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THE ORGAN AS AN ENSEMBLE INSTRUMENT: CONCERTO TECHNIQUES IN THE SINFONIA OF CANTATA BWV 169 BY JOHANN SEBASTIAN BACH, CONCERTO FOR ORGAN AND CHAMBER ORCHESTRA, OP. 46 NO. 2 BY PAUL HINDEMITH, AND ORGAN CONCERTO IN G MINOR BY FRANCIS POULENÇ.

The Ohio State University, D.M.A., 1977
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THE ORGAN AS AN ENSEMBLE INSTRUMENT:

CONCERTO TECHNIQUES IN THE SINFONIA OF CANTATA BWV 169

BY JOHANN SEBASTIAN BACH, CONCERTO FOR ORGAN AND CHAMBER ORCHESTRA, OP. 46 NO. 2 BY PAUL HINDEMITH, AND ORGAN CONCERTO IN G MINOR BY FRANCIS POULENCE

DOCUMENT

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Musical Arts in the Graduate School of The Ohio State University

By

Jeffrey Harold Brandes, B. M., S. M. M.

* * * * *

The Ohio State University

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INTRODUCTION

Included in the repertoire of organ literature is a vast amount of concerted music for organ and instruments. With the exception of the Concerto in G Minor for Organ, Strings and Timpani by Francis Poulenc or various organ concerti of Handel, one seldom hears any concerted music for organ on contemporary orchestra programs. Because so little is written about this neglected genre, it is my intention to examine three concerted organ works to ascertain: 1) to what extent concerto techniques have been used; 2) how the organ functions as an ensemble instrument. Music used in this study will include the Sinfonia from Cantata BWV 169, Gott soll allein mein Herze haben by Johann Sebastian Bach, Concerto for Organ and Chamber Orchestra, Op. 46 No. 2 by Paul Hindemith, and the Concerto for Organ, Strings and Timpani in G Minor by Francis Poulenc.

The Bach Sinfonia was chosen because it adequately illustrates the baroque concerto principle. The organ concerti by Paul Hindemith and Francis Poulenc were selected because, in addition to being two important compositions by major composers of the twentieth century, each represents a different approach to concerted composition with reference to orchestration, form, and the relationship between the soloist and orchestra.
The word "concerto," like all generic terms in music, is vague unless placed in a historical context. One needs only to look at a few pages of one of the *Concerti Ecclesiastici* (1602) by Lodovico Viadana, and then look at a few pages of the Poulenc Organ Concerto to see that the same word "concerto" is used to define two very different types of music. With Viadana's compositions, as well as with other music of the late-sixteenth and early-seventeenth century, the term "concerto" referred to music for voices and instruments and not to the purely instrumental medium that modern usage of the term connotes. As a result of the divergence in meaning of the term "concerto," it will be necessary to provide an introductory chapter consisting of a brief historical survey of the evolution of the term from its beginning in the late-sixteenth century to the present, before a meaningful analysis and comparison of the three organ concerti can be presented.
Chapter I

CHANGES IN THE CONCERTO FROM THE SIXTEENTH CENTURY TO THE PRESENT

The Earliest Concerti—Vocal Models

The term "concerto," which is now used to define an instrumental genre, was first used in the sixteenth century to define an ensemble of voices without instruments. The first known example of the word "concerto" is found in "un Concerto di voci in Musica" included in an Intermedio (dramatic entertainment) dated from Rome in 1519. Around the middle of the sixteenth century the phrase Concerto per cantar e sonar was used to describe a vocal ensemble doubled or accompanied by instruments. The term "concerto" was first associated with a purely instrumental medium in the Ricercare per sonar found in the Concerti di Andrea et di Giovanni Gabrieli organisti of 1587. The word was used sporadically throughout the seventeenth century and finally, around 1680, was used with regularity to define a wholly instrumental medium. Vocal concerti, however, persisted well into the eighteenth century and are represented by the Geistliche Concerten and Symphoniae Sacrae of Heinrich Schütz and the church cantatas of Johann Sebastian Bach.

1. David Boyden, "When is a Concerto Not a Concerto?" The Musical Quarterly XLIII/2 (April 1957), 221.
2. Ibid., 226.
Etymology of the word concerto throughout history has resulted in controversy over the apparent contradictory meanings attached to the word. Michael Praetorius, in Part III of his *Syntagma Musicum*, published in 1619, maintains that the word concerto comes from the Latin word *concertare*, which means to compete or dispute. A concerto, then, is an ensemble of voices (vocal and/or instrumental) acting together, but in competition with one another. Franz Giegling, in a 1952 article in *Die Musik in Geschichte und Gegenwart*, rejects Praetorius' definition and argues that concerto comes from the Latin word *consero*, which means to bind or join together. A concerto, then, is music featuring an ensemble of voices that cooperate rather than compete with one another. Examination of some of the early vocal concerti reveals that both meanings are correct. Example 1, taken from one of the *Cento concerti ecclesiastici*, a collection of one hundred compositions for solo voice, or various combinations of solo voices with instrumental continuo by Lodovico Viadana, illustrates a cooperative relationship between the soloist and the continuo accompaniment. The organ simply supports the bass-solo line with root-movement harmony and in no way competes with or disputes the soloist. Praetorius' definition of a concerto as an ensemble of competitive forces is illustrated in example 2, taken from Book VII of madrigals published by Claudio Monteverdi in 1619. Here the two violins compete with the solo voice, while the continuo supports the competitive forces and unifies the ensemble. The contradictory


2. O Jesu, dulcis memoria
Example 2. Claudio Monteverdi, *A quest' ohmo*, measures 54-68.
definitions of the word concerto by Praetorius and Giegling, illustrated by examples 1 and 2, persist even to the present day. Concerti from all periods of music history contain a balance between sounding bodies of competitive and cooperative elements.

