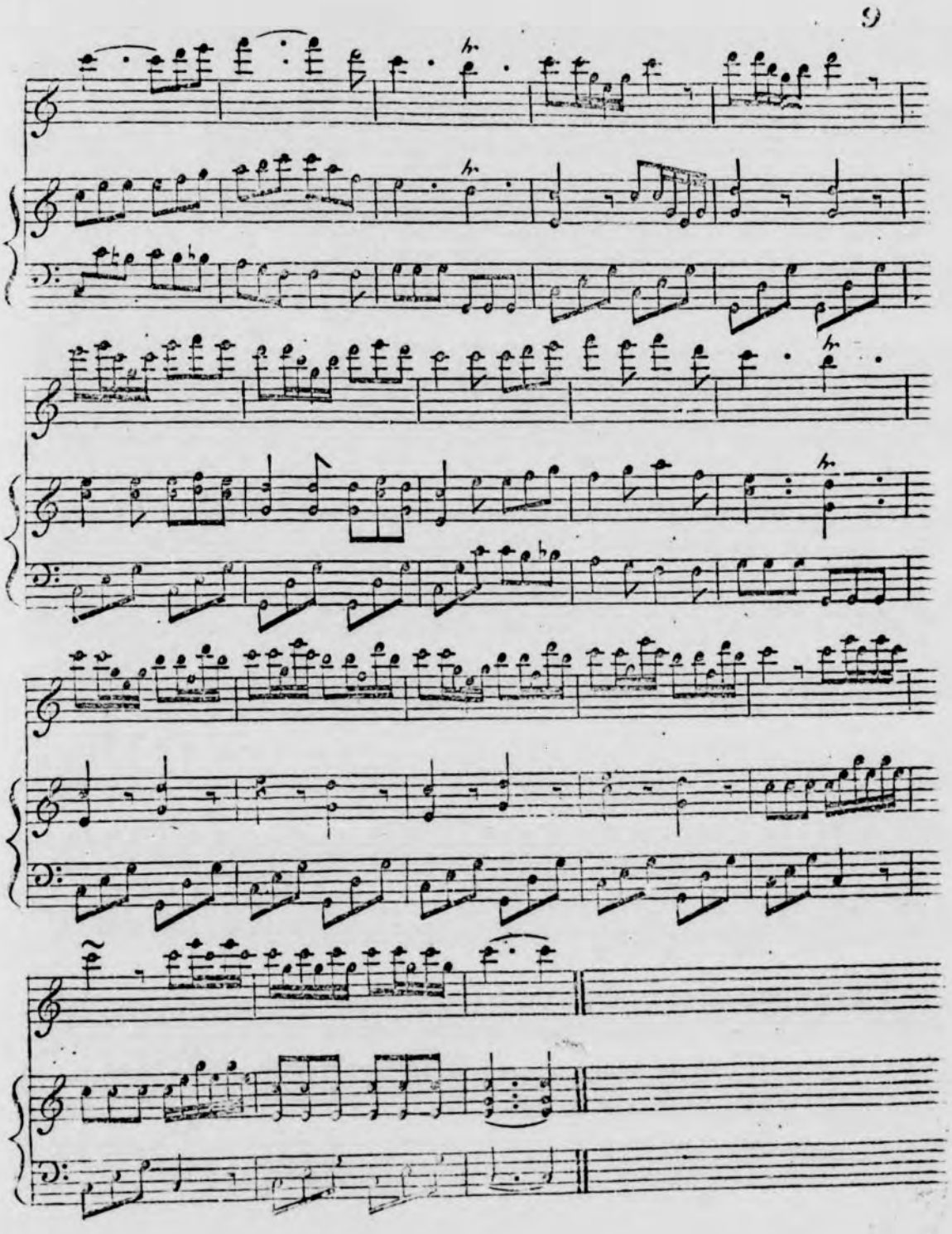

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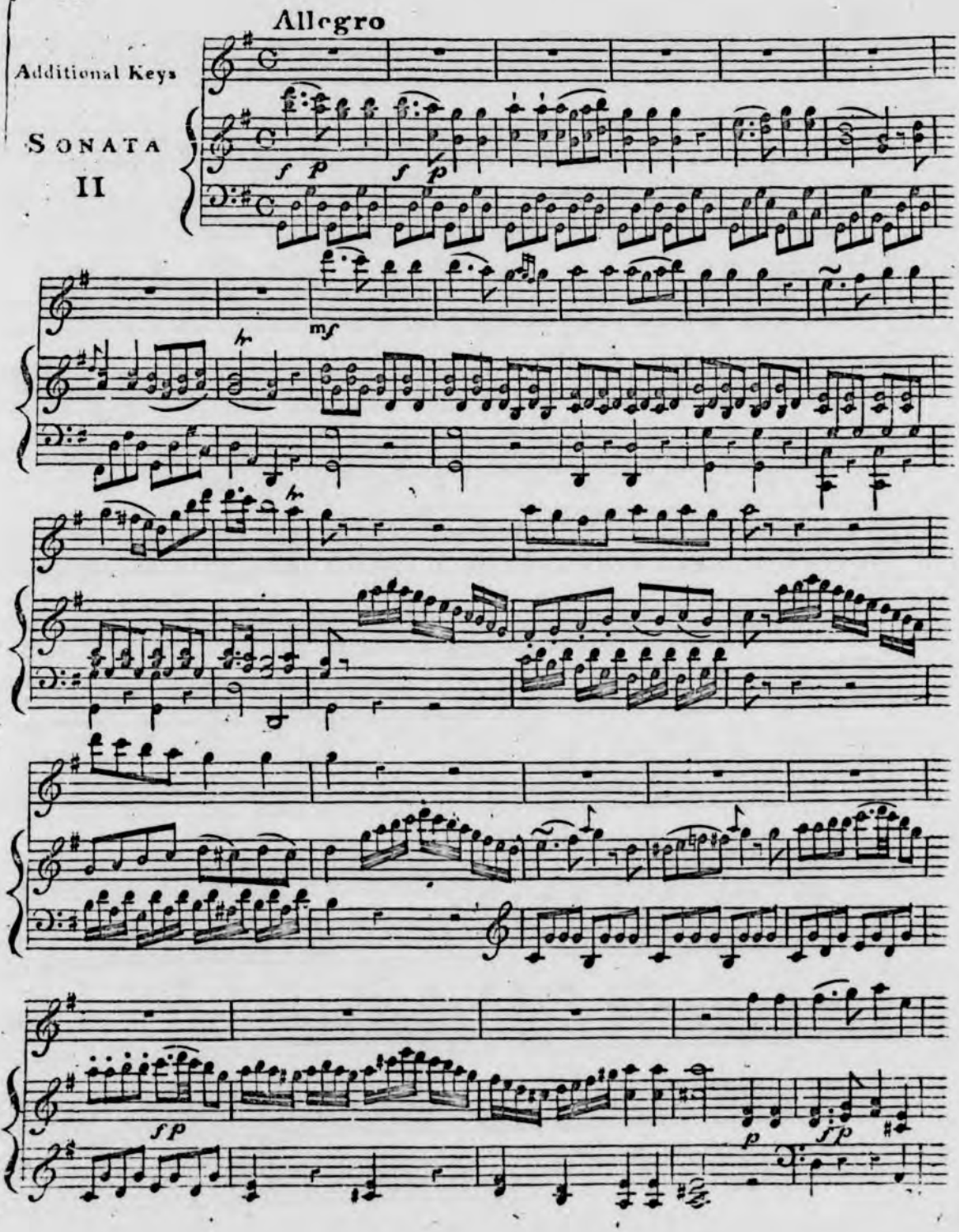

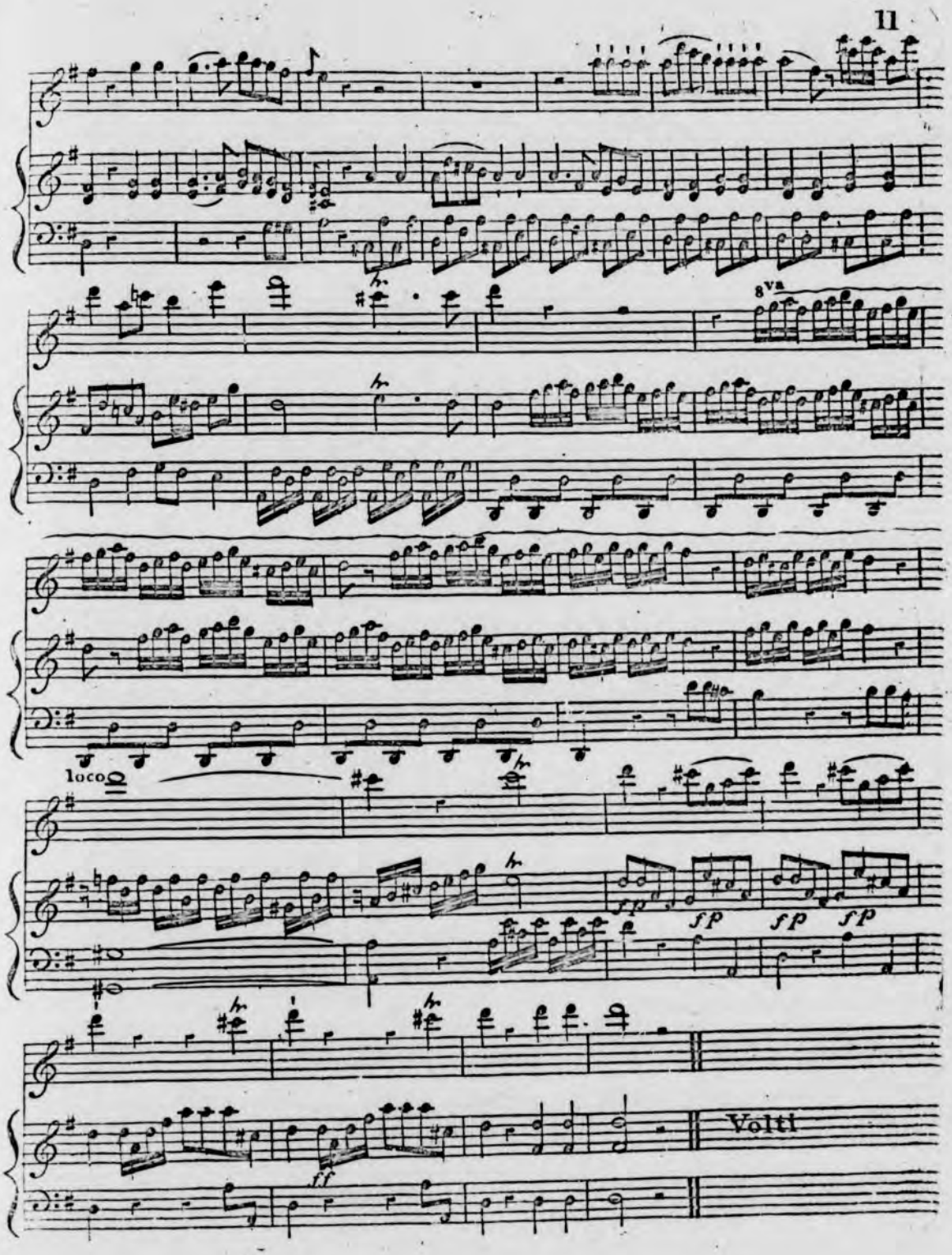
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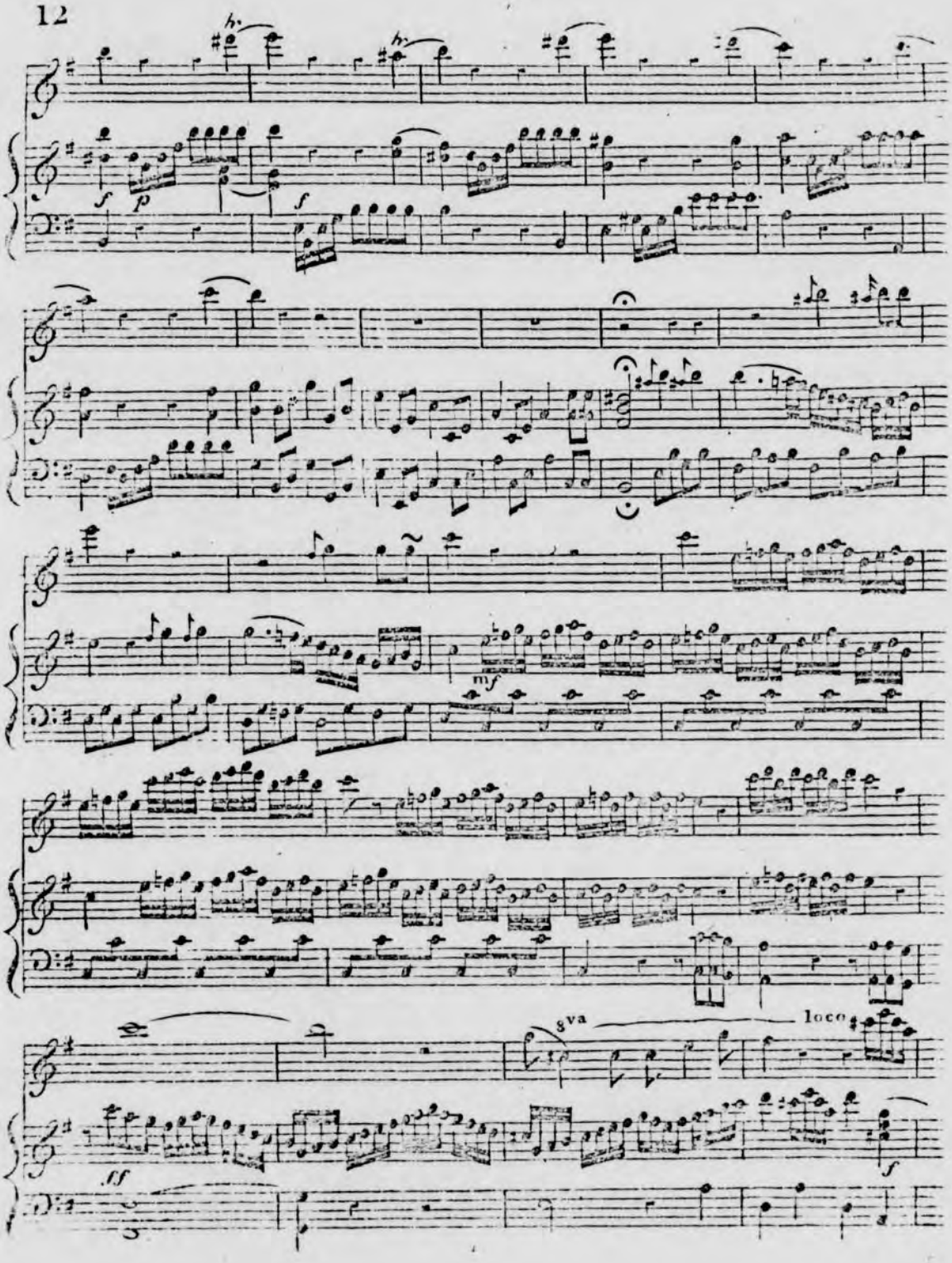

