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ADOLF JENSEN: PIANO MUSIC, VOLUME ONE

by Rohan Stewart-MacDonald

> No composer, after Schubert, Schumann and Robert Franz, has enriched the lyrical literature more than Jensen, and many of his pianoforte pieces deserve to be ranked with the best works in the smaller forms, not only of the last three decades, but even of the two preceding ones – the age of Schumann and Chopin.[1]

This tribute to the now little-known Adolf Jensen (1837–79) appears in an article published a few years after his death. Jensen's career was varied, and he established contact with various leading musical figures of his day, including Berlioz, Brahms and Gade. Jensen did compose large-scale works like the opera *Die Erbin von Montfort*, the orchestral piece *Der Gang nach Emmahus* (he called it a 'geistliches Tonstück', a 'spiritual composition'), a Piano Trio in F minor, Op. 6 (dedicated to Liszt), and a Piano Sonata in F sharp minor, Op. 25; but *lieder* and solo-piano compositions dominated his output. Jensen's lack of prolificacy in the larger, more prestigious genres, together with the curtailment of his career by tuberculosis, has undoubtedly forestalled his reputation,[2] and the reception of his larger-scale compositions has been equivocal. Wayne C. Petty finds defects in the first movement of the Sonata in F sharp minor, citing a letter by Richard Heuberger in which Brahms is said to have denounced the sonata as 'four pretty piano pieces'. This remark insinuates a lack of coherence or integration in the structure; but within the first movement Petty also identifies thematic material that is unsuited to sonata treatment and an excessively rigid adherence to four-bar phrases, redolent of 'the Great Nineteenth-Century Rhythm Problem'.[3] Jensen's shorter piano compositions, by contrast, feature metrical flexibility and syntactical continuity redolent of Brahms' best achievements. Robert Münster locates in the set of seven *Erotikon*, Op. 44 (first published in 1873), 'melodic richness, rhythmic impetus, sonorous textures' and 'colourful, at times almost impressionistic, harmonies'.[4] The

[1] Friedrich Niecks, 'Adolf Jensen', *The Monthly Musical Record*, Vol. xii, No. 135, March 1882, p. 49.

[2] Robert Münster asserts that Jensen 'was less successful in handling larger forms, and his choral works and compositions with orchestra […] were destined to failure' ('Adolf Jensen (1837–1879)', *The New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie and John Tyrrell, Macmillan, London, 1981, Vol. 13, p. 3).

[3] 'Brahms, Adolf Jensen and the Problem of the Multi-Movement Work', *Music Analysis*, Vol. xxii, Nos. i–ii (2003), pp. 105, 110 and 111.

[4] *Op. cit.*, p. 3.

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Adolf Jensen's Life in Brief

1837	Born in Königsberg
c.1843–48	Gymnasium; autodidactic musical education
1849–52	Study with Louis Ehlert, Louis Köhler and Friedrich Marpurg
1856	In Brest Litovsk as music teacher to family of Russian governor
1857–61	Working as Kapellmeister at theatres in Posen, Bromberg, Copenhagen; contact with Niels Gade in Copenhagen; concert tours throughout Scandinavia with cellist Christian Kellermann
1861	Appointed second director of the music academy in Königsberg
1862	Resignation as second director of the music academy in Königsberg; continued appearances as a pianist
1863	Marriage (in October) to Friederike Bornträger
1866–68	In Berlin as teacher at piano school of Carl Tausig; composition
1868	Settles in Dresden to compose; campaigns for the success of Wagner's *Die Meistersinger*
1869	Seeks cure for respiratory disorder (pulmonary tuberculosis?)
1870–75	Removal to Graz: activity limited by ill health
1875–79	Removal to Baden-Baden: activity limited by ill health
1879	Death on 23 January

set appears to have grown out of Jensen's partiality for ancient Greek culture. A letter dated 10 January 1872 describes the composer's enjoyment of looking into 'the misty grey distances which the phantasy of the ancient poets opens up to us' and of exploring the 'inexhaustible treasures of the ancient Greek literature'.[5] The titles of most of the *Erotikon* refer to specific Greek deities – although there is not much evident connection between the content and the events associated with the characters as recounted by ancient Greek writers. Instead, the set unfolds as a series of rather cryptic character portraits.

