

## The pianoforte – three centuries of life

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*This paper intends to provide an outline of the most crucial moments that characterize the evolutions in Europe's musical art creation since the beginning of the eighteenth century. The paper presents the most important events and developments of the musical life, with a special focus on the Mediterranean cultural area and the outstanding contribution of the Italian composers and musicians. It was due to their extraordinary breakthroughs in terms of style and performance that created the prerequisites for the apparition of a new and novel and revolutionary instrument - the **pianoforte**. The first pianoforti created by Bartolomeo Cristofori included all the essential parts of modern pianos. The instrument was further improved by J.S.Bach, subsequently leading to the development of two great schools of pianomakers.*

Key-words: *composer, style, opera, musical instrument, pianoforte.*

### 1. Introduction

At the turn of the eighteenth century, Europe was experiencing the fervour of the search for a sound balance of forces, for new governance structures, for original mindsets, for unprecedented languages and realities. The great shift in communications illustrated by the construction of channels, paved roads, seaports, as well as the spectacular increase of merchant fleets significantly increased mobility, shortening distances, favouring commercial and cultural exchanges. In the sixteenth and seventeenth centuries, the journeys of the lovers of beauty and creators always targeted the South; Italy being a genuine Mecca for any artist. These journeys significantly contributed to achieve better mutual knowledge so that “certain influences might be exerted, in terms of both achievements and thinking” (Chaunu 1986, 19).

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## 2. Transformations, Processes, Bench-marks on Its Path of Becoming

In order to attain professional consecration, the musician's itinerary compulsorily included Italy. A *most famous* example shows how two giants of music, born in the same year – 1685 (as the Neapolitan Domenico Scarlatti), to wit Johann Sebastian Bach and Georg Friedrich Haendel, experienced a strong differentiation, in terms of popularity, during their lifetime, as Bach lived in the countryside, without ever leaving the German States, whereas Haendel was acclaimed and celebrated from Italy to England. Numerous composers gave Italian sonorities to their names, with a view to their being more esteemed in their country. The prince of the French harpsichord players, François Couperin, proceeded in this way, having published his first works under Italian pseudonyms, in order to make sure of his success.

Nevertheless, throughout the eighteenth century, the Italian artists and technicians started heading North, although Italy remained Europe's cultural and artistic focus. Economic reasons determine an invasion of Italian musicians. "Italy seems a volcano in eruption, which spreads its incandescent wealth throughout Europe (Popa 2005, 23). Out of the manifold of famous musicians scattered throughout the capitals, princely courts and noble castles, all over the continent, we will only mention Giovanni Battista Lulli (1632-1687), turned into Jean Baptiste Lully, the skilful Florentine who, by lucky occurrence, makes himself a name in Paris, obtaining the royal absolute favours and privileges, for having known how to offer the Court, ballets and an opera to the French taste.

The great cultural achievements enjoy triumph all over the continent. The Baroque of Gian Lorenzo Bernini and of Francesco Borromini, created at Rome, is assimilated from the Russian North to Spain, which sends it thereafter across the Atlantic. The Opera, born from the idea of musical declamation of the *Camerata Fiorentina*, becomes, through Claudio Monteverdi's creation, a musical drama, a sonorous reply to the architectonic Baroque. The opera is the most characteristic Baroque embodiment of the spirit of inventiveness and virtuosity, of artificiality and synthesis, wherein, as in architecture, a metamorphosis of the artistic genres occurs, as well as a rupture of the borders between sculpture, painting, architecture, theatre and music. It is an early triumph marked by the syncretism of the arts.

In direct connection with the evolution of the lyrical show, the Italian plastic genius is, in its turn, the creator of the scenography, as art of the optical illusion, which, in the seventeenth century, turns into the art of the theatrical scenery, as seen from our times. The wondrous scenographies created by Gian Lorenzo Bernini, Torelli, Borgonio, Galli-Bibiena, Juvarra, or by the noteworthy Galliari are often evoked (Popa 2004, 24).