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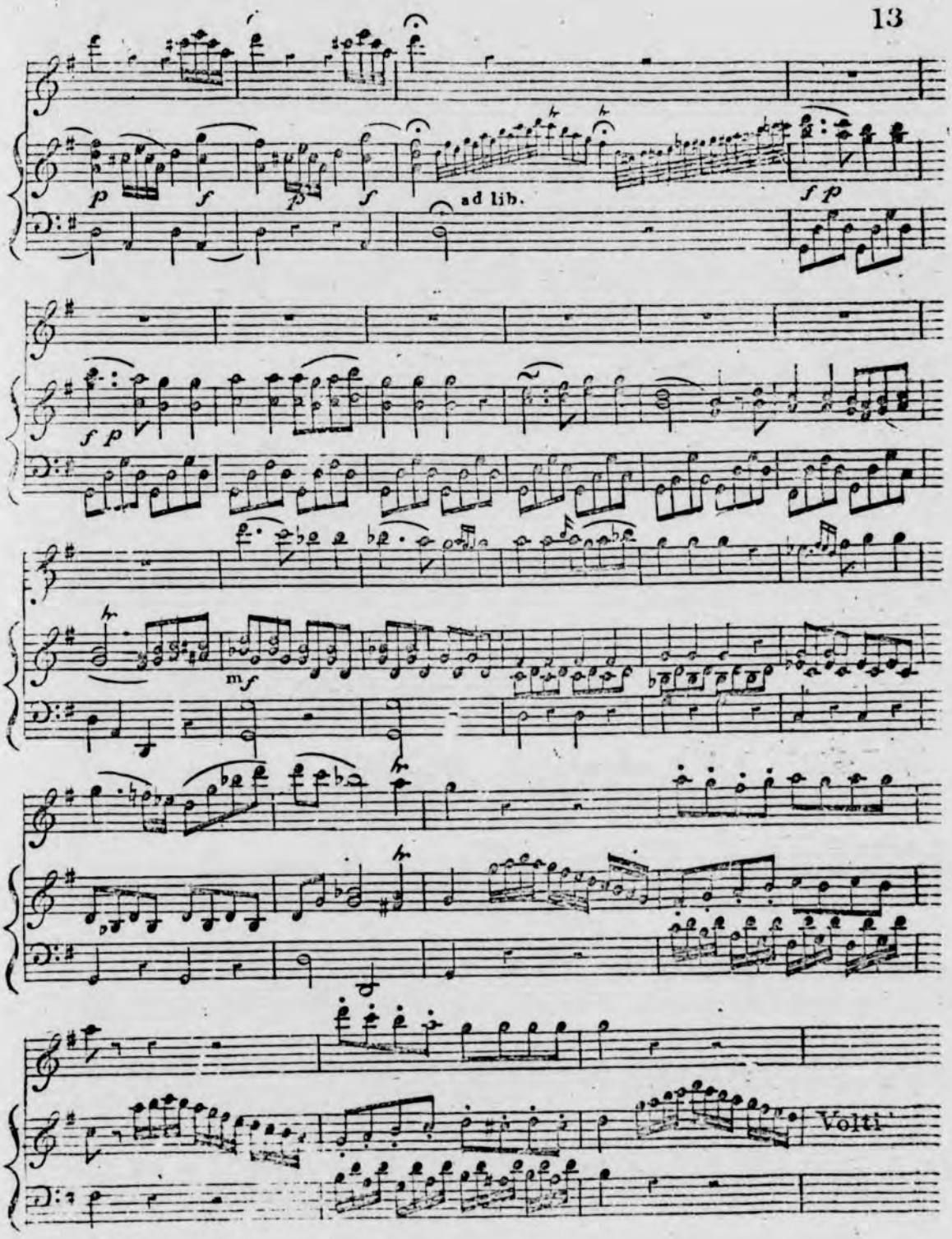

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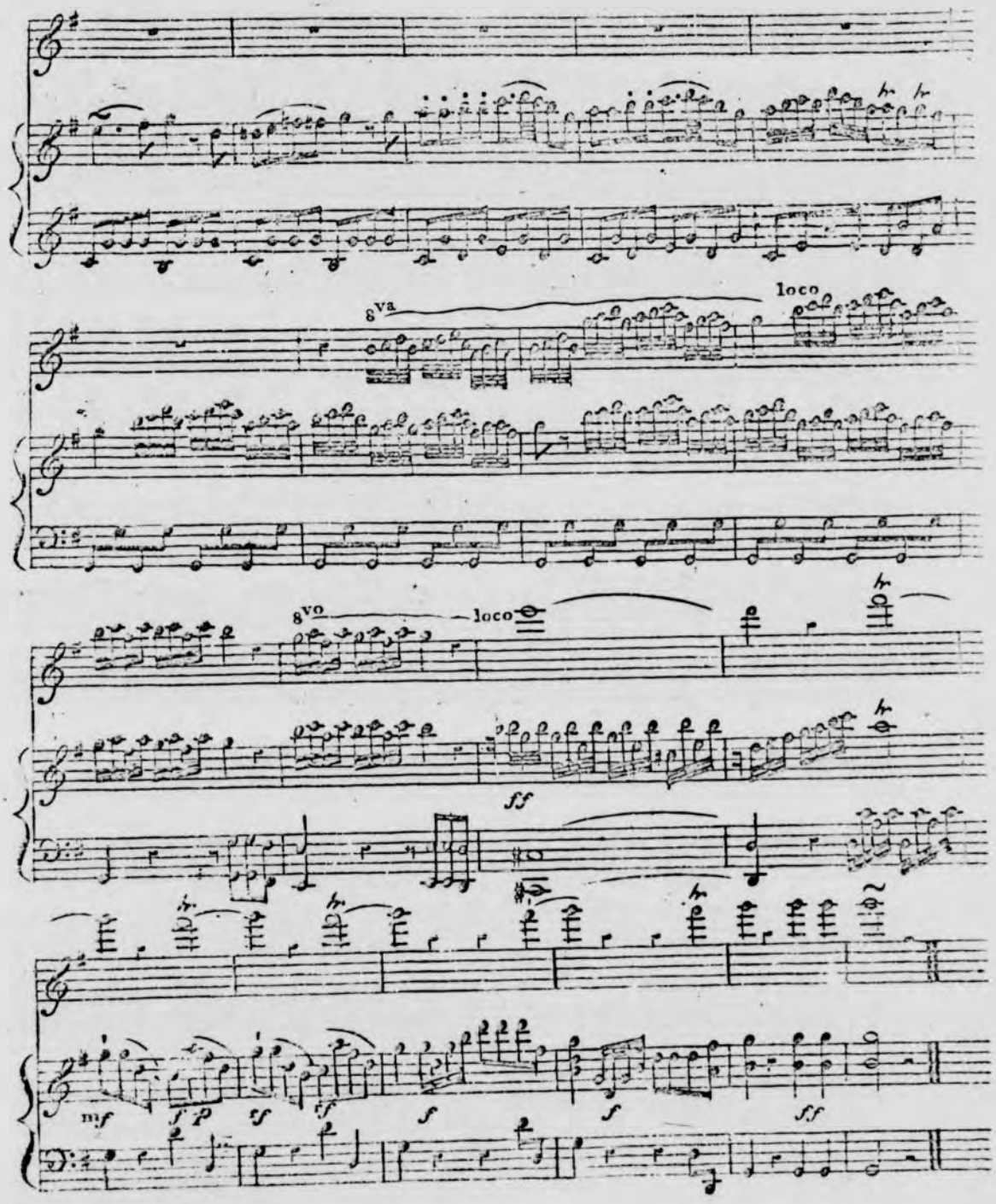

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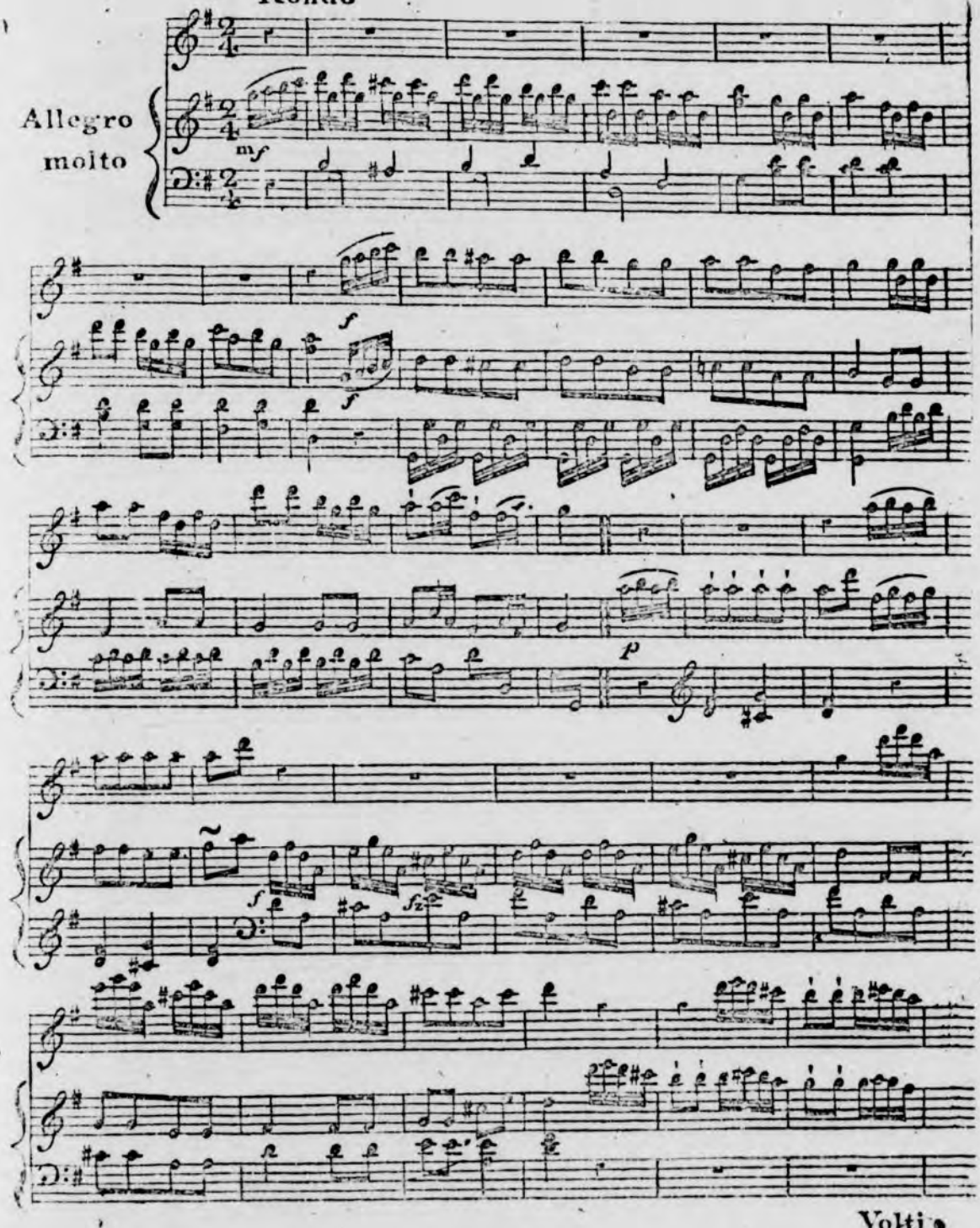