Stylistic Features of Vocal Concerti that Influenced Instrumental Concerti

Two important stylistic features of the instrumental concerto that began in vocal predecessors are the use of the ritornello principle and the use of concertino versus ripieno structure. Ritornelli, like the ones illustrated in example 3, consist of short, repeated orchestral interludes and were used by opera composers of the seventeenth century to give length and unity to arias. Eventually ritornelli were used in instrumental concerti and became important formal components, especially in the concerti of Antonio Vivaldi and Johann Sebastian Bach. The structural principle of alternating a soloist or group of soloists (concertino) with a reinforcing orchestral tutti (ripieno), typical of the concerti grossi of Archangelo Corelli, is evident as well in vocal music. For example, in the Messa Concertata (1662) by Maurizio Cazzati, scored for four voices, the phrase e suoi ripieni indicates that at certain points the four solo voices are augmented by more singers to create a tutti effect. 4

The Sonata da Chiesa, written by composers of the school of St. Petronio in Bologna, is the most important instrumental predecessor of the concerto because it is a prototype of form and style for the concerto. Like the Concerti Grossi of Corelli, they are multi-sectional compositions that feature frequent exchanges of homophony with polyphony and contrasting tempi. As illustrated in example 4, these sonatas are most often written as and are scored for two violins and continuo.

The Baroque Concerto

The combination of the Sonata da Chiesa with the practice of concertino versus ripieno resulted in Archangelo Corelli's Concerti grossi, con duei violini e violincello di concertino obligati, e duei altri violini, viola, e basso di concerto grosso ad arbitrio, che si potranno radoppiare, Op. 6, twelve concerti grossi published in 1714 but probably played as early as 1680. As the title indicates all twelve concerti consist of a concertino of two violins and continuo superimposed on an optional ripieno orchestra called the concerto grosso. Stylistically and formally they are very much like the Sonata da Chiesa. They are multisectional works (usually at least five sections) that contain alternations of fast and slow sections and contrast of homophonic and polyphonic texture. As can be seen from example 5, the orchestra has no material independent of the soloists and merely doubles and reinforces the concertino. There is almost no use of ritornelli in these concerti and the level of virtuosity is the same in the concertino and ripieno.

One of the most influential and prolific composers of baroque concerti was Antonio Vivaldi (1676-1741). His concerti, normally composed with a three movement plan of fast-slow-fast using ritornello structure, have become a model for concerto composition even to the present day. The first movement, most often using ritornello structure, features the alternation of soloist with as many as five tutti ritornelli. The ritornelli, as can be seen in example 6, contain incisive, easy-to-recognize motives with a strong metrical emphasis
Example 6 continued.
on the tonic key. The motives can be disconnected one from the other so that inner ritornelli may be shortened and contain only some of the ritornello motives. The thematic material in the solo sections may be based on a prominent motivic idea from the ritornello, or the soloists (as in example 6) may use material not related to the ritornello. In contrast to Corelli's concerti, Vivaldi's concerti contain greater contrast of figuration between soloist and tutti, with the solo figuration often more virtuosic than the tutti material. Arthur Hutchings characterizes Vivaldi's ritornello structure as a series of tensions created by the solo sections interspersed by a series of relaxations produced by the tutti ritornelli.\(^5\)

Vivaldi's influence on Johann Sebastian Bach is evident from the fact that Bach transcribed for keyboard six of twelve concerti in Vivaldi's L'Estro Armonica, Op. 3. In his own concerti Bach used ritornello structure with incisive motivic material similar to Vivaldi's; also, Bach often preserved thematic independence between the soloist and orchestra as did Vivaldi. The influence of the Italian concerto on Bach was far reaching and extended into his choral music, arias, and keyboard music as well as into his concerti themselves. J.J. Quantz, who studied for three years with Vivaldi, offers the following comments summing up the ideal characteristics of the Italian baroque concerto:

There should be a magnificent ritornello with all the parts well elaborated. . . . There should be regular

imitations (sequences). The best ideas of the ritornello should be broken up for relief within or between the solos. The ritornello should consist of at least two main sections, the second of these, since it is to be repeated at the end of the movement must be clothed with the finest ideas. Insofar as the opening idea is neither singing nor wholly suitable for solo use the composer must introduce a new idea directly contrasted with the first, but so joined to it that it is not seen whether it is introduced from necessity or after deliberation. The solo section must be in part singing while the ingratiating should be in part relieved by brilliant passages suited to the instrument, and also, to maintain the fire to the end, by short and lively tutti sections. . . . It is effecting that the accompanying parts should introduce something familiar from the ritornello.6

The Late-Eighteenth-Century Concerto

In the last half of the eighteenth century concerto composers began to combine ritornello structure with the formal and tonal plan of sonata form which brought about a hybrid called concerto-sonata form.7 Table 1 illustrates this form by showing the formal and tonal plan of the majority of Johann Christian Bach's "London" concerti composed between 1763 and 1777.8