We will recall, *the art of Belcanto*, promoted by the Master of the Oratorio and of the Belcanto, Giacomo Carissimi (1605-1674), author of *Ars cantandi*, whereby he lays the bases of the "beautiful singing". It refers to that pose of voice,

with its specific roundness and vibrato, so endeared by the audiences everywhere and of all times. Likewise, we may recall the alto voices used for male roles.

In Rome Italy, the first permanent opera theatre with paid attendance was opened in 1632.

The concerto style of the instrumental music is begot in the same period and across the same Mediterranean cultural area. The musical terminology itself, still valid today, as a universal code afferent to the art of sounds, which was subsequently universalized, dates back in the Italian seventeenth century. By all these epoch-making inventions, as by many others still, Italia remains Europe's aesthetic laboratory and a centre of artistic trends.

As ultimate expression of the Baroque art, which is, par excellence, an art of motion, metamorphosis, of the ephemeral, the concerto style initiated by Arcangelo Corelli, by his *Concerti grossi*, the massiveness and brilliance, as well as the inventiveness, in terms of variation, the focus on "the flowing form", all of them merge, culminating in that *meraviglia* and that *stupore* achieved by means of the instrumental music (Donington 1973, 27). The germ of novelty emerges at the culmination of Baroque development, with the organ music of J.S. Bach and G. Fr. Haendel, as well as the exquisite virtuousness of the harpsichord interpreters Domenico Scarlatti and François Couperin. It takes expression under the aspect of homophonic style, of monody, as a response to the exaggerated splendour and complexity of the late polyphonic style. In 1750, at J. S. Bach's death, an entire musical period is in decline, namely the great age of the contrapuntal style. A new trend is in, coming from France and Italy, being adopted by the recently captivated audience and upheld by musicians, notably by J. S. Bach's sons. *Le style galant* or *lo stile sueto*, the homophonic style, marks the transition from church music to chamber music and, on the level of the sonorous structures, the passage from the fugue to the sonata. A new genre of melody, another type of texture, a significant simplification of the content are demanded. On the eve of a new period, music is called to clearly and adequately offer an elegant, gracious and delicate style. **The gallant style** comes to light in eighteenth century's Europe, in the creations of Gianbattista Pergolesi, Giovanni Battista Sammartini, as well as Johann Stamitz, Carl Philipp Emanuel Bach and the early representatives of the German vocal-composition school. The most adequate instrument to the requirements of the new style, in the given context, is the **pianoforte** (Harding 1933, 17).

The creator of the first musical instrument with strings and hammers, which could produce contrasting nuances – piano e forte – **Bartolomeo Cristofori**. In 1687, his workshop was visited by the Grand Prince Ferdinand de Medic, a great music lover and outstanding harpsichord performer (Busoni 1966, 32). The Prince is delighted with the harpsichords he plays in Cristofori's workshop. He is so thrilled, that he invites the master to Florence. The former accepts the invitation and stays in the great city of arts until the end of his life. In 1709, the writer Maffei visits Florence, with the intent to persuade Prince Ferdinand to patronize his publication

*Giornale dei letterati d'Italia*. He also enters Cristofori's workshop of harpsichords and admires his instruments. Among them, the new invention holds the prominent place. Subsequently, in the fifth volume of his journal, published in 1711, Maffei writes that Bartolomeo Cristofori had already built four "*gravicembali con piano e forte*". The author of the article describes these instruments, whereof three have the regular form of a great harpsichord, and the fourth has a different construction and a similar aspect to the clavichord and spinet. As regards these instruments, the genial Paduan had achieved the **epochal change: the strings, instead of being pinched, as in the case of the harpsichord, were struck by an articulated hammer – a small item covered by pigskin**. This hammer fell back to its place, after freely vibrating, and was afterwards stopped from vibrating by a damper. The hammer stopped from falling, at a certain point, remained motionless, and resumed afterwards its course, striking the string and producing another sound. The mechanism consisted of basic parts (pilot, sticker, damper, lever). These are essential components, likewise to be found in the constructive principle of modern pianos. Moreover, in 1720 Cristofori invented the effect of the "celestial pedal", for sound attenuation, by keyboard shifting, a mechanism that exists in modern pianos, and is acted by the left pedal (Levaillant 1990, 13).

