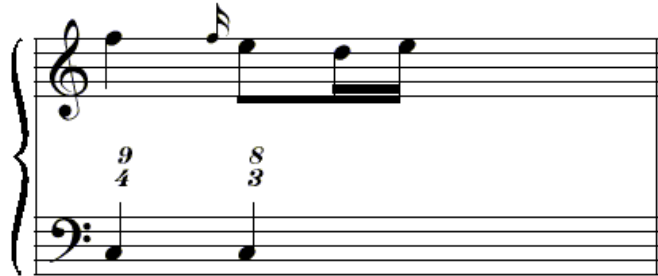


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Ex. #35a (III. Allegro assai, measure 45)



Ex. #35b (III. Allegro assai, measure 223)

The two examples above of measures 45 and 223 illustrate a rhythmic figure which is commonly found in music of the eighteenth century and which modern performers are accustomed to performing as four equal sixteenth notes. Executing the appoggiaturas in this way is supported by Bach's basic assertion that all appoggiaturas should be placed on the beat, and by the fact that, as per his own rule about notating appoggiaturas in their real note lengths, he writes the little note with this figure each time as a sixteenth note (even when the figure is found in the orchestra in measure 89). The little note had been written as a thirty-second note each time it was attached to the previously considered motif found first in

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measures 29 and 31. (When that motif begins the movement in the orchestra in measure one, it is written with a sixteenth note, but this is most likely due to an oversight by Bach or an error on the part of the copyist, Michel, for it is the only one notated as such.) Both of these situations in measures 29 and 31 were probable efforts by Bach to dictate to the performer the intended note length the appoggiatura.

The popularity of Bach's *Essay* may help to explain why the method of performing rhythmic figures such as those found in measures 45 and 223 became the even sixteenth-note rhythm, but it is difficult to account for a total disregard by modern scholars and performers of the following abstract from Quantz's treatise:



Ex. #36⁸⁴

Short appoggiaturas...must be touched very briefly and softly, as though, so to speak, only in passing. For example, those in [the first measure of example 36] must not be held, especially in a slow tempo; otherwise they will sound as if they are expressed with regular notes, as is to be seen in [the second measure of example 36]. This, however, would be contrary not only to the intention of the composer, but to the French style of playing, to which these appoggiaturas owe their origin. The little notes belong in the time of the notes preceding them, and hence must not, as in the second example, fall in the time of those that follow them.⁸⁵

84 Ibid., 228.

85 Ibid.

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Edward Reilly, the translator of the English version of Quantz's treatise, concludes that Quantz's statement regarding "the French style of playing to which these appoggiaturas owe their origin," strongly suggests that prebeat placement in this rhythmic figure was not uncommon, at least in the school of eighteenth-century flute performance:

Judging from Quantz's insistence that the performance of passing appoggiaturas in the time of the preceding note is part of the French style of playing, he probably heard them performed in that manner, at least by flute players, during his visits to Paris in 1726 and 1727.⁸⁶

Furthermore, recall Bach's own admission that his on-beat rule was frequently ignored by performers of his day when he declares,

This observation (i.e., on-beat placement) grows in importance the more it is neglected...⁸⁷

Knowing that it would have pleased Bach to hear flutists today perform the appoggiaturas in measures 45 and 223 on the beat as sixteenth notes, and considering that this execution would avoid any conflict with conventional ideas of interpretation, the modern flutist may choose, based solely on these reasons, to side with the composer of this concerto on this contentious issue. It is, after all, his concerto. Yet one cannot be faulted for contemplating an attempt at Quantz's interpretation of this motif, since this execution seems to have been done on numerous occasions in the eighteenth century. One must first examine a final aspect of the music before

⁸⁶ Edward R. Reilly, footnote #3, in Quantz, On Playing the Flute, 94.

⁸⁷ Bach, Essay, 84.