With their structural elusiveness, melodic fecundity and textural finesse, the *Erotikon* typify the more sophisticated type of late-Romantic character piece that was cultivated most famously by Brahms. Most immediately striking, perhaps, is the panoply of piano textures, entailing much notational intricacy: Jensen is extremely profuse and punctilious in his insertion of dynamics, expressive and agogic indications, and this specificity, plus the periodic bouts of virtuosity, place considerable demands on the performer. The melodic stream present throughout the set occupies a variety of ranges, interweaving with kaleidoscopically changing figuration. A typical texture is found at the opening of 'Die Zauberin' 2, with streams of melody at both treble and bass extremes,[6] enclosing a pulsating inner accompaniment. Jensen often places the melody in the 'tenor' range, as clearly exemplified by 'Galatea' 3. 'Kypris' 7 differs, its sustained semiquavers and key (C major) connoting the piano prelude or *étude*. Throughout the *Erotikon*

[5] Niecks, *loc. cit.*, p. 51.
[6] The treble predominates melodically.

considerable use is made of the registral extremes of the piano, often as a means of dramatic, or structural, demarcation; frequently, there is a gradual expansion from the central registers outwards, culminating in a climax about two-thirds of the way through the piece. In the reprise of 'Die Zauberin' [2] the opening is modified to produce a *fortissimo* climax before it is gradually subdued; in the final section of 'Elektra' [4] the opening melody returns more literally in the tonic – but two octaves higher, and at the top of an enormously expanded tessitura: Jensen directs this passage to be played 'mit heroischem Aufschwung' ('with heroic upswing') and 'so stark als möglich' ('as strongly as possible'). Although the impression in these and other cases is of an end-weighted dramatic contour, Jensen's practice usually differs from that of Chopin, Liszt and other contemporaries, who reserve the climax for a final coda.[7]

Jensen's reverence for the music of Richard Wagner is well documented. In a series of lectures in Dresden in 1868 he campaigned for the success of *Die Meistersinger*, which was under rehearsal at the time.[8] Later, he aspired 'to translate Wagner's ideas of beauty and truth into music in the smaller forms'.[9] Accordingly, Niecks hypothesises the direct influence of Wagner on the *Erotikon*.[10] It might be tempting to interpret in this context the bouts of roving chromaticism and over-riding impression of continuity; nonetheless, careful investigation would be required to discern as truly 'Wagnerian' what could simply be reflecting the broader tendencies of the period. Throughout the *Erotikon* Jensen does use surface chromaticism rather liberally, to adorn underlying tonal structures that remain coherent, sometimes surprisingly traditional. Some harmonic frameworks are built on the third-relations frequent in the work of Schubert, and later Brahms.[11] 'Adonisklage' [5] moves eventually to G flat major, and thereafter G major. However, the preliminary progression from tonic to the dominant is complicated by a digression towards C major (Ex. 1). The dominant of C is approached through a series of chords connected by a chromatically descending and ascending bass (G–F sharp–F natural–E–F–F sharp–G); but these chromatic moves are clearly confined to the small scale, and C major itself is a transient key-centre that is never tonicised.

[7] Jensen does reserve the climax for the final coda in 'Kypris' [7].
[8] Münster, *op. cit.*, p. 3.
[9] *Ibid.*
[10] *Loc. cit.*, p. 52.
[11] Brahms' String Quintet in F major, Op. 88, presents a tour de force of third relations. The first movement moves to A major as its secondary key, which is partially recapitulated in D major, a fifth lower. The second movement moves between C sharp major/minor and A major, the ending pivoting ambiguously between the two keys before coming to rest on A major and leaving the tonality of the movement open-ended.

Erling R. Eriksen is professor of piano in the Department of Music and Dance at the University of Stavanger; from 2009 until 2013 he also taught at the Barratt Due Institute of Music in Oslo. He studied with Einar Steen-Nøkleberg and Hans Leygraf at the Staatliche Hochschule für Musik und Theater in Hanover, and with Alfons Kontarsky at the Hochschule für Musik in Munich. He was awarded his *Meisterklassendiplom* in 1981. After a successful debut in Oslo in 1978, he has given concerts in many European cities, as well as in the USA, Canada, Japan and China.