Unfortunately, Cristofori's extraordinary invention was paid little notice, having been seen rather as a curiosity. It did not enjoy commercial success and, consequently, the master soon returned to manufacturing harpsichords, from whose sale he made a living, until January 27<sup>th</sup>, 1731, when he passed away, at Florence. Of his legacy, only three *pianoforti* lived over time, up to our days. The eldest, dating back to 1720, is held by the Metropolitan Museum of Art, New York. The second may be admired at the Museum of Musical Instruments in Rome, and the third, from 1726, is preserved at the Museum of Musical Instruments of the University in Leipzig (Levaillant 1990, 13).

The researches conducted in the nineteenth century, with a view to locating master Cristofori's workshop were unsuccessful. Therefore, the historian Puliti tends to believe that Prince Ferdinando gave him a chamber to this purpose, in the Palace Ufizzi, the more so as, after the Prince's death, in 1713, Cristofori continued to work in the service of the Great Duke, being in charge with the maintenance of the 84 musical instruments left by the Prince in the palace! Approximately half of them were harpsichords and spinets; and seven thereof even bore his signature: *Bartholomaeus de Cristoforis Patavinus Inventor faciebat Florentinae anno...*"

No one knows which would have been the fate of the Florentine pianoforte unless the marquis Francesco Scipione de Maffei had described the "wonder" he admired in 1709, in his *Giornale dei letterati* and the respective number, issued in 1711 had been translated in German and published in *Critica musica*, in 1722. The masters of the time, despite their not travelling much, would keep informed, by reading the newspapers. In this way, Gottfried Silbermann of Dresda learnt of

Cristofori's instruments. Silbermann adapted the principle, but avoided mentioning the author; he had strenuously worked for dozens of years and repeatedly subjected it to Johann Sebastian Bach's critical attention. Although Bach always advanced objections and suggestions of improvement, the handicraftsman persevered and achieved ever more sonorously advanced specimens, which start enjoying sales success. Yet, the significant improvements were to be achieved by two of his apprentices, A. Stein and J. Zumpe. They developed, in parallel, the two great schools for piano-makers, the *Viennese School* and the *Anglo-Saxon School*.

Almost ignored during his lifetime, Cristofori's invention was to gain ground in the following decades, and his fame rose post-mortem. In the following century, on May 7<sup>th</sup>, 1876, in the precincts of the Basilica Santa Croce of Florence, a memorial tablet was placed, depicting a tuning hammer and bearing the following inscription: "A Bartolomeo Cristofori/ Cembaloro da Padova/ che/ in Firenze nel MDCCXI/ inventò/ il clavicembalo con Piano e Forte".

### 3. Baroque Music and Piano – From remote times to contemporaneousness

The piano, the last arrived, in the category of the key and string instruments, has come to symbolize, after a 300-year historical evolution, the entire category of the keyboards (clavier, as a generic term used in the Baroque period), instruments that it competes with and afterwards it "dethrones", seizing their repertoire.

In parallel with the famous masterpieces that emerged as amazing novelties, leading to the top the development of the piano art, the performers also took over the Baroque repertoire, which they submitted in a new light to the audience, in accordance with the taste of their time.

The takeover process was neither linear, nor unitary. First of all, when the style *Empfindsamkeit* or *le style sensible*, promoted by Johann Sebastian Bach's generation became trendy, the previous period's music came out of use, being considered obsolete, too elaborate. The next generation gets accustomed to the instrument *fortepiano* and enthusiastically adopts it. The phenomenon occurs by the years 1760, when a special interest in the piano and in the music composed for this instrument rises. Philip Emanuel Bach is the one who lays the bases of the piano technique, by elaborating the treaty entitled *Versuch über die wahre Art das Klavier zu spielen*. Likewise, he composes, among the first, piano pieces and plays this instrument in the new manner, corresponding to the *cantabile* or *sensitive style*. *All composers and pianists of the time adopt the respective style* (Bach 1753). It is the generation of Joseph Haydn, who, in 1790, stated he would no longer play the harpsichord and advised one of his friends to buy a piano, too. It is, likewise, the age when Mozart, having freshly left the stage of child prodigy and abandoned the harpsichord, starts his career of young genius with the new instrument, which he enthusiastically adopts.