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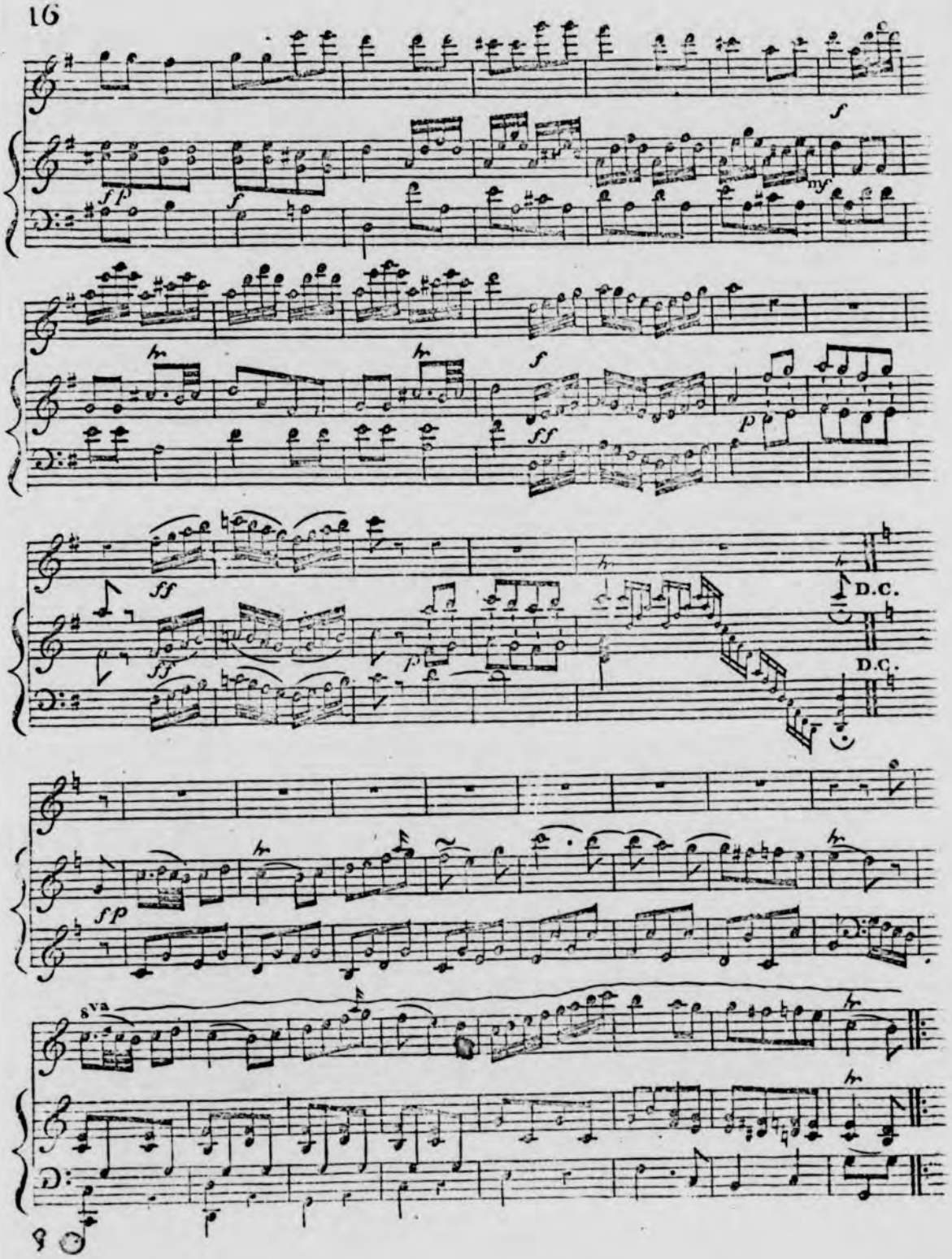

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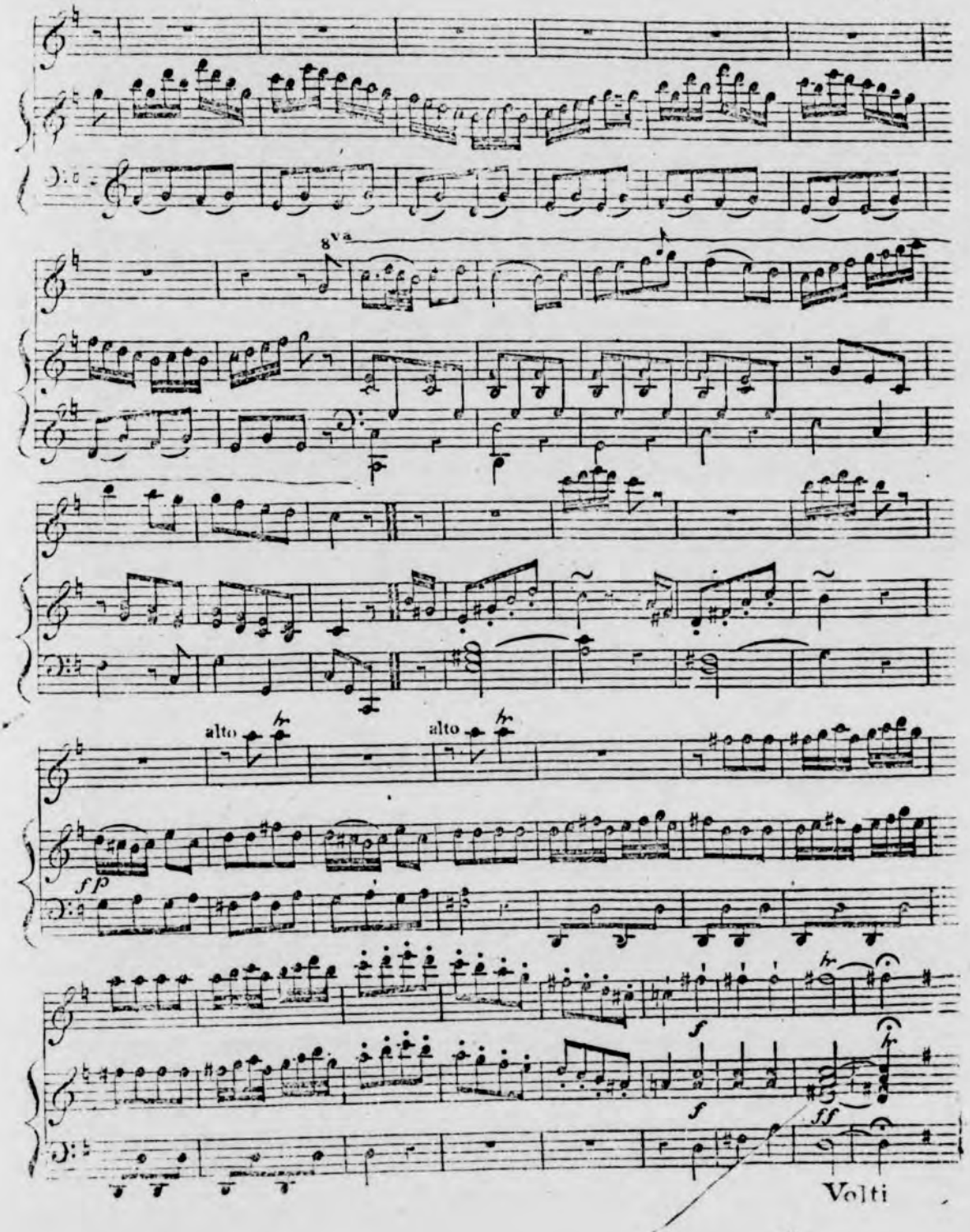

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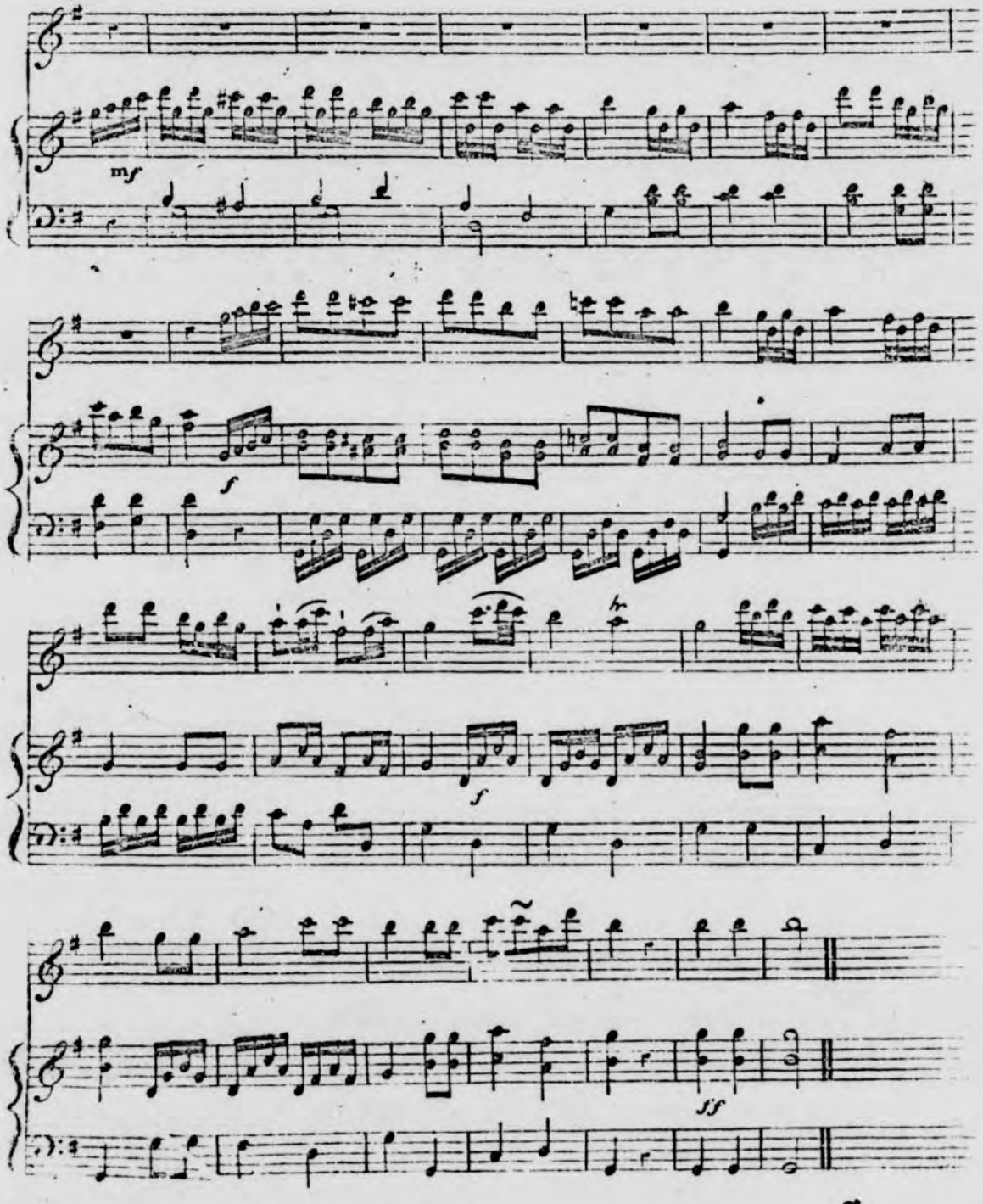