In 2007 his complete recording of Bach's *Das wohltemperierte Klavier* (released by the University of Stavanger) was highly acclaimed by the critics. Other CD recordings include songs by Eyvind Alnæs (Simax), Edvard Grieg (Naxos) and Christian Sinding (Naxos), all with the soprano Bodil Arnesen. He recorded music by Alfred Janson, Jon Øivind Ness and Asbjørn Schaathun on the album *1-2-3 Happy Happy Happy!* (Aurora) with the Stavanger New Music Ensemble. This is his third CD for Toccata Classics. Of the first, a recital of Alnæs piano music (TOCC 0067) Peter Burwasser wrote in *Fanfare*: 'Eriksen plays it with great panache and affection'; and in *The Guardian* Tim Ashley commented of the second, a recital of Alnæs songs (TOCC 0124): 'They're exquisitely performed by ultra-refined mezzo Ann-Beth Solvang and pianist Erling R. Eriksen'.

In recent years Eriksen has been working in close co-operation with the soprano Elizabeth Norberg-Schulz, also a professor at the University of Stavanger, and with Ann-Beth Solvang.

He has given master-classes in Guangzhou, Nanjing, Paris, Pescara, Rome, Stockholm and Weimar, and in 2000 was awarded the Grieg Prize for services to Edvard Grieg and his music.

His website can be found at www.erlingeriksen.info.

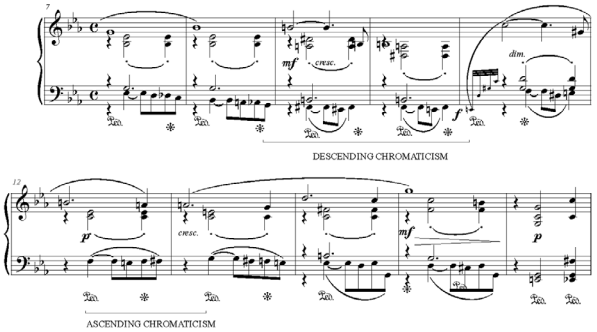
cultivated the most extensively – the song and the character piece for solo piano – should cross-fertilise each other in this manner, just as they did in the work of his contemporaries: many piano pieces of the period derive types of figuration, rhetoric and structural principles from the *lied* tradition, as is reflected in titles such as 'Romance'.

Close examination of Jensen's output supports Niecks' assertion that Jensen 'enriched the lyrical literature'[35] more than any contemporary and that his piano compositions are to be ranked highly. The exact nature of Jensen's response to a network of contemporary influences that included Schubert, Brahms and Wagner and also more distant figures from earlier eras cannot be determined definitively via the small sample of his output that is included here – it demands the more sustained engagement that the present series of recordings is at last facilitating.

An honorary member of the Centro Studi Opera Omnia Luigi Boccherini, Rohan H. Stewart-MacDonald studied at St Catharine's College, Cambridge, between 1993 and 2001 and worked as Director of Studies in Music and Director of Music at Murray Edwards College, Cambridge, from 2004 until 2009. Since completing his PhD he has specialised in British music of the eighteenth and nineteenth centuries, publishing New Perspectives on the Keyboard Sonatas of Muzio Clementi *in 2006 (*Quaderni Clementiani*, 2). In 2012, with Roberto Illiano, he co-edited and contributed to the multi-author, multilingual* Jan Ladislav Dussek: A Bohemian Composer 'en voyage' through Europe *(*Quaderni Clementiani*, 4). His research interests have broadened to encompass eighteenth-century Italian symphonism, nineteenth-century British symphonism, concert life in Britain in the early nineteenth century and the early-Romantic virtuoso concerto. He has laso returned to performing as a solo pianist, with programmes that include his own arrangements of American popular music from the middle decades of the twentieth century.*

[35] *Loc. cit.*, p. 49.

Ex. 1



Elsewhere in the set Jensen invokes the time-honoured cycle of fifths as the principal modulatory procedure, stretching it over broad expanses and again, overlaying it with chromaticism. 'Elektra' 4 seems bipartite in design, partly because of the time it takes for its most distant key to be reached: the modulation from the tonic (B flat major) to G flat takes some 40 bars. The modulatory process includes a descent in fifths from G minor to C minor, F, B flat minor, E flat, A flat and D flat. D flat is stretched out for part of the time by its enharmonic equivalent, C sharp. In employing principles like the cycle of fifths and third relations (by then an established convention of nineteenth-century harmonic style) Jensen's approach remains more traditional than that, say, of Liszt, in whose works chromatic relationships often assume medium- or even large-scale structural status.[12]

The sensation of continuity and forward motion is enhanced in the *Erotikon* by flexibility in the individual phrase – as if Jensen were deliberately circumventing the metrical rigidity of his F sharp minor Sonata. Into 'Kassandra' 1, the time-signature of which is 6/4, Jensen inserts a single bar of 9/4 that breaks up the regularity and increases the impetus towards the climax of the first section; and a 'hemiola' effect[13] is created by the larger climax of the second section. This effect is pursued further in the following

[12] Liszt's late tone-poem V*on der Wiege bis zum Grabe*, for instance, begins in C major and ends in C sharp; in *Hunnenschlacht* and *Mazeppa* chromaticism operates on a medium scale, within sections. It often arises from slowly unfolding upward or downward sequences that are highly directional, yet disorientating.