Today, one knows that these two brilliant creators of Baroque music were decisively influenced in their style of composing and performing, by the characteristics and possibilities of the fortepiano. It is known, for instance, that the sound of the new instrument was quite low, in terms of volume, and was similar to the one of the harpsichord, rather than of the modern piano, in terms of brilliance and consistency. His touch was light, the mechanism responded with maximal promptitude, favouring the attack non legato and the pearled, sparkling agility, in rapid tempos, the small hands being advantaged on such a keyboard (Thompson 1964, 55).

The concerto style followed a very interesting evolution, due to the new instrument, provided with keys and hammers. The use of the piano, instead of the harpsichord, as a soloist instrument, in the concert, is the most significant change in the musical life of the time. The innovation seems to be due, to the greatest extent, to Mozart's influence, who brings this genre to perfection; the first display of the double exhibition supposed the participation of the fortepiano, which, despite its practically not being heard in the assembly of *tutti*, held its leading part, as in the times of the *basso continuo* in *concerti grossi*. Likewise, it is worth noticing that the great musicians, composers and performers for concertos, placed their soloist instrument, depending on the collaborative necessities with the orchestra and especially with the group of blowing instruments. Mozart's performances, in his 27 concertos for the key instrument were highly admired and enjoyed great success, even surpassing the success of his symphonies. Mozart's fulminating victory, in his piano concertos, was due to his two amazing endowments, which gave an unprecedented spectacular nature to the performance achieved by the creator-performer – **virtuosity** and **improvisational fantasy** in the cadential moments.

In Mozart's time, by the composing and performing activity of **Muzio Clementi** (1752-1832), a new style takes shape, adequate for the characteristics of the piano with English mechanics, which favours the wide discourse and the massive, powerful virtuoso technique. As a composer, he predominantly consecrated his creations to the piano, being one of the illustrious pianists of his time (Schonberg 1963, 39). In 1773 or 1774, he settled in London, where he stood out as a virtuoso and conductor of the Italian Opera, within the English chapel.

In 1780, Clementi set out on his first tour of concerts in Europe. During this tour, at Vienna, in 1781, the emperor Joseph the Second organized a piano competition between him and Mozart. The competition caused a great stir, ending without one of the two masters having been declared winner. They both vividly recalled the moment. Returned to London, by late 1783, Clementi set out again in a long tour. During the period 1785-1802, he remained in London and consecrated himself to composing, orchestra conducting, to his career as a pianist, as well as a professor. Yet, since 1790, he had stopped performing in concertos. Between 1798 and 1830, when he retired from public life, he consecrated himself to a musical publishing house, to piano making and selling. Between 1802 and 1810, at first

accompanied by his apprentice John Field, he travelled through Europe, reaching Sankt Petersburg. He went four times to Vienna, where he concluded with Beethoven, advantageous contracts for himself, as regards editing the oeuvres of the titan.

Between 1817 and 1827 he travelled four more times in the European cultural capitals. When he died, at 80 years old, national funerals were organized and he was buried at Westminster Abbey in London.

As all musicians of his generation, Clementi started his career as harpsichord player. But, passing to the piano, he becomes the main creator of the modern piano style, being considered, ever since his lifetime, the *parent of the pianoforte*.

According to the testimonies of his time, as well as to the self-characterization, kept by one of his pupils, Clementi stood out by an energetic, brilliant performance, especially by the passages with double notes, unknown at the time, by the free cadences, improvised during the concerto. Along his evolution as an instrumentalist, he devised an original art to play *legato* on the piano, reaching to a noble cantability style, after the model of the famous singers of his time. Likewise, he masterfully identified himself with the expressive possibilities of the English-mechanics pianos, which helped him and stimulated him to highlight, to enhance the force, beauty and richness of the sound, the virtuosity, bravery, as well as the *legato* style. Mozart's acidic, merciless remarks, having followed the famous public competition, might have had, in the subtext, an objective explanation: the two great pianists represented two diametrically opposed styles, favoured by the two types of instrument mechanics (Schonberg 1963, 61). In this way, Clementi represented the grand, massive style, with ample sound, highlighted by the English-mechanics pianos; whereas Mozart, with his pearled, light, transparent style, swift in his finger technique, was favoured by the light and delicate sound of the Viennese-mechanics pianos.