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Additional Keys

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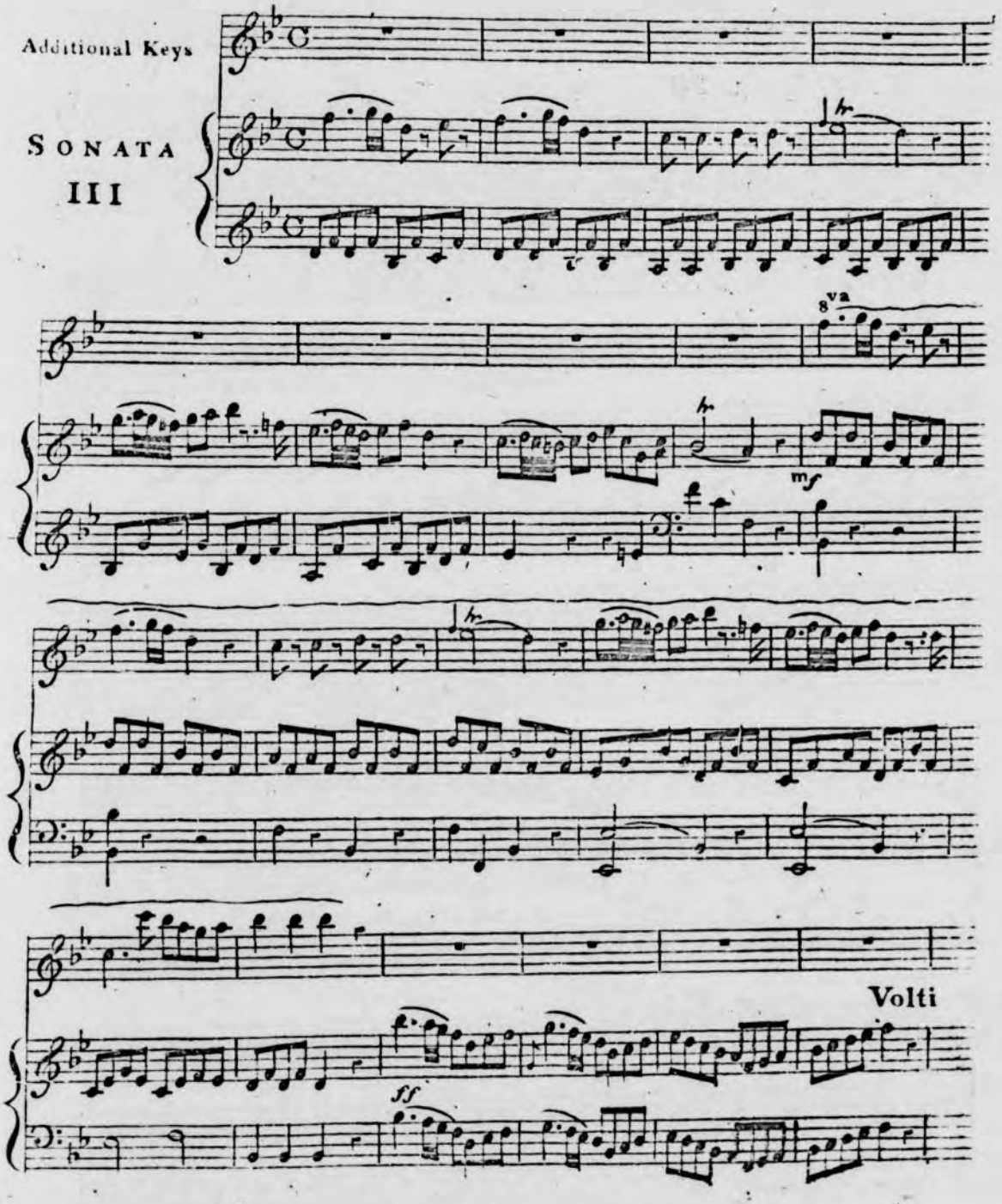

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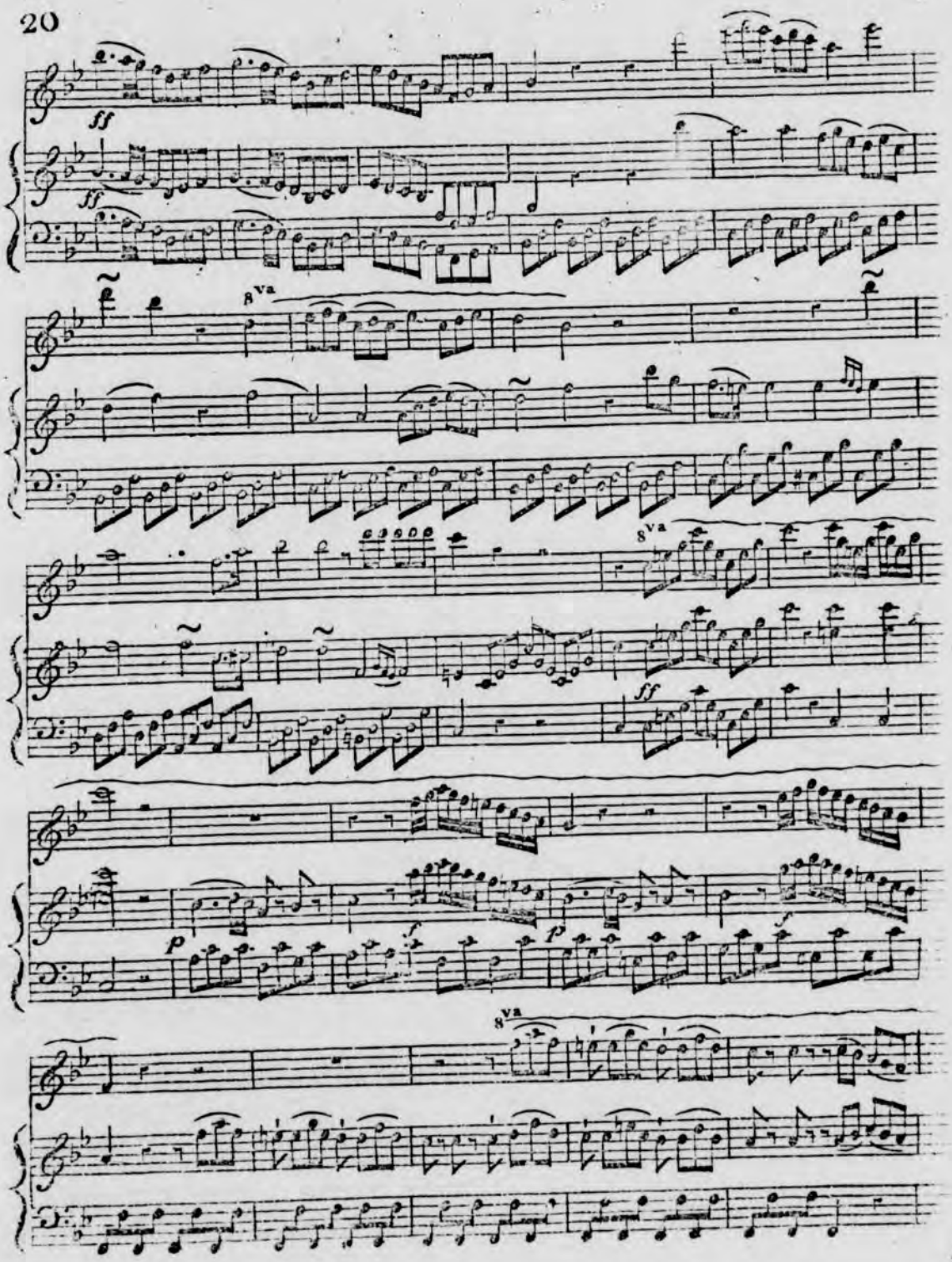

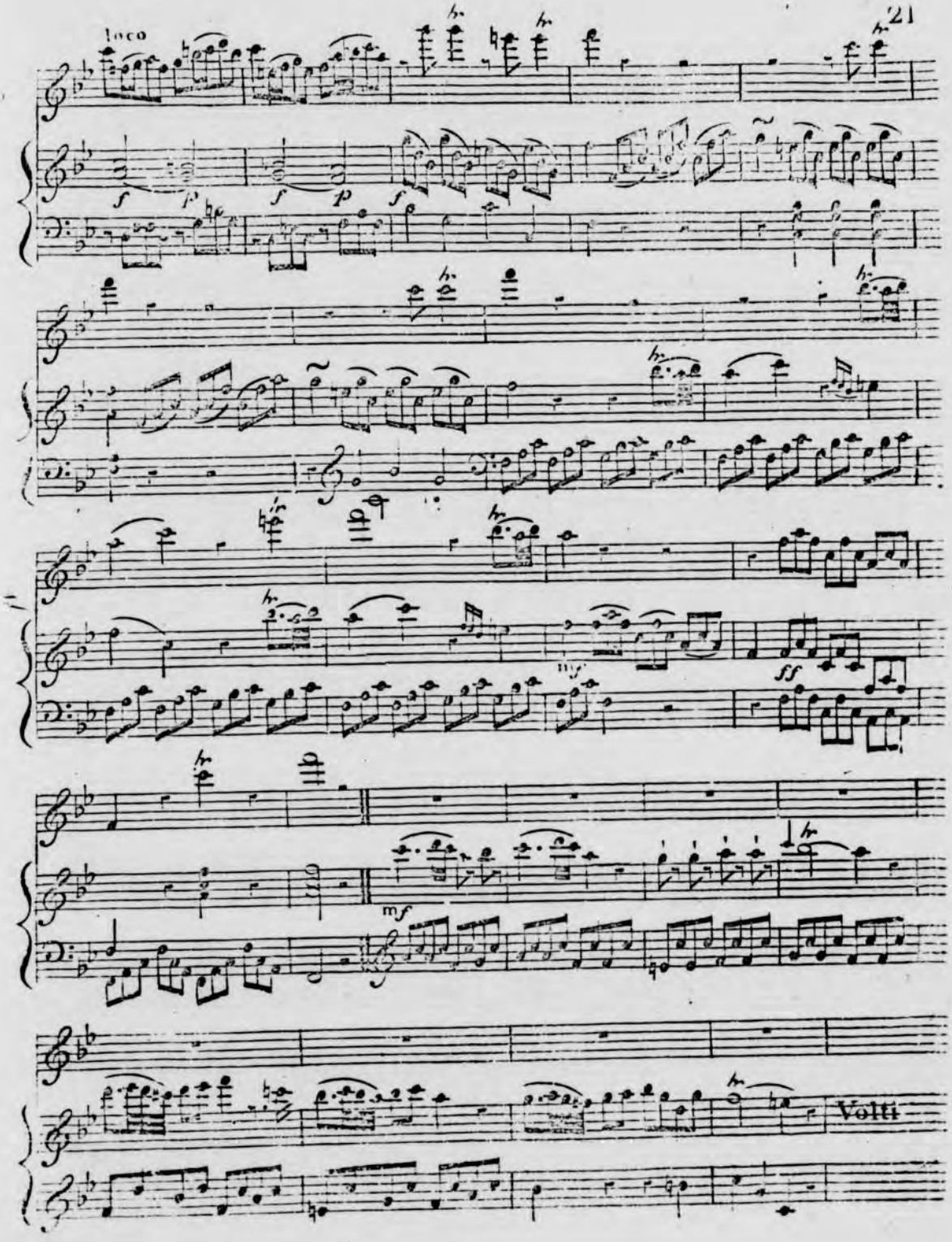
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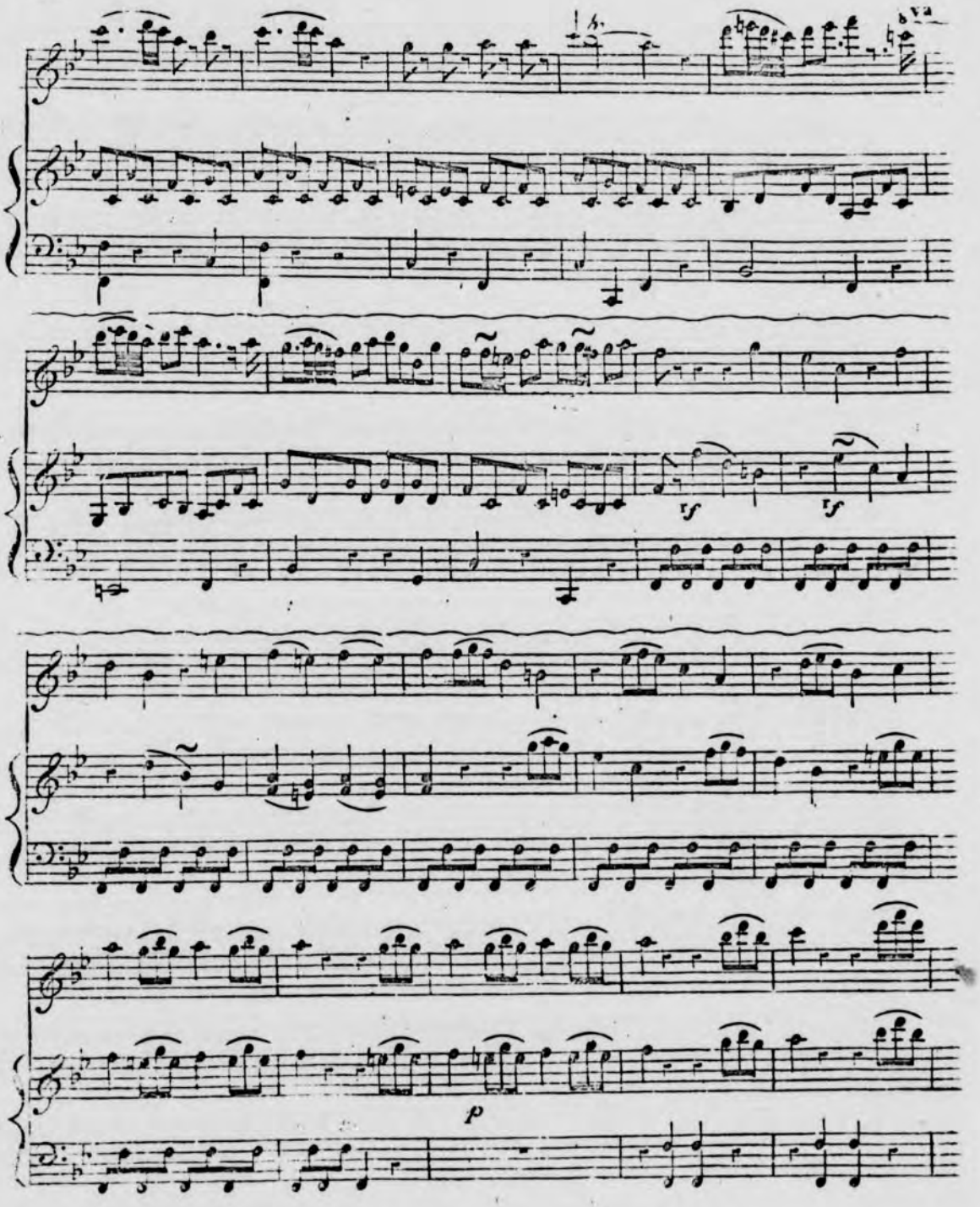