[13] A 'hemiolia' or 'hemiola' describes three beats of equal value occupying the time normally taken up by two beats. In this instance, the effect is illusory, because the time-signature changes; but the change to 9/4 produces a similar effect of quickening and intensification.

'Die Zauberin'. When E major is reached at the approximate central point, it is greeted with a couple of clear, two-bar phrases. A long hemiola is then stretched out over the following four bars so that any sensation of metrical context disappears; and the combination of this effect with the upward sequential movement and *crescendo* produces an almost vortex-like pull towards the climax of the phrase. Such effects are legion, in this piece and its companions.

This metrical and syntactical flexibility is connected inextricably with Jensen's 'Brahmsian' thematic approach. One of Arnold Schoenberg's most famous coinages is the term 'developing variation':

> Music of the homophonic-melodic style of composition, that is, music with a main theme, accompanied by and based on harmony, produces its material by, as I call it, *developing variation*. This means that variation of the features of a basic unit produces all the thematic formulations which provide for fluency, contrasts, variety, logic and unity, on the one hand, and character, mood, expression, and every needed differentiation, on the other hand – thus elaborating the *idea* of the piece.[14]

The term 'developing variation' is frequently applied to the music of Brahms; Walter Frisch illustrates it with the opening melody of the second movement of the Symphony No. 2 in D major, Op. 73, where the initial scalar descent in the cellos provides the model for the phrases that follow.[15] Brahms' process of melodic derivation is highly systematic, and the resulting sensation is of seamless continuity. 'Developing variation' is also applicable to Jensen's *Erotikon* in which, as so often in Brahms, it is difficult to make watertight distinctions between thematic entities ('first' and 'second' themes); the melodic stream just seems to go on and on. A good illustration is bars 5–22 of 'Galatea' 3 (bars 5–12 are shown in Ex. 2). Jensen starts, in bar 5, by quoting bar 1 exactly in the left hand. In bars 6–8 he homes in on a motif from the end of bar 2[16] and reiterates it several times. Bars 9–10 extend and syncopate the scalar descent from the end of bar 1. At bar 11 the tonality shifts to G sharp minor for a 'free variation' on the opening melody; it retains the original rhythms but modifies the contour. What follows is a long series of 'variations' on the quaver-crotchet-quaver motif from bar 2. They involve repetition at different pitches; embellishment with quavers (bar 13) and triplet semiquavers (bar 17). This 'obsession' with a single motif is symptomatic of a process of 'developing variation' that expands and varies existing material rather than introducing distinct or diversified melodic entities in succession – as Mozart does in the second halves of his sonata expositions.

[14] Arnold Schoenberg, *Style and Idea*, Philosophical Library, New York, 1951, p. 397.
[15] Walter Frisch, *Brahms and the Principle of Developing Variation*, University of California Press, Berkeley, 1984.
[16] This motif could, in turn, be derived from bar 1.

verse turns to E flat minor and increased chromaticism. The German text of Jensen's original setting of the song connotes a lullaby, although John Bernhoff's English text hints at an amorous subtext.[33]

Murmelndes Lüftchen,	Murmuring breezes softly sweep,
Blütenwind, der die schöne	O'er the Summerlands now dreaming,
Welt durchwandelt.	Through the linden with blossoms teeming,
Sing' ein Lied mit dem Blättern, der Ulme,	Sigh your song in the moonlight beaming,
Denn es schläft, mein susses	Kind Stars above your vigil keep,
	For my love, my love doth keep.

Rather than faithfully translating the text, Bernhoff uses it as a point of departure for what is virtually his own version. One might condemn Bernhoff for licentiousness; alternatively, he might be perceived to be responding to aspects of Jensen's setting – including the choice of G flat major as the key. Hugh Macdonald has explored the significance of G flat major in a wide range of nineteenth-century opera and instrumental music, demonstrating its frequency in love duets: he describes G flat major as 'the proper key for ecstasy and heavenly bliss'.[34] The trope of a love-song masquerading as a lullaby is also exemplified by the 'Wiegenlied' from Richard Strauss' *5 Lieder*, Op. 41.