<table>
<thead>
<tr>
<th>Formal Plan</th>
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<tbody>
<tr>
<td>R1</td>
<td>Orchestral ritornello</td>
</tr>
<tr>
<td>S1</td>
<td>Solo and orchestral exposition</td>
</tr>
<tr>
<td>R2</td>
<td>Orchestral ritornello</td>
</tr>
<tr>
<td>S2</td>
<td>Solo and orchestral development</td>
</tr>
<tr>
<td>R3 and S3</td>
<td>Solo and orchestral recapitulation</td>
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<td>R4</td>
<td>Solo cadenza and orchestral ritornello</td>
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Johann Christian Bach's influence on Wolfgang Amadeus Mozart is evident from the fact that Mozart, at the age of ten, rewrote three sonatas of J. C. Bach into concerti for keyboard, two violins, and continuo: *Tre sonate del Sgr. Giovanni Bach ridotte in Concerti dal Sgr. Amadeo Wolfgango Mozart* (K. 107). It is difficult to generalize about Mozart's piano concerti because each illustrates a different approach to concerto-sonata form. While he followed J.C. Bach's formal outline, Mozart greatly expanded the parameters of concerto-sonata form. Mozart's concerti contain a large amount of thematic ideas. In some cases after the first orchestral ritornello, which may contain many thematic ideas and which concludes in the tonic key, the first solo section will expose a new group of themes, not related to the first ritornello, concluding in the dominant key. Some theorists refer to the first orchestral ritornello and the first solo section as a "double exposition," with ritornello 1 as exposition 1 and solo 1 as exposition 2, while others refer to it as a single exposition with the soloist introducing the second-theme group following the orchestral exposition of the first-theme group. This controversy appears to be a problem of semantics rather than a problem of the interpretation of musical form—because material from both the first ritornello and the first solo section is usually found in the recapitulation. In addition to expanding the amount of thematic ideas, Mozart developed the concerto into a symphonic genre with the expansion of the orchestra by the inclusion

of winds, and in some cases, trumpets and timpani. Mozart also increased the level of virtuosity in the solo figuration and in the regular use of an improvised or written cadenza. With regard to overall form, Mozart retained the baroque three-movement plan of fast-slow-fast. The second movement was usually written in two-part song form or theme and variation form; the third movement was usually written as a rondo.

The first movements of Ludwig Van Beethoven's concerti, containing the sections of concerto-sonata form, follow the same formal plan as Mozart's, and continue to use the orchestral ritornello. Beethoven's concerti, however, contain fewer themes and only in the first two concerti does the piano in the first solo section offer thematic material not found in the opening ritornello. Beethoven further increased the level of virtuosity of the soloist in his concerti—as evident by the opening piano flourish before the initial orchestral ritornello in Concerto No. 5 in E Flat Major.

The most important characteristic of the concerto up to and including Beethoven is the continued use of the orchestral ritornello. With the ritornello the orchestra has an opportunity to compete equally by alternating with the soloist and sharing equal prominence, often because of thematic independence from the soloist.

The Elimination of the Ritornello

Following Beethoven there occurred an elimination of the ritornello and the concerto ceased to be a vehicle for harmonious contention.

10. Piano Concerti K. 415, 449, 466, and 491 all illustrate the above form.
on an equal basis between two sounding bodies. The elimination of
the ritornello resulted in new approaches to concerted music of the
nineteenth century. Felix Mendelssohn-Bartholdy and Robert Schumann
wrote brilliant, virtuosic works for soloist with orchestral accom­
paniment; ordinary sonata form was used with themes first presented
by the soloist and immediately taken up by the orchestra or vice
versa. Concerti were composed in many movements to be played
without pause or in a multisectional one movement form, often using
a cyclical theme with the soloist as the predominant instrument.
That the piano concerto had, by the time of Franz Liszt, become a
different genre than it had been with Mozart and Beethoven, is
illustrated in the following comments by Esther Landon concerning
Liszt's two piano concerti:

The first concerto is conceived more like a symphony
than a concerto—four movements—played without
pause and united by the transformation of the lyrical
theme in the slow second movement into the allegro
of the final march. The concept used in the symphonic
poem, the transformation of themes, also becomes the
unifying principle in this concerto. . . . Liszt first
worked on the second concerto in 1839. Structurally it
is a symphonic poem, with contrasting tempi, themes and
moods. It is a genuine one-movement concerto. . . .
In both concerti the piano is present from the beginning.
. . . Each wed a piano and orchestra into a symphonic concerto,
displaying a wide range of colors and techniques.11

The concerti of Mendelssohn, Schumann, and Liszt are examples
of concerted music for a predominant soloist with orchestral

11. Esther Landon, record jacket notes for Liszt's two piano concerti,
performed by Edith Farnadi and the Vienna State Opera Orchestra
conducted by Sir Adrian Boult (Westminster Gold 8313, 1975).
accompaniment, but compositions for a predominant orchestra with instruments used as incidental obbligato soloists were also written. In this category belong works like *Harold in Italy*, a symphonic poem with viola obbligato by Hector Berlioz, and the *Third Symphony* with organ obbligato by Camille Saint-Saëns.

Johannes Brahms restored the ritornello principle to the concerto. In his *Piano Concerto in D Minor, Op. 15*, Brahms used the three-movement plan of fast-slow-fast and also retained the practice, typical of Mozart, of giving the soloist thematic independence from the ritornello thematic material in the first solo section. Brahms' *Piano Concerto in B Flat Major, Op. 83* is noteworthy because it is in four movements and because, as in Beethoven's *Piano Concerto in G Major, Op. 58*, the piano solo is permitted to encroach into the first orchestral ritornello and participate with the orchestra in the exposition of thematic material.

**The Concerto in the Twentieth Century**

Stylistic and formal variety in concerto composition has persisted in the twentieth century. Three-movement plans of fast-slow-fast are in the majority; however, multisectional one-movement forms and multimovement forms are also prevalent. Although equal competition between a large and a small sounding body is in evidence, as we shall see in the following analysis of concerti by Paul Hindemith and Francis Poulenc, ritornello structure, typical of the baroque and classical concerto is not used a great deal.
**Competitive Elements versus Cooperative Elements**

As stated near the beginning of chapter I, in concerted music there is a balance between sounding bodies of competitive and cooperative musical elements. An attempt will be made in the following analytical studies of three concerted pieces for organ and orchestra to identify specific musical elements such as thematic independence, formal structure, articulation and sonority and determine by these criteria when the organ competes with the orchestra and when it cooperates with the orchestra. There is no a priori standard that will be applied to determine when the relationship between soloist and orchestra is cooperative or competitive; rather, each relationship will be labeled as cooperative or competitive according to the specific musical context.
Chapter II

ANALYSIS OF THREE CONCERTED WORKS FOR ORGAN

Analysis I: Sinfonia from Cantata BWV 169

Although Johann Sebastian Bach wrote no concerti for organ, he did write five cantatas that contain concerted sinfonias for organ and orchestra. The Sinfonia in Cantata BWV 169 also exists, with some differences, as the first movement of the E Major Harpsichord Concerto (BWV 1053). The differences between the cantata and the concerto include the following: alteration of key level from E major in the concerto to D major in the cantata, more elaborate figuration in the solo part of the concerto, the addition of oboe parts in the cantata Sinfonia, and a shortening of the movement in the cantata.