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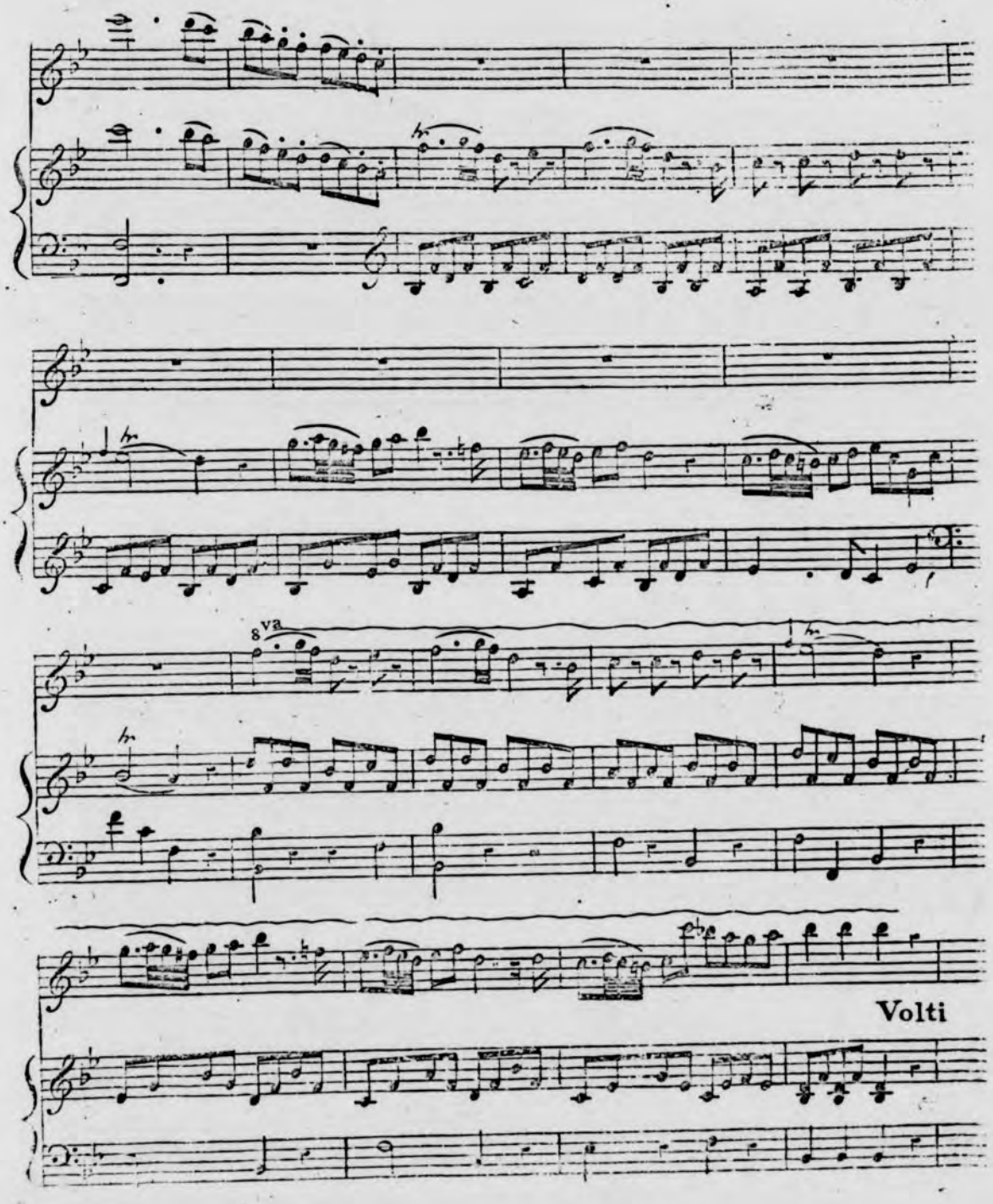

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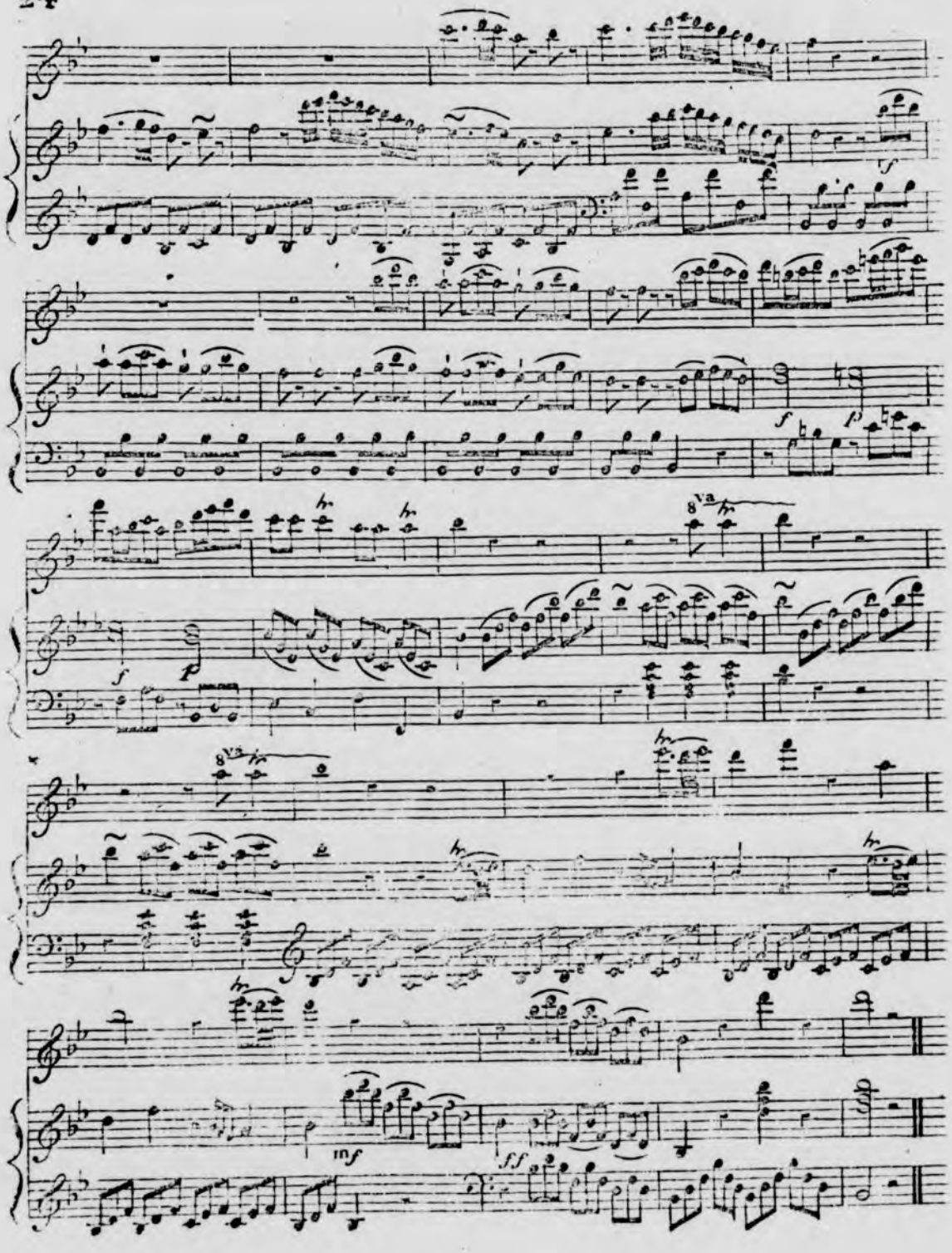