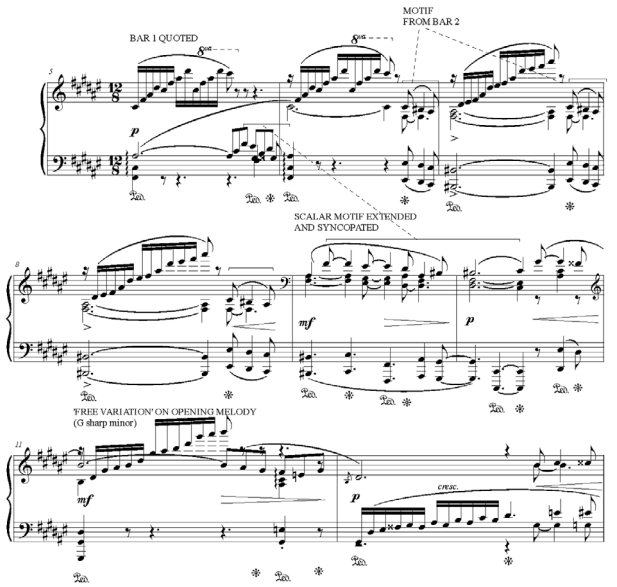
The two Romances for piano, *Der Scheidenden*, Op. 16, are closer in style to the songs than to the *Erotikon*. Op. 16, No. 2 18, seems the less cogent of the pair. A tripartite structure is discernible: a central region in B flat major gives way to a reprise of sorts, followed by an animated coda. The long digression to E flat major on the way from the tonic (F major) to B flat lacks a clear structural rationale, and is preceded by some rather perplexing stops and starts. B flat major is hailed by a new, rather assertive idea, but this new mood soon dissipates. Op. 16, No. 1 17, has a clearer structure, modelled directly on the *lied*. There are three 'verses' (with intervening links), the second of which is more energetic. It starts by following the outline of the first 'verse', but expands, and modulates, firstly to the subdominant and eventually to the distant key of F major. At the climax the semiquaver continuum is interrupted for the only time in the piece, articulating the onset of the final 'verse'. The opening texture, with its melody again placed in the left hand, also strongly suggests a *lied*. It is of course logical, if not inevitable, that the two genres Jensen

[33] The translation cited here appears in the edition, *Sieben Gesänge aus dem spanischen Liederbuch* […], English translations by John Bernhoff (*circa* 1850-*circa* 1930), Leipzig, Steingräber Verlag, 1910 (Plate No. 1628).
[34] 'G Flat Major', *19th Century Music*, xi/3 (Spring 1988), p. 230.

The Bavarian-born Max Reger (1873–1916) was based for much of his career in Leipzig where he worked as music-director of the university and later professor of composition. In spite of his premature death at the age of 43, Reger pursued a career as a teacher, conductor, pianist and organist. As a composer he was prolific. Although many of his works are no longer well known, his output encompassed the full range of musical genres, apart from opera and the symphony. Many of Reger's compositions are imbued with fugal and other contrapuntal forms, establishing him as another nineteenth-century musician fascinated by eighteenth-century styles and the possibilities of synthesising them with the contemporary idiom. Reger also produced an enormous body of arrangements for various instrumental and vocal combinations, including numerous works by Bach (the Violin Concerto in E major for orchestra; the 'Brandenburg' Concerto Nos. 1–6 for piano duet), Handel, Corelli and contemporary figures like Wagner and Brahms. In 1910 Reger published *3 Lieder in Jensen-Album*. His selection of Jensen's songs more likely reflects the continued standing of the latter at the turn of the twentieth century, rather than an attempt at rehabilitation. Comparing Reger's transcriptions of Jensen's three songs, Op. 1, No. 2, Op. 21, No. 4, and Op. 21, No. 6, with the originals reveals a studiously non-interventionist approach to the task of transcribing: if the vocal melody is already present in Jensen's accompanimental texture, Reger preserves it; if not, he superimposes it onto the original accompaniment with little or no alteration to either. The style of all three songs is simpler than the *Erotikon*; and one is reminded of Münster's remark that 'Jensen possessed one of the most delicate sensibilities of all late Romantic composers',[30] and also of Niecks' identification of 'a sentimental transcendentalism' at the heart of Jensen's style, signifying 'a specifically German type of romanticism'.[31] The basic point of reference seems to be the Schubert *lied* tradition.[32] Retaining the tonic (E flat major) throughout, Op. 1, No. 1, is the shortest and simplest of the three songs [14]. Op. 21, No. 6, also adheres to the tonic, with a textural change in the final verse [16]. Also memorable in this song is Jensen's imitation of the mandolin strumming described in the title, via arpeggiated chords in the treble and a four-semiquaver-two-quaver figure introduced some way into the song. A more substantial piece, with four 'verses', Op. 21, No. 4 [15], epitomises Jensen's Romantic 'delicacy': pellucid textures enclose a 'tenor' melody overlaid with semiquaver figuration that portrays the 'breezes' mentioned in the original text. Jensen achieves a particularly subtle effect in the second verse, substituting the dominant of B flat minor with an augmented triad; both procedures soften the effect by avoiding too many sharp-edged cadences. The ethereal atmosphere temporarily clouds over as the third