Recent research on the chronology of the works of Bach has challenged the accuracy of earlier chronologies by Nicolas Forkel and Phillip Spitta. As a result, it has not yet been established whether the cantata was composed before or after the concerto, but it is assumed that the concerto came first. It is also not clear when

---

1. BWV 29: Wir danken dir, Gott, wir danken dir.
2. BWV 35: Geist und Seele wird verwirret.
4. BWV 146: Wir müssen durch viel Trübsal in das Reich Gottes eingehen.
5. BWV 169: Gott soll allein mein Herze haben.

---
the cantata itself was composed. Phillip Spitta places the year of composition as 1731 and Alfred Dadelson, a more recent scholar, places the year as 1726.\(^3\)

The Sinfonia of Cantata BWV 169 is a concerto movement using a ritornello structure in Da Capo form. Table 1 shows the breakdown of ritornelli, hereafter referred to as R, and the solo sections, hereafter referred to as S, as well as the tonal plan.

Table 1. Formal and Tonal Plan of the Sinfonia of Cantata 169

<table>
<thead>
<tr>
<th>Ritornello Structure</th>
<th>Measure Numbers</th>
<th>Harmonic Level (D Major)</th>
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<tbody>
<tr>
<td>R1</td>
<td>1-8</td>
<td>I</td>
</tr>
<tr>
<td>S1</td>
<td>9-15</td>
<td>I</td>
</tr>
<tr>
<td>R2</td>
<td>16-22</td>
<td>I</td>
</tr>
<tr>
<td>S2</td>
<td>23-27</td>
<td>I-V</td>
</tr>
<tr>
<td>R3</td>
<td>28-35</td>
<td>V</td>
</tr>
<tr>
<td>S3</td>
<td>36-46</td>
<td>VI-III</td>
</tr>
<tr>
<td>R4</td>
<td>47-61</td>
<td>I</td>
</tr>
<tr>
<td>S4</td>
<td>62-67</td>
<td>VI-II</td>
</tr>
<tr>
<td>R5</td>
<td>68-75</td>
<td>II</td>
</tr>
<tr>
<td>S5</td>
<td>76-79</td>
<td>II-IV</td>
</tr>
<tr>
<td>R6</td>
<td>80-85</td>
<td>IV</td>
</tr>
<tr>
<td>S6</td>
<td>86-112</td>
<td>VI-III</td>
</tr>
<tr>
<td>Da Capo</td>
<td>1-61</td>
<td></td>
</tr>
</tbody>
</table>

The technique, typical of Antonio Vivaldi, of constructing a ritornello using several motivic units is clearly seen in the following example. R1 is composed of four motivic ideas labeled A through D in example 1.

Motive A is triadic, clearly outlining the tonic key, and motives C and D are scale motives—two procedures typical of a Vivaldi ritornello.

2. Margaret Leupold, "The Use of the Obbligato Organ in the Church Cantatas of J.S. Bach" (unpublished M.A. Thesis, The Ohio State University, 1961), 20. Leupold observes that BWV 1053 may be a transcription of an earlier lost violin concerto.

3. Ibid., 4-9.

While motives B, C, and D are later played by the organ, motive A is only played by the first violins and never becomes the property of the organ. The texture of R1 is homophonic with melodic prominence given to the first violins (doubled by first oboe) and the bass line. In R1 the organ functions as a continuo instrument and supports the harmonic movement of the orchestra with a chordal realization of figured bass. In the first solo section (example 2) the organ

introduces a new motive (labeled E) not found in R1. Motive E is the exclusive property of the organ and is never played by the strings. In R1 the organ only functions as a continuo instrument; however, in R2 (example 3) the organ assumes a more competitive role with the orchestra. In measures 16-18 organ motive E is polyphonically combined with first violin motive A and this creates thematic cooperation as well as contrast of timbre between soloist and orchestra. In measures 19 and 20, the organ doubles the orchestra in the playing of motive B to effect thematic cooperation while maintaining contrast of timbre. In the last two measures of the ritornello the organ takes over entirely motive C, and the orchestra

is reduced to chordal accompaniment. R4 is included as example 4 to further demonstrate the role of the organ in the ritornello. With the exception of measures 49 and 56 where the organ doubles motive B, and measure 58 where the organ plays motive C against orchestral chords, all of the material in the organ part consists of free figuration presented contrapuntally against ritornello motive A (measures 47-48 and 54-55) and motive D (measures 59-60).
This ritornello is the longest in the Sinfonia because of the repetition of motives A and B and the addition of free material in both organ and orchestra in measures 50-53. The technique of using the organ in free counterpoint against ritornello motives is also used in R5 (example 5).