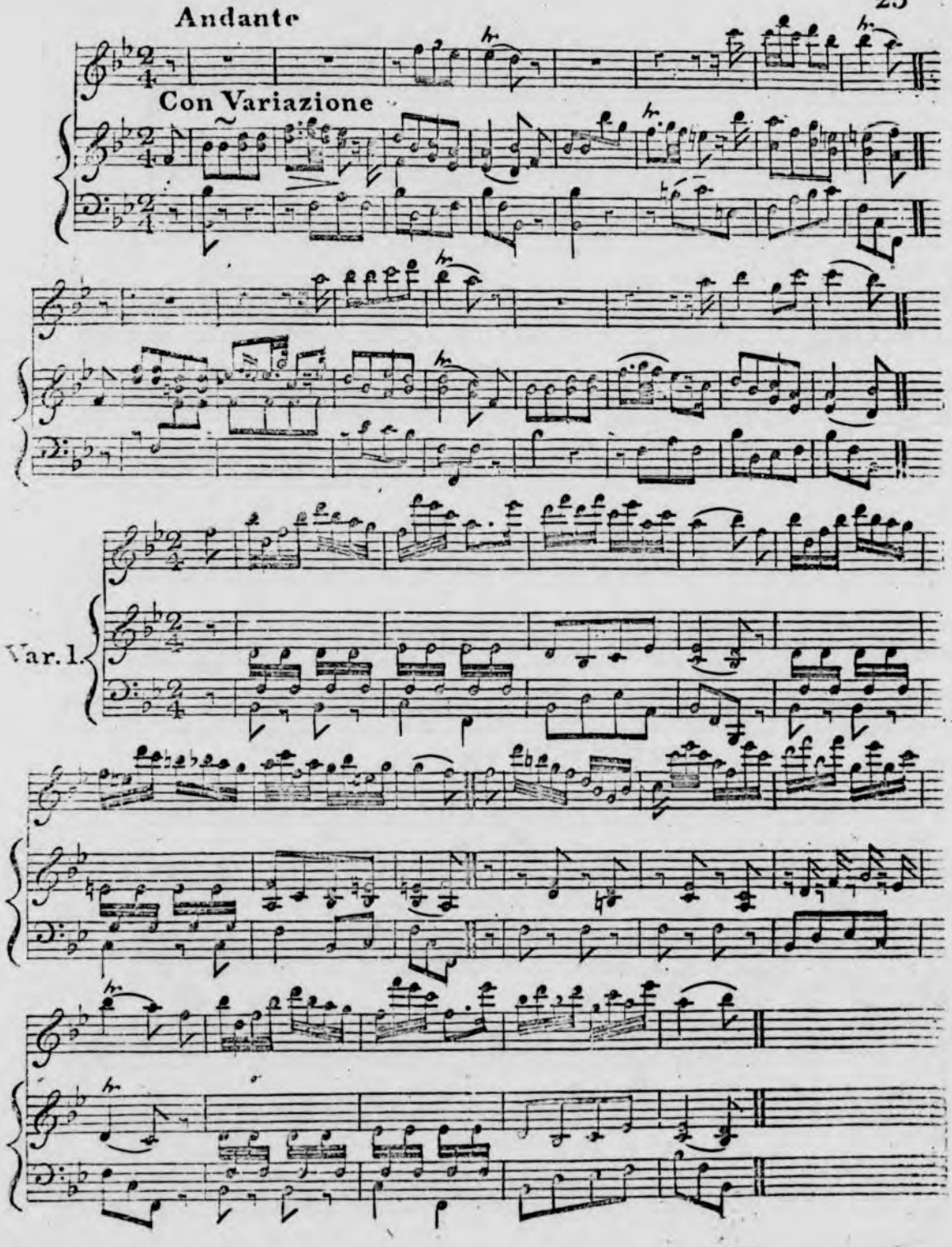
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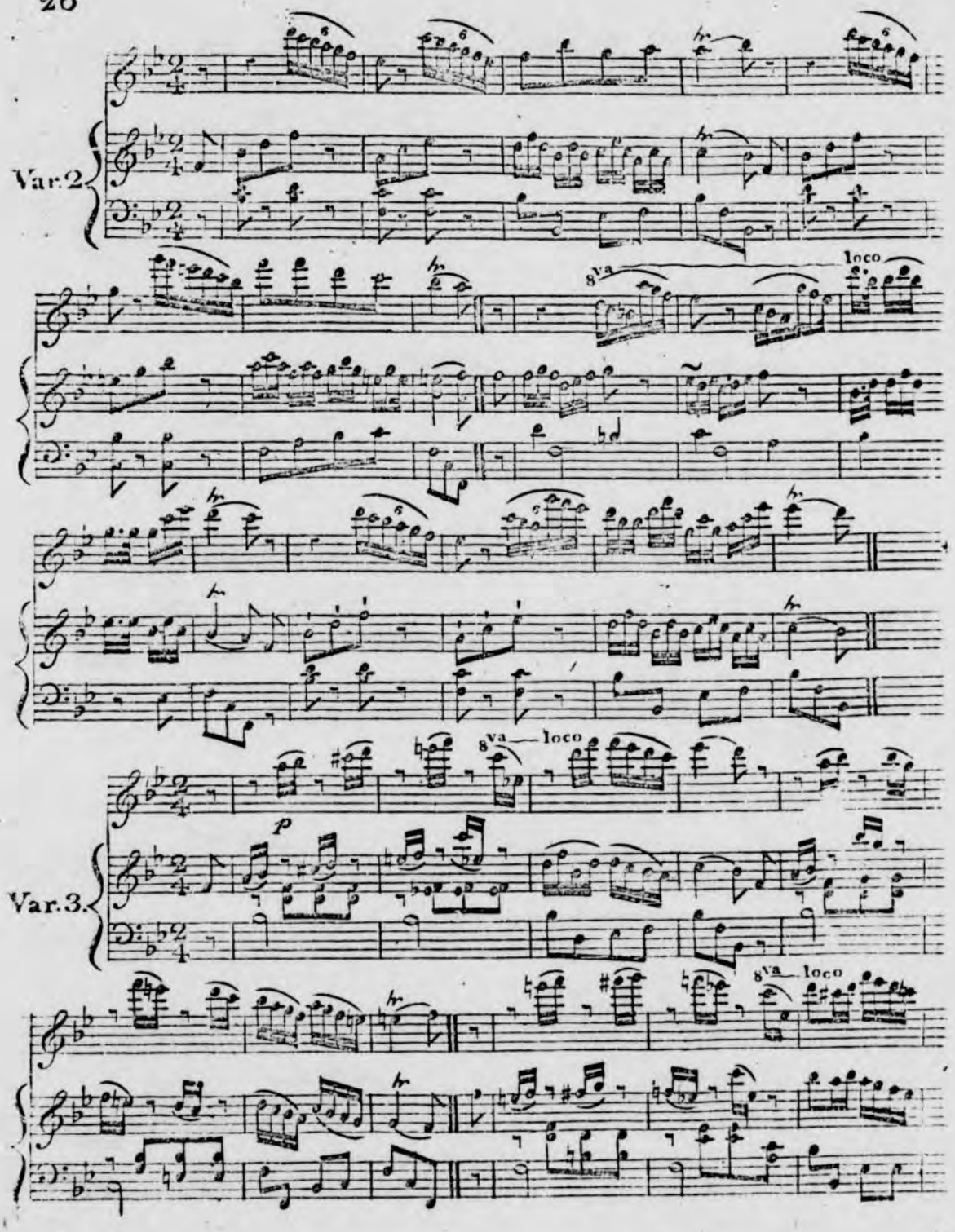

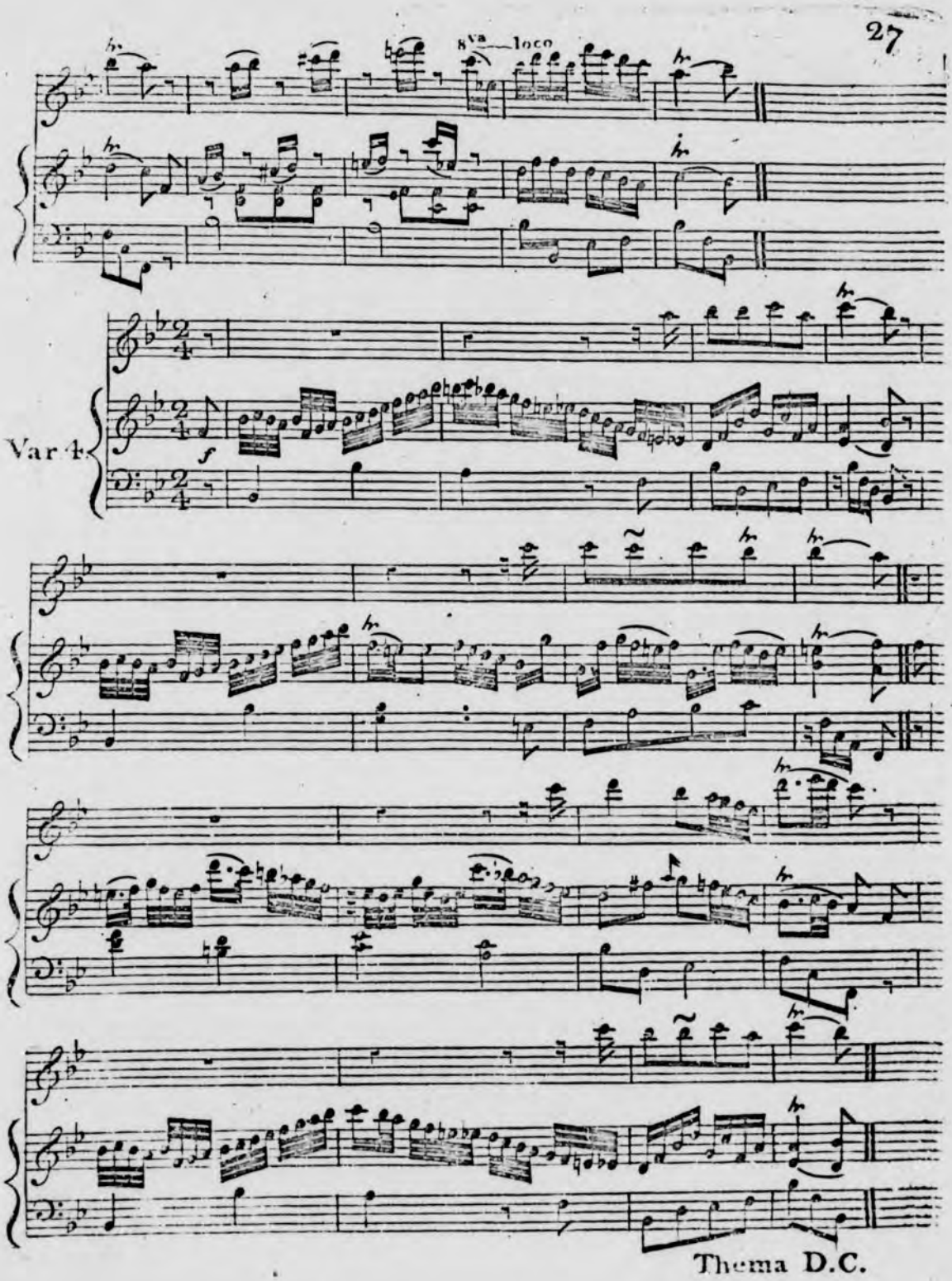
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Par

Mr. J. PLEYEL.

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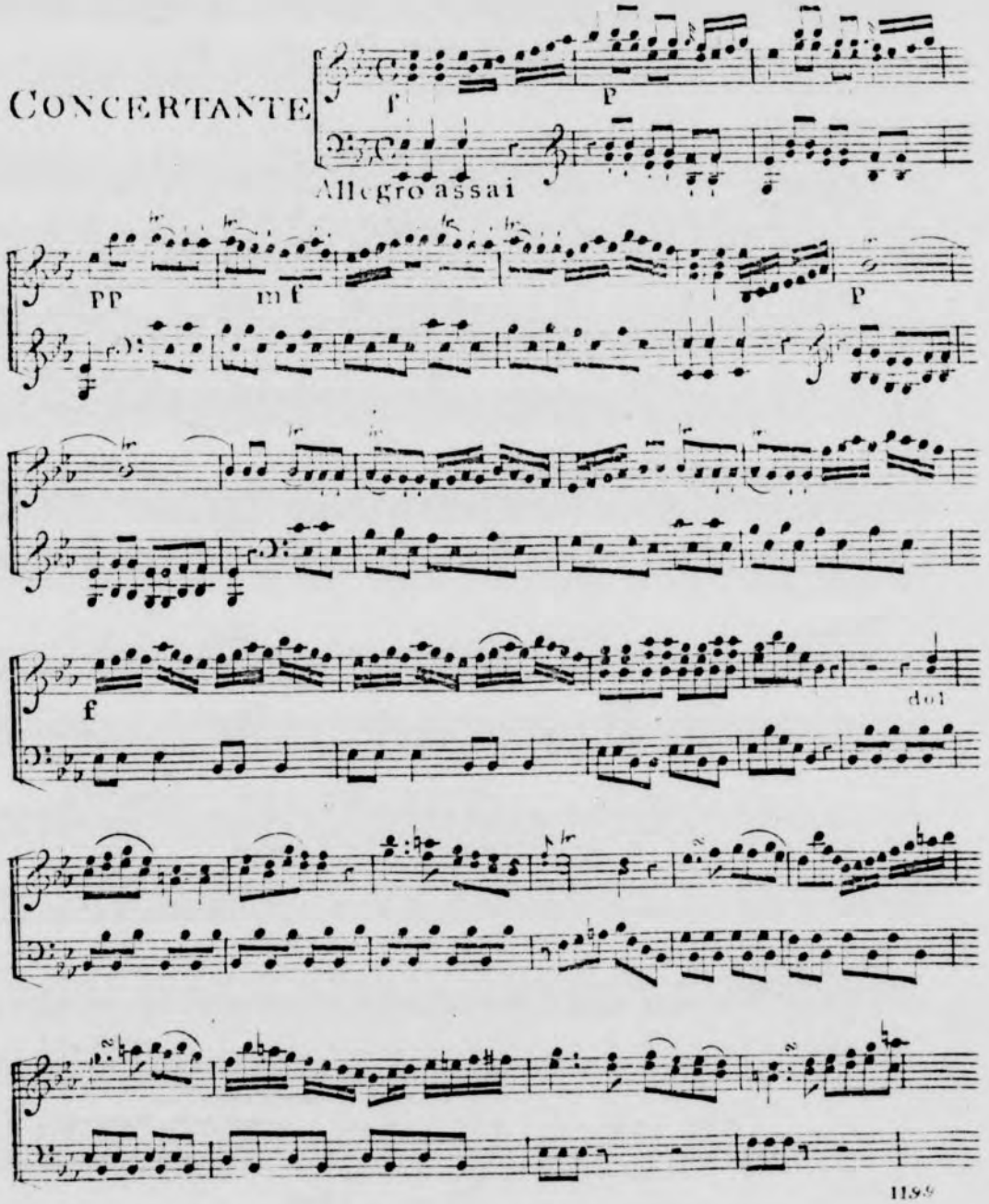