[30] *Op. cit*., p. 3.
[31] *Op. cit*., p. 50
[32] Niecks describes Schubert as 'a great favourite of Jensen's': *ibid*., p. 51.

Ex. 2



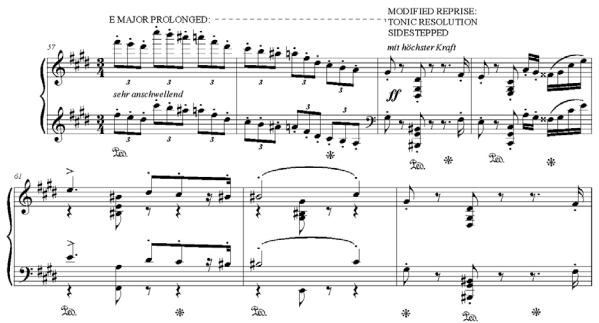
Unsurprisingly, in view of this determined continuity, unambiguous structural markers can be hard to find, making it difficult to summarise accurately Jensen's approach to structure in the *Erotikon*. Without adopting a clear 'ternary form' (necessitating a strongly differentiated 'B' section and an explicit reprise) 'Die Zauberin' [2] and 'Eros' [6] remain discernibly tripartite in their organisation. Beginning in C sharp minor, 'Die Zauberin' strongly articulates the relative major (E major) as its secondary key region[17] and does later recall (whilst substantially modifying) the opening. The reprise of 'Eros' [6] is more literal and thoroughly prepared. 'Elektra' [4], in B flat major, has more of a two-part design. As already observed, it

[17] The cadence into E is demarcated with a registral climax in both directions and a new derivation from the scalar descent of the opening melody.

moves eventually to G flat major; but the much-extended transition to this key, coupled with the explicit recollection of the opening, means that the onset of G flat articulates the beginning of the second half of the piece, rather than signifying a B section. The revival of the opening in G flat major, moreover, recalls the 'off-tonic' recapitulations of Schubert in which a key other than the tonic begins the section, followed by a gradual return to the home key.[18] Like the opening 'Kassandra', the final piece, 'Kypris' 7, has a repeated first section; but whereas 'Kassandra' moves towards the dominant without fully articulating it, 'Kypris' tonicises it in the manner of a sonata exposition. However, the reappearance of the tonic at the beginning of the second half and the lack of any clear recapitulation staves off any true resemblance to sonata form; instead, it emerges as another of Jensen's two-part designs with a second part freely reworking the first.[19] 'Kypris' ends with a rather virtuosic coda, marked *fortississimo*, that places the climax at the very end of the structure, this time in the manner of Chopin's and Liszt's teleological structures.

At times, Jensen seems strategically to avoid overt structural delineation. In 'Die Zauberin' the joint between the central and final structural regions is partially obfuscated (Ex. 3). First, Jensen avoids cadential foreclosure of the second tonal region (E major); after the cadenza-like bars of *staccato* triplets shown in the first two bars of Ex. 3, a resolution into E is sidestepped in the next bar by the dominant of

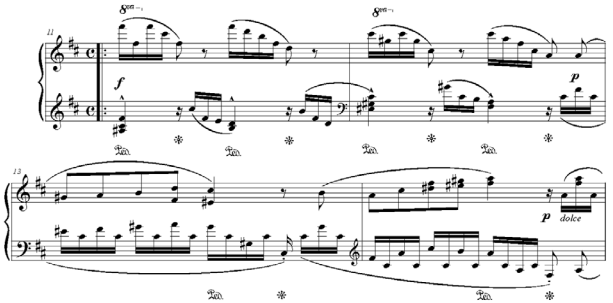
Ex. 3



[18] Examples include the first movements of Schubert's Second and Fifth Symphonies and that of the 'Trout' Quintet. All displace the tonic with the subdominant at the start of the recapitulation.