In terms of musical composition, Clementi is one of the first important creators of sonatas. From his first sonatas, op.2, he takes the model of Domenico Scarlatti's sonata for harpsichord; then he systematizes Carl Philipp Emanuel Bach's model; subsequently he takes suggestions of sonatas from J. Haydn and W.A. Mozart; and, by the end of his life, he inspires from the style of the Beethovenian sonatas. Therefore, we dare say he synthesized in his creation the entire evolutionary course of the instrumental classical sonata (Nicolescu 1962, 58).

As a professor, he educated and trained many pianists, whereof John Field, Jean Baptiste Cramer, Friedrich Kalkbrenner, who made a name for themselves.

In terms of piano technique, Clementi is a great innovator. His collection of pieces, entitled *Gradus ad Parnassum* mainly has a didactic character, consisting of 100 pieces in different genres – preludes, fugues, sonata parts, exercises and studies. The latter ones emphasize a **new theme in piano study. There is about, firstly, of obtaining finger equality and independence, then of perfecting the double notes, especially the successions of thirds and eights.**

At the same time, Clementi is the author of the exercises with sustained notes, which are successfully practiced, even of our days, in the piano classes. Focused on obtaining a solid and complex technique, he is, nevertheless, the adept of quiet hands piano playing, verified by the test of the coin, placed on the performer's hand, which does not have to fall while he presses the keys. The next step, the detachment of the hands from the keyboard, by ample, spectacular gestures, will be taken by the next generation of virtuosos, brilliantly represented by **Franz Liszt**.

**Ludwig van Beethoven** is the giant who brings the new style on the heights of artistic expression, producing a genuine rupture from the piano manner specific to Haydn and Mozart. He is the artist who begins to revive Bach's creation, for the first time since Johann Sebastian's demise. Among the editions of his pupil, Carl Czerny, *Das wohltemperierte Klavier*, the pedagogical masterpiece of the cantor in Leipzig, regains topicality, being restored to the musical circuit, in a vision adapted to the new epoch, and being applied the requirements and the features of Beethoven's style! The indications of *Czerny* edition abound in strong, sudden contrasts and differentiations, in *crescendi* and *decrescendo*, of the Romantic type; in other words, in a rhetoric of contemporary Romantic taste, applied to the performance of a Baroque historical repertoire.

Romantic pianists worship J.S. Bach, each in his own way. Thus, Frédéric Chopin never missed a single day, without having played a prelude and a fugue. Franz Liszt is passionate about composing paraphrases, fantasies and remakes of toccatas, choral music, fugues etc.; the great virtuoso's interventions engendering hybrid oeuvres, extremely spectacular; yet, far from the sobriety and simplicity of Bach's spirit. (Harnoncourt 1993, 31). Hans von Bülow and Max Reger bring important contributions to Bach's reception, in the period of late Romanticism and post-Romanticism. Another review of the performing conception of Bach's oeuvre is marked by the aesthetic rule set by Ferruccio Busoni, both in his edition of the *Well-tempered Clavichord* and by an original style to play Bach's creations, wherein the role of the piano as percussion instrument with low cantability virtues, as well as the concept of *Terassenspiel*, singing in terraces, are emphasized.

A fresh *current* is brought by the German performing school, which, disseminated across the world by the pupils educated and trained at Leipzig and Berlin, imposes an intricate and sober stile, deprived of the rhetoric "bling" wherewith the Romantic virtuosos had ornamented this music (Harnoncourt 2005, 44).