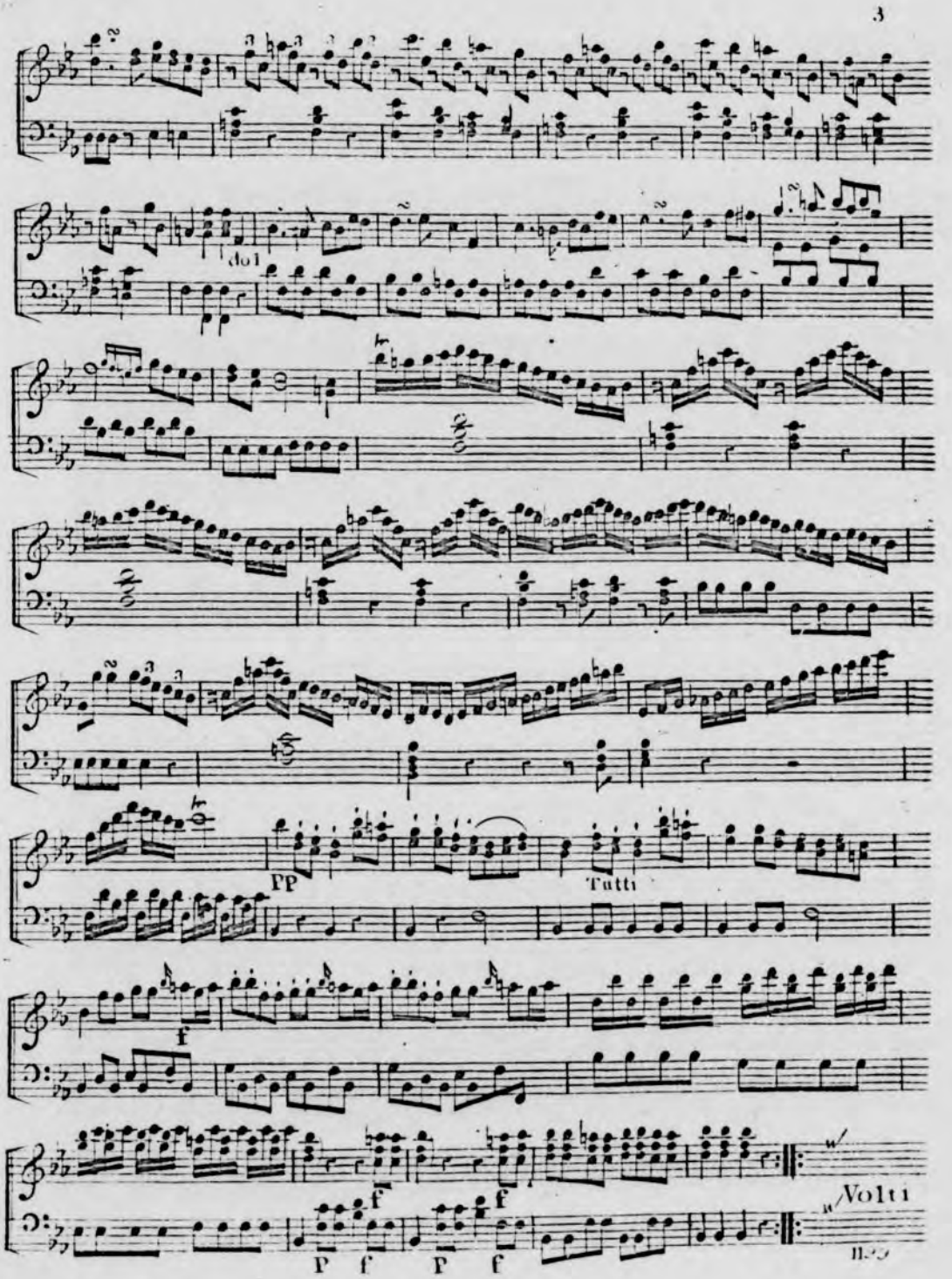
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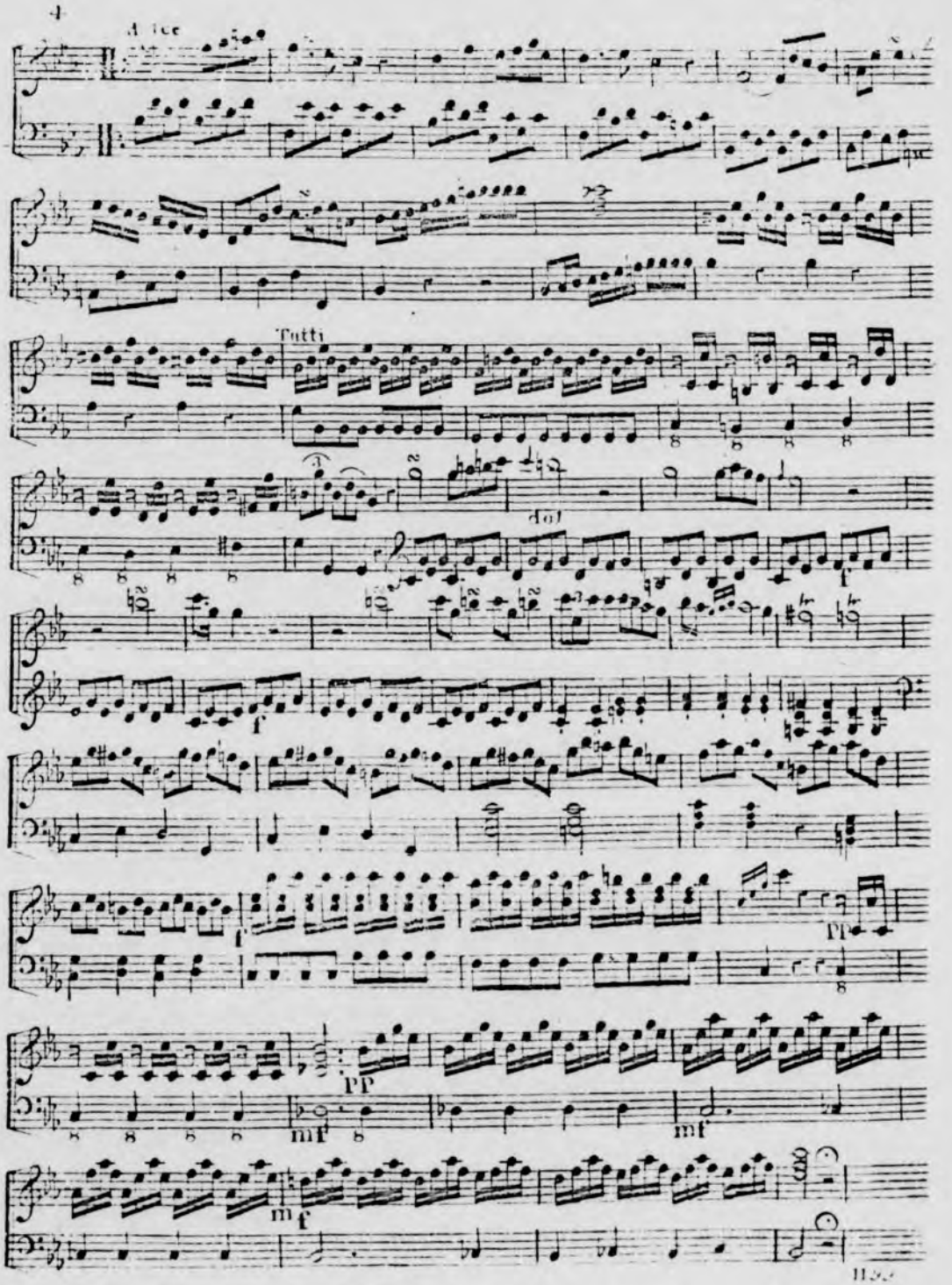
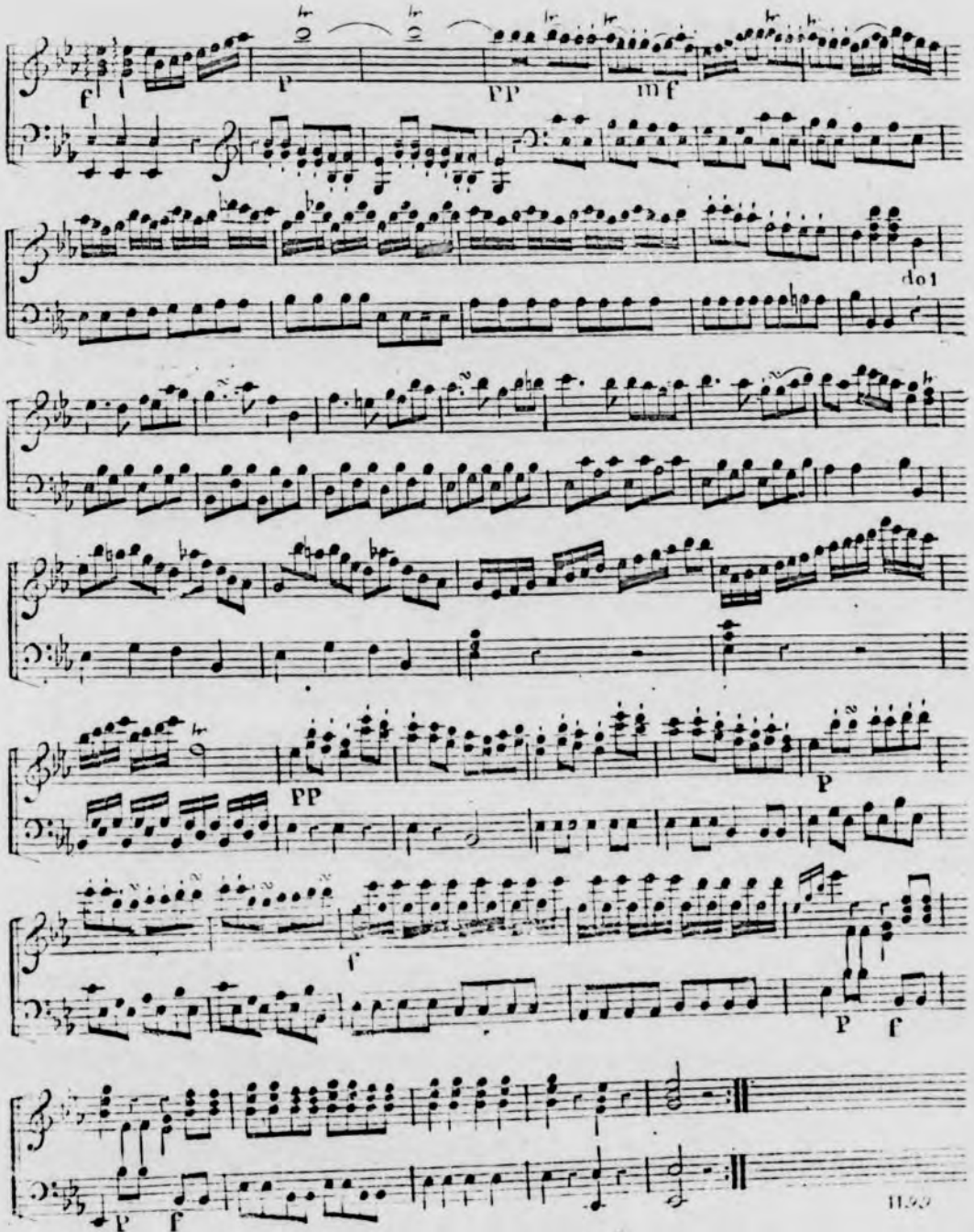
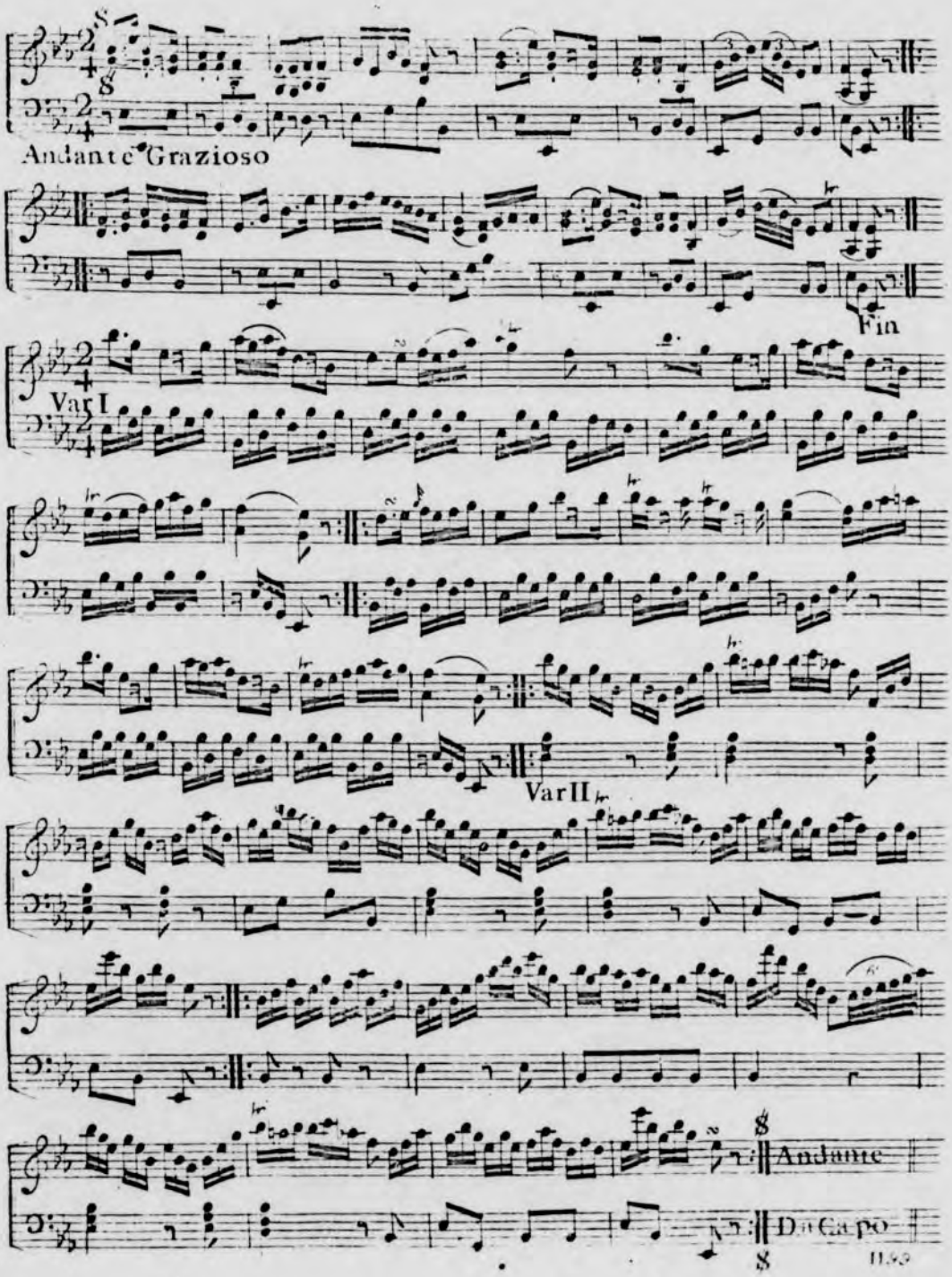
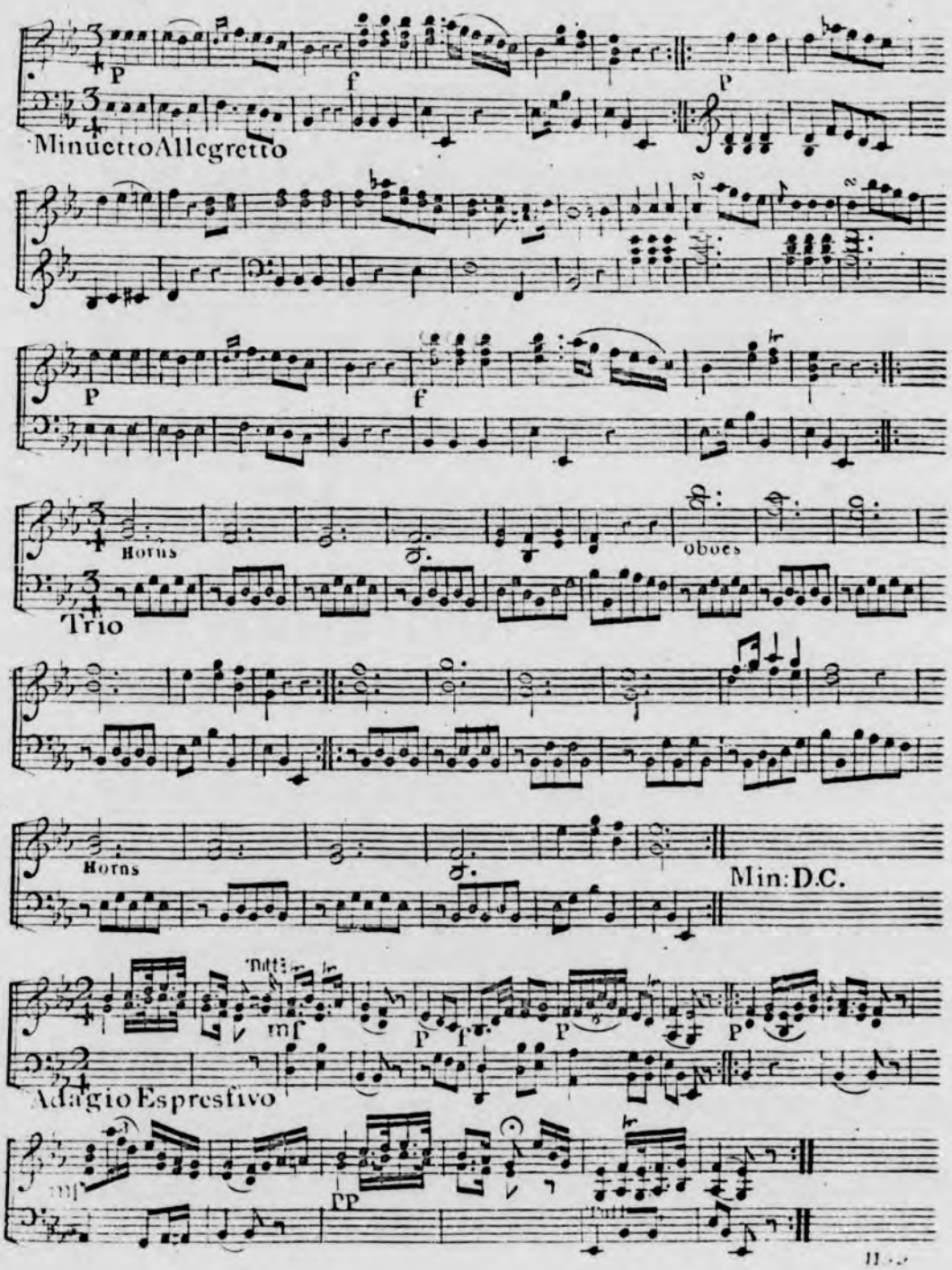
Volti