[19] Interestingly, this type of design was used in several of Liszt's tone-poems, in which (according to some schools of thought, at least) sonata-form was consciously repudiated. The *Bergsymphonie* is one example.

Ex. 4



second movement of the Piano Sonata No. 50 in D major) and Clementi (in the second movement of the Piano Sonata in A major, Op. 50, No. 1[28]). This intensification of the texture is particularly evident during the rather elongated return of the second half to the tonic, where the expanded range and octave doublings seem far removed from the more demurely Baroque sequencing of the first half. In the 'Courante' 9 the dominant pedal and preceding diminished seventh of the second half are marked *fortissimo* and receive particularly strong bass fortification – creating a moment of melodrama and imposing onto the piece a similar dramatic contour to that experienced so frequently in the *Erotikon*.

The most curious movement in the *Deutsche Suite* is the 'Gavotte II' 12. The adherence to middle and higher ranges, continuous tonic pedal and wash of sustaining pedal (along with *una corda*) together produce a luminescent, ethereal effect, given brief piquancy by the inflectional flattened submediants near the end; but even here, Jensen harks back to earlier practices. The pedal point, or drone, evokes the *musette*, an ancient French dance associated with the bagpipe that was periodically revived by Bach and others; Jensen duly subtitles his gavotte 'La Musette'.[29] Jensen also captures the informality of the *musette* style with free 'variations' of the opening melody in the second half – quite different from the much more formalised, quasi-contrapuntal manipulations in the companion movements. Jensen's repetition of 'Gavotte I' after 'Gavotte II' construes the latter as a kind of contrasting 'trio' section – exactly as in Bach's *English Suite* in G minor, BWV808; Bach's second gavotte, also set over a tonic pedal or 'drone', in a rather lower register, is subtitled 'ou la musette'.

[28] The Clementi movement appears to have been directly modelled on the *Sarabande* from Bach's *English Suite* in A minor, BWV807.
[29] Beethoven evokes the *musette* in the trio section of the third movement of his String Quartet in A minor, Op. 132.

the home key. The return of the tonic is then associated with a radically altered version of the opening. Brahms also often conceals the point of large-scale reprise, through these or other means: a famous example occurs in the first movement of the Symphony No. 4 in E minor, Op. 98, where the opening theme is revived by the woodwind, but in semibreves, and tonic resolution is avoided by the submediant key of C major (strings). Only after this ambiguous onset does the recapitulation regularise.

The Romantic-era rediscovery of eighteenth-century repertory and styles is a subject of vast proportions and multiple facets. The revival of the music of J. S. Bach by Felix Mendelssohn (1809–47), Carl Friedrich Zelter (1758–1832), Samuel Wesley (1766–1837), William Sterndale Bennett (1816–75) and many others is well known – as is Brahms' engagement with the music of J. S. Bach and also that of Domenico Scarlatti,[20] along with the complex ramifications it had for his own composition: the passacaglia in the finale of the Fourth Symphony is supposedly derived from a Bach cantata,[21] and Brahms composed various Baroque-style *gavottes* and *sarabandes* for solo piano.[22] At times he also synthesised those dance-rhythms and -styles with his own, contemporary idiom: *sarabande* rhythms are faintly discernible in the 'Romance' for solo piano, Op. 118, No. 5, and more prominent in the second movement of the String Quintet, Op. 88, where the statements of the slower, 'sarabande'-like material are interpolated by faster units; the first resembles a *siciliano*, the second, a *gavotte*.