The professor Constanța Erbiceanu, illustrious graduate of the Conservatory in Leipzig, at Carl Reinecke's class, brings in Romania, this modern vision, transmitted to her apprentices, whereby it reaches us, nowadays. This vision envisages a rich, consistent overall sound of the piano, as well as relative dynamic differentiations, exaggeratedly high. The entry of the voices that express the theme of the fugue must be made in a determined manner, with full sound. The voices should be continuously sustained with clarity. Even the voice that conveys the theme, at a certain moment of the fugue, must assert itself, in all its substantiality,



due to its content, which is worth communicating – Bach would say that, when a voice has nothing to say, it is silent! The phrasing – sound articulation or grouping shall be predominantly made in series of two - bound, or two - bound, followed by two - detached or one - detached. This detached sound shall be placed as *portamento* and never in the manner *staccato* of the Romantic music. The ornaments, as Bach says, “must be judiciously added”. *Il mordente* starts with an accent on the first, accentuated part, of the sound, simultaneously with the sounds of the surrounding voices. The trill will be rarer than the Romantics’; likewise, well measured, considering the opening and closing formulas. The construction, the architecture of the fugue will be complied with and highlighted by the performance, through timbral and dynamic differentiations between exposition, *divertimento*, *stretta*, on the one hand, and interludes (*Zwischenspiele*) on the other hand. Likewise, the unity between prelude and fugue will be emphasized – to wit tonal unity, rhythmic unity and thematic unity.

In the last decades, a new conception has taken shape, on the international level, under the aesthetic pressure of the old-music schools, developed in consonance with the progresses made by the early instrument workshops, replicas of the surviving originals. Of our days, one aims ever more at suggesting the specifically coloured sonorities of the harpsichord, the silver transparency of the sound, its promptness and grace, as well as the development of the improvisation techniques, connected to the discipline of the bass continuo, its manners or adornments or ornamentation, in compliance with the formulas used during the Baroque period of instrumentalists (Harnoncourt 2005, 17).

Another area of the repertoire for clavier refers to **Domenico Scarlatti**’s colossal, highly impressive oeuvre. In early twentieth century, **Alessandro Longo** and **Ralph Kirkpartick** arrange Scarlatti’s richness of sonatas, a fabulous phenomenon, of overflowing originality, for harpsichord, from the Baroque. By the complex editions, they bring to the piano-players, as well as to piano-music lovers, a long-forgotten and inaccessible repertoire.

We dare say early twentieth century is characterized, among other things, by the phenomenon of Baroque-music revival and by the neo-Baroque orientation, in the creation of important composers for the piano literature, such as George Enescu, Claude Debussy, Maurice Ravel, Albert Roussel. Musicological researches are initiated, which extend over the twentieth century and even early twenty first century, being oriented towards the discovery and publication of manuscripts, librettos, original texts - **Urtexte**.

Another research direction aims at identifying original Baroque musical instruments and at making their replicas. The great piano makers are involved in this highly laborious process of restoration; and the results of their efforts are often of the most exquisite accuracy. (Tranchefort 1987, 47).

A third direction is followed by performers, who constitute ensembles and bands apt to render as authentically the life of this music, by playing ancient

instruments and by their study upon sound emission, phrasing, vibrato (Bebung) and other specifically Baroque effects, as well as by their exploiting to the maximum, the acoustic virtues of the space wherein the concerts are held. This way, **due to multidisciplinary researches, we play and sing Baroque music, much more faithfully and authentically than a century ago.**

The new vogue enjoyed by the stylistic area of the Baroque, in our time, all over the world, brings, of course, great advantages to the art of piano playing. A borrowed instrument, the piano is currently used with ever greater intent to transpose, as authentically as possible, the specific techniques of ornamentation, phrasing or articulation, rhythmic pulsation, supra-punctuation effect, and especially the colour, the specific sonorous timbre of the harpsichord or of the organ, the dynamic regime and the registration (as a means of enhancing the timbral possibilities of the organ or of the harpsichord, by register handling). The good pianists' imagination works, with a view to suggesting characteristic sonorities, requiring the inner hearing to create the spirit of the period, so rich in a certain type of improvisation and in a model specific to the virtuosity in the key instruments of the Baroque period.