The use of free material in the organ part does not only occur in the ritornelli. With few exceptions, all of the thematic material in the solo sections is composed of fragmented motives that are often developed by immediate sequential repetition. This procedure is shown in example 6. The repeated motivic fragments are in brackets in the example. The free figuration presented throughout the Sinfonia

In this manner by the organ is in contrast to the repeated use of motives A, B, and D used by the orchestra in the ritornelli. Example 6 also illustrates the tonal relationship between solo and ritornello sections. The organ and continuo in S5 effect a change of harmonic level from II (E minor) in measure 75 to IV (G major) in measure 78. The following ritornello (R6) then confirms
the new harmonic level of IV. The confirmation of the new harmonic level is aided by the triadic structure of motive A outlining the tonic chord (in this case G Major). The above example is typical of the entire movement—a solo section effects a change of harmonic level, and the following ritornello confirms the change. Thus, the solo sections are harmonically active, and the ritornelli are harmonically passive. One final point, concerning the role of the orchestra in solo sections, can be found in example 6. In measure 78, at the point where the harmonic level of IV (G major) is attained with V7 of IV, the orchestra reinforces with chords the thin two-voice structure of the organ part to clarify the harmony.

In the solo sections the organ part offers a thematic contrast to the recurring ritornello motives by containing much free figuration that is used only once. In the ritornelli the organ is used four ways: 1) In R1 (example 1) and R3 the organ functions only in a continuo capacity. In these two ritornelli the organ has no thematic material of its own and only provides a figured-bass accompaniment to the orchestra. 2) In R2 (example 3) the organ doubles the orchestra in motive B. 3) In R2 (example 3) the organ takes over entirely orchestral motive C. 4) In R2 (example 3) the organ cooperates thematically with the orchestra with the polyphonic combinations of motive E with motive A. In R4 (example 4) the organ again cooperates thematically with the orchestra; however, in this case free figuration in the organ part is polyphonically combined with motives A and D.
Analysis of the ritornello structure, thematic material, tonal plan, and the role of the organ and orchestra in this Sinfonia suggests that there exists a balance between orchestra and organ of contrasting and cooperative elements. Apart from the obvious difference in timbre between the organ and strings, contrast is achieved in the exchange of importance of the orchestra in the ritornello and the organ in the solo sections. Thematic contrast is suggested with the independence of motivic material—motive E is always played by the organ while motive A is always played by the first violins and oboes. Thematic cooperation is also suggested in the polyphonic combination of motives A and E. Thematic contrast is found with the abundance of free organ figuration against the repeated orchestral motives, but thematic cooperation is found with the sharing of motives B and C by the organ and orchestra. Tonal cooperation is seen in the alternation of solo versus ritornello with the organ solo sections effecting changes of harmonic level and the orchestral ritornello confirming those changes. Elements of cooperation and competition are also seen in the role of the organ in the ritornello. The organ cooperates with and supports the orchestra by functioning as a continuo instrument and by doubling orchestral motives, but it competes with the orchestra by taking over entirely orchestral motives or by offering free figuration as counterpoint to these motives. Finally, the orchestra both cooperates and competes with the organ in the solo sections. The orchestra cooperates by filling out harmony suggested by the two-voice structure of the organ part, and it competes with the organ by occasionallyjecting its own motivic material as a foil to the organ part.
Analysis II: Concerto for Organ and Chamber Orchestra Op. 46 No. 2 by Paul Hindemith

Paul Hindemith wrote Op. 46 No. 2 in 1927 for the dedication of an organ in Frankfurt, Germany. The first movement of the concerto, analyzed in table 2, is in sonata form. Throughout this movement the organ and orchestra share equal importance because of the contrapuntal texture that emphasizes individual parts and the use of instruments other than the organ as soloists. As can be seen in example 7, the oboe and clarinet share a solo role with the organ against the continuo-like string parts. Sometimes instruments are grouped together in octave and unison doubling to provide single-voice counterpoint with the organ part. In example 8, the low winds and strings present theme A in unison against the organ statement of theme B. Example 9 illustrates further the equality of organ and orchestra. In this example the organ states theme B contrapuntally against the French horn and trumpet statement of theme A. In measure 98, the trumpet continues theme A and the French horn plays free counterpoint. In measure 100, the French horn again takes up theme A, this time doubled by clarinets while the trumpet plays free material. In measure 98, the solo trombone adds another voice to the contrapuntal texture; it is in turn doubled by the bassoon in measure 101. Measures 109 and 110 are also noteworthy in this example. Short unison tutti statements like this are used throughout this movement to effectively set off formal divisions of the movement. In this case the tutti exclamation in
<table>
<thead>
<tr>
<th>Form</th>
<th>Measures</th>
<th>Key</th>
<th>Thematic Material</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exposition</td>
<td>1-64</td>
<td>A,D</td>
<td>A,B</td>
<td>Orchestral statement of theme A.</td>
</tr>
<tr>
<td></td>
<td>1-21</td>
<td>A</td>
<td>A</td>
<td>Organ statement of theme A.</td>
</tr>
<tr>
<td></td>
<td>21-38</td>
<td>A</td>
<td>A</td>
<td>Introduction of theme B by organ against orchestral treatment of theme A.</td>
</tr>
<tr>
<td></td>
<td>38-54</td>
<td>D</td>
<td>A,B</td>
<td>Solo clarinet treatment of theme B against free organ material over pedal point.</td>
</tr>
<tr>
<td>Development</td>
<td>65-67</td>
<td>A</td>
<td>A</td>
<td>Short unison orchestral statement of theme A to initiate development.</td>
</tr>
<tr>
<td></td>
<td>67-74</td>
<td>B</td>
<td>A</td>
<td>Free material in organ against solo treatment of A in oboe and clarinet.</td>
</tr>
<tr>
<td></td>
<td>74-78</td>
<td>G</td>
<td>A</td>
<td>Theme A in organ against free material in orchestra.</td>
</tr>
<tr>
<td></td>
<td>78-86</td>
<td>E Flat</td>
<td>A</td>
<td>Fragments of theme A treated imitatively in orchestra against free material in organ.</td>
</tr>
<tr>
<td></td>
<td>86-95</td>
<td>F Sharp</td>
<td>A</td>
<td>Pedal point in orchestra under development of theme A in organ leading to second section of development.</td>
</tr>
<tr>
<td></td>
<td>95-110</td>
<td>D</td>
<td>A,B</td>
<td>Organ development of theme B against theme A in orchestra.</td>
</tr>
<tr>
<td>Recapitulation</td>
<td>111-118</td>
<td>A</td>
<td>A</td>
<td>Shortened version of theme A by organ—elimination of theme B.</td>
</tr>
<tr>
<td>Coda</td>
<td>118-146</td>
<td>A</td>
<td>A</td>
<td>Organ plays free material based on theme A against orchestra material composed of double pedal point and continuo-like material in canon at the interval of a fifth between bassoons and trombones.</td>
</tr>
</tbody>
</table>
Example 9 continued.
measures 109 and 110 announces the beginning of the recapitulation section begun by the organ in measure 111. The point of including the above examples is to show that in addition to being a concerto this composition is a chamber work in which the organ functions as the principal soloist within a group of soloists. In his book on Hindemith, Ian Kemp has described this type of composition with the following statement:

In solo concertos most parts are solo parts. . . .
the actual soloist is primus inter pares. . . .
scoring accentuates individual lines rather than blending sonorities.3

The main element of contrast in this movement is found in the thematic independence between the organ and instruments. The two principal themes of the movement are shown in example 10. Theme A


is used by both the organ and instruments while theme B remains the exclusive property of the organ. Although thematic contrast between organ and instruments is maintained throughout the movement, thematic cooperation is also suggested in the contrapuntal combinations of the two themes, as shown in examples 8 and 9. Contrast of sounding bodies is also maintained between the organ and instruments to the extent that they do not ever develop the same thematic material at the same time. As can be seen in example 11, when the instruments soloistically or in groups present theme A, the organ states free material and vice versa. Finally, there is contrast of articulation between the organ and orchestra, as shown in example 12, where there is contrast between the legato style of the organ part and the staccato style of the instrumental tutti.

In the second movement, even more than in the first, the organ functions as a principal soloist in a group of soloists. The monothematic movement (example 13) is in three sections. In the first section (measures 1-12), the organ alone presents the thematic material in canon at the augmented octave over a recurring ostinato bass line. The three-part contrapuntal texture is reminiscent of a baroque organ trio. After the organ presentation of the theme, various instruments, either alone or in groups (measures 12-27), are added and expand the contrapuntal texture from three to six parts. The thematic material used by the instruments is taken directly from the opening organ theme. During the second section (measures 12-27) of the movement, the organ cooperates contrapuntally with the other instruments by developing a motivic fragment, composed of the intervals of a perfect fourth
Example 11 continued.
Example 13 continued.
Example 13 continued.
and minor second, taken from the opening theme (example 14).


The third section of the movement from measure 27 through 35 is similar to the first section. The organ again presents the theme, this time in canon at the octave, over the ostinato bass line. In the third section the two clarinets in unison thematically participate with the organ in a canon at the augmented octave. The cello and string bass also double the organ pedal in the ostinato bass line. The movement comes to an end with the organ alone developing material from the opening theme over a pedal point. The possible similarity of timbre between the organ and the wind instruments is especially important in this movement. With a judicious use of registrational possibilities, the organist can duplicate the clarinet sound in the third section so that it becomes difficult to distinguish the organ from the clarinet. Finally, the musical effect of this movement is an expansion of contrapuntal texture with the gradual
addition of instruments and a contraction of texture with the gradual elimination of instruments.

In the third movement, analyzed in table 3, the organ and orchestra compete equally. Thematic independence between organ and

<table>
<thead>
<tr>
<th>Form</th>
<th>Measures</th>
<th>Thematic Material</th>
<th>Key</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Part I</td>
<td>1-36</td>
<td>A</td>
<td>C</td>
<td>Fugal exposition by orchestra of theme A.</td>
</tr>
<tr>
<td></td>
<td>36-62</td>
<td>A'</td>
<td>C</td>
<td>Solo organ presents free three-voiced counterpoint based on theme A over pedal point.</td>
</tr>
<tr>
<td></td>
<td>62-84</td>
<td>A</td>
<td>A</td>
<td>Tutti fanfare of beginning of theme A followed by piccolo solo of theme A against free counterpoint in organ.</td>
</tr>
<tr>
<td></td>
<td>84-102</td>
<td>B</td>
<td>E Flat</td>
<td>Solo organ exposition of theme B.</td>
</tr>
<tr>
<td></td>
<td>102-152</td>
<td>B</td>
<td>G/G Sharp</td>
<td>Organ and orchestra develop theme B—full sonority of organ against full tutti sound of orchestra featured.</td>
</tr>
<tr>
<td></td>
<td>152-167</td>
<td>C</td>
<td>A</td>
<td>Solo organ statement of theme C.</td>
</tr>
<tr>
<td>Part II</td>
<td>167-219</td>
<td>A</td>
<td>A</td>
<td>Fugal section by orchestra alone that develops theme A.</td>
</tr>
<tr>
<td></td>
<td>219-228</td>
<td>Free</td>
<td>G Sharp</td>
<td>Solo organ transition to theme B.</td>
</tr>
<tr>
<td></td>
<td>229-260</td>
<td>B</td>
<td>B</td>
<td>Solo organ imitative treatment of theme B against repeated fragment of theme A by solo trumpet.</td>
</tr>
<tr>
<td></td>
<td>261-283</td>
<td>B</td>
<td>B/F/A</td>
<td>Organ and orchestra in contrapuntal development of theme B.</td>
</tr>
<tr>
<td></td>
<td>283-292</td>
<td>C</td>
<td>D</td>
<td>Solo organ statement of theme C.</td>
</tr>
<tr>
<td></td>
<td>293-309</td>
<td>B,C,</td>
<td>D</td>
<td>Orchestral statement of theme C against organ material based on theme B.</td>
</tr>
<tr>
<td>Coda</td>
<td>309-336</td>
<td>A,B,C</td>
<td>D Flat/C</td>
<td>Solo organ over pedal point develops themes A,B, and C.</td>
</tr>
<tr>
<td></td>
<td>336-369</td>
<td>A,B,C</td>
<td>C</td>
<td>All three themes presented—theme A (headmotive) by brass, theme B by winds, theme C by organ.</td>
</tr>
</tbody>
</table>
orchestra creates one element of equal competition in this movement. Of the three themes (seen in example 15), theme A is never stated by the organ and remains the property of the orchestra. As shown in example 16, the organ states only the first measure of theme A and then presents new material. Theme B is always introduced by the organ, but is also developed by the orchestra (example 17). Theme C is stated most often by the organ; however, it is presented one time by the orchestra as well (example 18). An element of thematic cooperation between organ and orchestra is contained in the contrapuntal combination of themes. In example 17, for example, theme B is stated in the orchestra while material based on theme C is stated by the organ. In example 18, the orchestra states theme C against the organ's statement of theme B. At the end of the movement