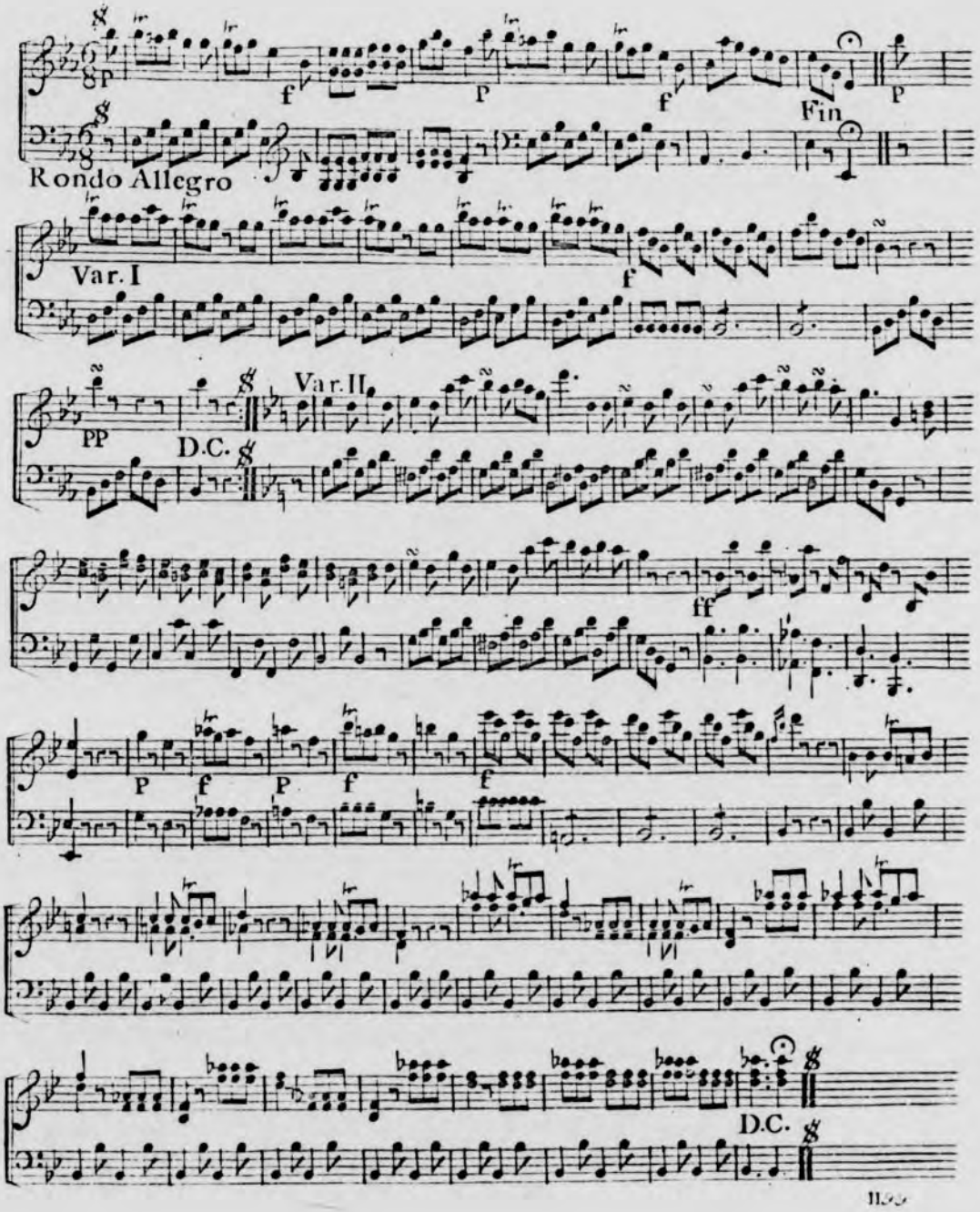

Tutti
dol
f
pp
mf

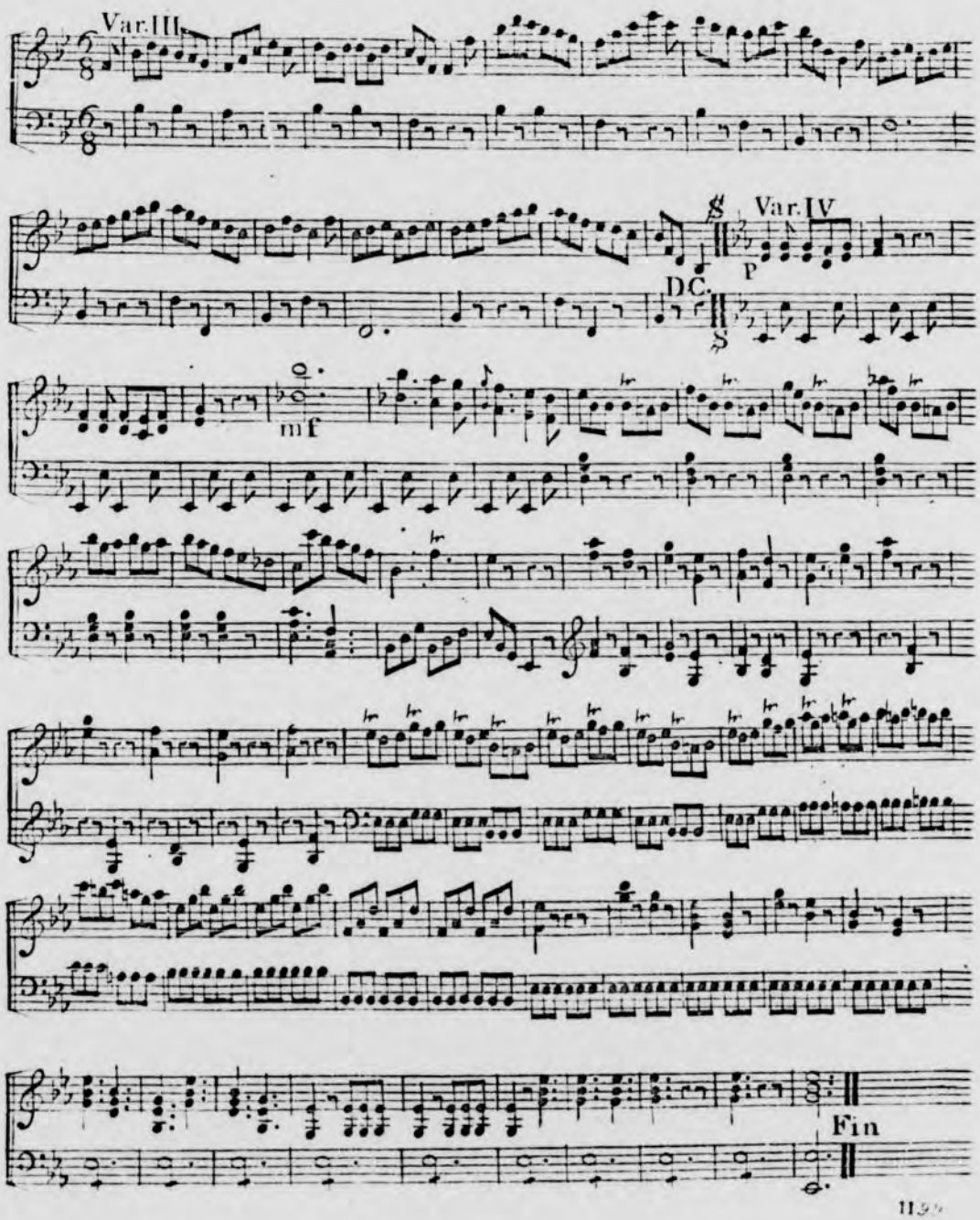

f
p
pp
mf
do1
pp
p
f
p
f
p
f


Andante Grazioso
Fin
Var I
Var II
Andante
Da Capo


P
f
P
Minuetto Allegretto
P
f
Horns
oboes
Trio
Horns
Min: D.C.
Tutti
mf
P
P
P
Adagio Espresivo
mf
pp

8




Var. III
Var. IV
p
DC.
mf
Fin