#### **4. Hypostases of the clavier art in the Baroque Sonata**

The end of Renaissance and the dawn of Enlightenment find the European musical world in full creative effervescence. At this time, the art of sounds is mostly stimulated by the diffusion of the means for printing musical texts – scores, excerpts for each voice and part, theoretical works, aesthetic works, textbooks, collections, encyclopaedias etc. Consequently, aesthetic ideas enjoy a relatively quick dissemination in this cultural space, which recognizes Italy as its inspirational focus and ultimate benchmark.

In the musical practice, the idea of the sonata emerges at the same time with the violin as soloist instrument, incessantly perfected by the art of the famous Italian luthiers, starting from mid sixteenth century. The reunification of the string and bow instruments allows the prefiguring of the sonata with chamber, concerting and orchestral specificity. Concomitantly, the evolution of the key and blowing instruments leads towards the consolidation of the trajectory known by the sonata, as a finite cycle of movements. Shifting the emphasis on the accompanying monody, besides gaining the high and low registers by these instruments, are important factors that pave the way towards the emergence of the sonata. On the other hand, the motet, the madrigal and the canzona, whom are joined, by the year 1600, by the scenic musical genres, add new expressive, timbral, dramatic experiences to the budding musical discourse.

If, in the early 17<sup>th</sup> century, no strict delimitation was required between the canzona and the sonata or between the sonata and the symphony (the latter being

understood as intrada or overture), a few years later, to “perform”, to “concertize” – in chamber, soloistic-orchestral and orchestral modes supposes and requires the cooperation of the voices attracted in the discourse, and not their competition” (Berger 1985, 12). Of course, this coordinated movement compulsorily relates to the continuous bass. In this historical stage, the sonata, the suite and the partita resemble. The great free instrumental piece leads the musical thought towards the rhapsodic, as it stands, for instance, in the Toccata of the year 1627, by Girolamo Frescobaldi.

The practice of the keyboard instruments imposes some requirements: to know and to spontaneously achieve the continuous bass, as accompaniment basis for any soloist instrument or group of instruments, to masterly use the registration, as compensation to the dynamic uniformity, the ornamentics, with a view to highlighting the accentuation, the legato, the natural vibration in the style of the voices, as well as of the string and blowing instruments.

In this epoch of stabilisation of the tempered attunement, in the current instrumental practice, which supposes outlining the tonal system and the tonal harmony, characterized by the triumph of the accompanied melody, the sonata as a genre turns into an individualized, personalized and autonomous masterpiece (Berger 1987, 100).

The energetic arrival of the great keyboard instruments on the scene of musical art, especially of the harpsichord, certainly encourages and favours a new composition mindset. It will be characterized by a new positioning of the parts within the whole work of art, by the amplification of thematic contrasts and of strongly highlighted oppositions; in other words, by a balanced organization of the musical time and space. Henceforward, there will be consistently pursued the harmonious unity of the parts making up the whole and regulating its operation as a living, sensitive body. These approaches are specific to late Baroque, wherein the **organ, the cembalo (harpsichord), the piano forte and the harpsichord** are the most frequently used instruments in the accompaniment practice, simultaneously with their presence in the soloist hypostasis. The situation is also mentioned and long discussed in his legendary *Versuch über die wahre Art das Klavier zu spielen* (1756, 1762) by Carl Philipp Emanuel Bach.

## 5. Conclusions

To conclude, we dare say that the Baroque sonata emerged as a result of the performing practice. Its consecrated model interweaves sensitivity and creative imagination, and it is the outcome of the efforts made by successive generations of instrumentalists – violin players, blowers and, especially, clavier players. In this way, the opposition of vaster developments or phrases, the oscillation between succession and repetition, the interferences of the motives, which draw farther from

the incipient model – monothematic and one-party – are processes that lead towards a new structuring: bi-thematic, conflicting, cyclical in the future. The aforementioned leads towards the horizons of the classical sonata – a unitary, perfectly balanced genre, which is accurate in its internal logic and remains, from a historical perspective, the accomplished sonorous architecture and the expression of the highest philosophical dispute, using the means of musical language.

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