Theme A

Theme B

Theme C


fragments of all three themes are presented in quick succession (example 19). In this example, theme C is presented by the organ against material based on theme B in the wind parts. Fragments of theme A are finally presented by the brass in measure 347.

Equal competition between the organ and orchestra is also reflected in the orchestration of the third movement. As seen in example 20, instruments other than the organ are used soloistically, although not to the extent that they were in the first movement. The instruments are sometimes grouped together according to register, as in example 17, or grouped together according to timbre, as in
Example 19 continued.

Example 19. Often, as in example 18, they are all grouped together in a tutti sonority in competition to the full sonority of the organ.

The contrapuntal texture, similarity of timbre between the organ and instruments, and the soloistic use of individual instruments alone or in groups produce a homogeneity of organ and instruments in this concerto. The organ and orchestra are equally important and function together as a single ensemble of soloists with the organ as the principal member among them.
Analysis III: Concerto in G Minor for Organ, Strings and Timpani by Francis Poulenc

The Concerto in G Minor for Organ, Strings and Timpani, written in 1938 and dedicated to Princess Edmond de Polignac, is a one-movement work, consisting of seven sections to be played without pause.

The first section, included as example 21, is characterized by sudden changes of dynamics, timbre, and texture that demonstrate the wide dynamic range, and tonal possibilities of the organ. The organ and strings function independently from one another; the string bass and timpani ostinato unify the two sounding bodies. Thematic material in the first two measures of the organ part, repeated in measure 11 and 13, is noteworthy because in a later section it reappears in an altered form.

The second section of the concerto consists of a series of short orchestral ritornelli on different harmonic levels separated by solo organ interruptions. As can be seen in example 22, thematic importance is assumed by the violins. The organ never states the ritornello material and in a subsidiary role links the ritornelli together with free material consisting of scales. Although the orchestra assumes a more important thematic role than the organ in the section, the organ does compete equally with the orchestra on two occasions. Equal sharing of thematic material between the
Example 21. Francis Poulenc, Organ Concerto in G Minor, measures 1-49.
Example 21 continued.
Example 22. Francis Poulenc, Organ Concerto in G Minor, measures 50-67.
Example 22 continued.
Example 22 continued.
organ and strings, as illustrated in example 23, occurs before the
final ritornello and again at the end of the section.

In the third section, featuring a variety of concerto
techniques, the organ and strings are equally important. Initially,
as shown in example 24, the organ and strings remain independent
from one another. The ritornello principle of alternation of solo
and tutti is broken at measures 122-126 when the organ and strings
together present a motive based on the interval of a falling sixth.
Example 25 illustrates another concerto technique, a contrapuntal
combination of contrasting themes between the organ and strings.
In this example, thematic material presented by the first violin and
cello is contrapuntally combined with a theme in the solo line
of the organ part. Another concerto technique, an antiphonal
alternation of material between solo and tutti, is shown in example
26. Finally, in example 27, the organ and strings are combined into
one ensemble. Counterpoint of themes, doubling of material between
the organ and strings, and antiphonal alternation of material result
in a unified ensemble of organ with strings.

In the fourth section, the organ and strings are heard
against each other in the development of two motivic ideas, labeled
A and B in example 28. Motive A is taken directly from the opening
organ motive in the first section and is presented in all appearances
except one by the organ. Motive B is presented exclusively by strings
after the organ statement in measure 220. These two motives are
repeated a number of times on different harmonic levels by the organ
and strings. This results in a competitive structure of contrasting
Example 23. Francis Poulenc, Organ Concerto in G Minor, measures 75–83.
Example 24 continued.
Example 24 continued.
Example 25. Francis Poulenc, Organ Concerto in G Minor, measures 142-144.

Example 27. Francis Poulenc, Organ Concerto in G Minor, measures 177-194.
Example 27 continued.
Example 28. Francis Poulenc, Organ Concerto in G Minor, measures 216-224.
Example 28 continued.
sonority between solo and tutti. After solo organ development of motive A, the themes are reversed, with motive A presented by the strings in measure 248 and motive B by the organ in measure 249 (see example 29). The fourth section concludes with solo and tutti alternation of material and a brief solo cadenza shown in example 30.

In the fifth section, as in the third, the organ and strings join as a unified ensemble. As seen in example 31, the strings initially accompany the solo organ theme. In measure 292, the roles are reversed and the organ accompanies thematic material presented by the first violins. In measure 297, a combination of contrasting themes between the organ and strings occurs as it did in the third section.

The sixth section of the concerto is similar in structure to the second section. It is composed of a series of sections using a repeated motive, linked together by sections based on free-motivic material. In example 32, the repeated and free-motivic sections are labeled as R and F. In both the repeated and free sections the organ is dominant thematically. All of the motivic material in this section is presented by the organ and the orchestra plays an accompanying role.

The seventh section concludes over a tonic pedal. As shown in example 33, thematic importance is shared by the organ, solo viola, and solo cello. Contrast of articulation results from the string pizzicato heard against the sustaining chords in the organ part.
Example 29. Francis Poulenc, Organ Concerto in G Minor, measures 246-251.
Example 30. Francis Poulenc, Organ Concerto in G Minor, measures 258-272.
Example 30 continued.
Example 31. Francis Poulenc, Organ Concerto in G Minor, measures 279–299.
Example 31 continued.
Example 32. Francis Poulenc, Organ Concerto in G Minor, measures 312-328.
Example 32 continued.
Example 32 continued.
Example 33. Francis Poulenc, Organ Concerto in G Minor, measures 371-402.
Example 33 continued.
Comparison of the seven sections of this concerto reveals an equal balance of importance between the organ and orchestra, as well as a balance of contrasting and cooperative elements.

Table 4. Breakdown and Description of Sections in Poulenc Organ Concerto

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Relationship between Organ and Strings</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>1-49</td>
<td>Competitive</td>
<td>Organ and strings independent of one another—contrast of sonority and timbre.</td>
</tr>
<tr>
<td>Andante</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>II</td>
<td>50-97</td>
<td>Competitive</td>
<td>Orchestra more important thematically than organ—strings and organ independent of one another.</td>
</tr>
<tr>
<td>Allegro</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Giocoso</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>III</td>
<td>98-217</td>
<td>Cooperative</td>
<td>Organ and strings share thematic material with antiphonal alternation, contrapuntal combination of themes, and doubling.</td>
</tr>
<tr>
<td>Andante</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Moderato</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>IV</td>
<td>218-278</td>
<td>Competitive</td>
<td>Organ and orchestra equal thematically and independent of one another.</td>
</tr>
<tr>
<td>Allegro</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Molto</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Agitato</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>V</td>
<td>279-314</td>
<td>Cooperative</td>
<td>Organ and orchestra share accompanying and solo roles. Contrapuntal combination of themes.</td>
</tr>
<tr>
<td>Lento</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VI</td>
<td>315-361</td>
<td>Competitive</td>
<td>Organ independent from orchestra thematically. Organ dominant thematically—orchestra in accompanying role.</td>
</tr>
<tr>
<td>Allegro</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VII</td>
<td>362-402</td>
<td>Cooperative</td>
<td>Organ and strings participate together and share thematic importance.</td>
</tr>
<tr>
<td>Largo</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 4 reveals that sections II, IV, and VI balance each other in terms of the importance assigned to the organ and strings. In section II, the orchestra is more important, in section VI the organ is more important, and in section IV they are equally important. In all three
sections the organ and orchestra are independent of each other and function in a competitive relationship. In section III and V the organ and orchestra combine with each other in the development of material and share equal importance. Finally, section I, in which the organ and strings are equal but independent, balances section VII, in which the organ and strings function cooperatively, therefore, resulting in a balanced arch design.
Although the three concerti analyzed in this study are formally and stylistically very different from each other, they are similar to the extent that each contains an equal balance of competitive and cooperative musical elements between the soloist and orchestra. Obvious in the Bach Sinfonia and the Poulenc Organ Concerto is the contrast of timbre between the organ and strings. Contrast of timbre is most apparent in the Poulenc Concerto where the full dynamic range and color possibilities of the organ are exploited; however, in the Hindemith Concerto, especially in the second movement, the similarity of timbre between the organ and wind instruments suggests a more cooperative element between organ and orchestra. Contrast of articulation between the organ and orchestra is also used as a competitive element. Notable is the end of the first movement of the Hindemith Concerto (example 12) where the staccato articulation of the winds is in sharp contrast to the legato line of the soloist, and at the end of the Poulenc Concerto (example 33) where the pizzicato articulation of the strings is in contrast to the sustained organ chords.

An element of contrast, used in all three concerti, is the thematic independence between the soloist and orchestra. All three concerti contain themes or motives that are only played by the orchestra. By the same token, in all three concerti, thematic...
cooperation between the soloist and orchestra is suggested in the polyphonic combination of contrasting thematic material.

There are also elements of competition and cooperation between the soloist and orchestra that are unique to the individual works. In the Bach Sinfonia, the organ thematically competes with the orchestra by occasionally taking over orchestral motives in the ritornello. The ritornello structure itself, with the shift in importance back and forth between the organ and strings, suggests competition between the two sounding bodies. An element of cooperation in the Bach Sinfonia is illustrated in the tonal relationship between the solo sections and the ritornelli. Throughout the Sinfonia, the solo organ effects changes of harmonic level and the following orchestral ritornello confirms the change. In both the Bach Sinfonia and in the Poulenc Concerto, the solo organ cooperates with the orchestra by occasionally acting in an accompanying role. Examples in the Bach Sinfonia include the use of the organ as a basso-continuo instrument in the first and third ritornello. The organ also plays an accompanying role in the third and fifth sections of the Poulenc Concerto. In the Hindemith Concerto, a cooperative element between soloist and orchestra is illustrated by texture. The contrapuntal texture that emphasizes individual lines produces a unified ensemble, with the organ as the principal soloist in a group of soloists. In the Poulenc Concerto, antiphonal alternation of material can be interpreted either as a competitive or cooperative element between soloist and orchestra. In the second and fourth sections (example 28) of the Poulenc Concerto, the alternation
of contrasting thematic material results in a competitive relationship between the organ and strings; however, in the third section (example 26), the alternation of similar thematic material results in a cooperative relationship.

Even though each of the three concerti is different and each emphasizes different concerto techniques, the result is the same in all three works—equality of importance and equality of competitive and cooperative musical elements between soloist and orchestra.
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