Jensen was equally interested in eighteenth-century keyboard music. One letter reports that he had 'purchased the divine organ compositions of the great Sebastian [Bach], perhaps the grandest and most precious thing the whole musical literature has to show'.[23] A product of this antique orientation was the *Deutsche Suite*, Op. 36. This six-movement dance suite revives numerous Baroque-era compositional techniques, overlaying and juxtaposing them with more modern sonorities and textures. The types of dance and their sequence closely imitate what one would find, say, in the French or English Suites of Bach. Set in B minor, Jensen's suite is monotonal – apart from 'Gavotte II' 12, which moves to the parallel major.[24] Every movement is in binary form, with the customary pair of repeated sections. More specifically, each

[20] Brahms' editing of various Scarlatti keyboard sonatas is discussed in Elizabeth McKay, 'Brahms and Scarlatti', *The Musical Times*, Vol. cxxx, No. 1760, October 1989, pp. 586–88.
[21] *Cf.* Raymond Knapp, 'The Finale of Brahms's Fourth Symphony: The Tale of the Subject', *19th Century Music*, Vol. xiii, No. 1, Summer 1989, pp. 3–17.
[22] *Cf.* Robert Pascall, 'Unknown Gavottes by Brahms', *Music & Letters*, Vol. lvii, No. 4, October 1976, pp. 404–11.
[23] Quoted in Niecks, *loc. cit.*, p. 51.
[24] A key-signature with five accidentals would be unusual in the Baroque era, when keys with four accidentals were considered extreme; the key of B major is therefore one of the 'modernising' features of 'Gavotte II'.

follows the 'simple binary' principle, whereby the second half lacks an explicit or sustained reprise of the opening: 'rounded binary form', including such a reprise, became more prevalent as the eighteenth century progressed, as a precursor to sonata form. The 'Allemande' [8], the second half of which transposes to the tonic the last few bars of the first, invokes the 'balanced binary' principle so frequently deployed by Scarlatti. The second halves of Jensen's structures are often much longer than the first, allowing for more thorough processing of the opening material. This approach invokes the more sophisticated type of simple binary that lay midway between the earlier, symmetrical specimens and 'rounded binary'. This imbalance of length between sections is taken to almost incongruous extremes in the 'Gavotte I' [11]: an eight-bar first half is followed by a second half of 24 bars.

Jensen's approach to tonal structure in the *Deutsche Suite* encodes intimate knowledge of early- to mid-eighteenth-century practice. For the secondary key of the first half he sometimes replaces the expected relative major with the dominant or the minor dominant (Table, opposite). Often seen in the minor-mode sonatas of Scarlatti, this practice is associated by Rey Longyear and Kate Covington with the earlier eighteenth century: they observe that the relative major 'became the goal of most sonata-form expositions in minor […] from about 1770 onwards',[25] and one could extend this observation to binary-type movements. In the 'Courante' [9] Jensen echoes Scarlattian procedure more specifically still (and also, interestingly, later revivals of it by Scarlatti-influenced figures such as Muzio Clementi (1752–1832)) by articulating the relative major at the approximate halfway point of the first section, only to displace it with the dominant – achieving a tonic-mediant-dominant (or minor dominant) progression. Jensen's incorporation of dominant, minor dominant and relative major as assorted destinations of the first halves of the six dances also recalls those keyboard works by Giovanni Benedetto Platti (1697–1763) and Baldassare Galuppi (1706–85) in which two or even all three possibilities could be included within the same multi-movement composition.

Jensen simulates Baroque-style figuration with similar authenticity. The 'Courante' [9] features a type of two-part imitation that could have come straight from a dance movement by Bach or Handel. At times, the contrapuntal imitation is rather strict: the right-hand semiquaver figure that opens the 'Courante', for instance, is imitated at the fifth (plus an octave) by the left hand. Jensen opens each half of the 'Gigue' [13] with three quasi-fugal entries of a chromatic 'subject': a formal contrapuntal opening, dissolving into more casual imitation, or non-'learned' textures, is yet again reminiscent of Scarlatti. Jensen then demonstrates further contrapuntal dexterity at the opening of the second half, inverting the contrapuntal 'subject' and reversing the order of entries: 'bass'–'alto'–'soprano' rather than 'soprano'–'alto'–'bass'. This degree of

[25] 'Sources of the Three-Key Exposition', *The Journal of Musicology*, Vol. vi, No. 4, Autumn 1988, p. 449.

Table: Secondary Keys articulated in Jensen's *Deutsche Suite*, Op. 36

Movement	Secondary key	Point of arrival	Notes
I: Allemande	dominant	end of section I	
II: Courante	dominant	end of section I	relative major strongly articulated at centre of section I
III: Sarabande	relative major	centre of section I	
IV: Gavotte I	minor dominant	end of section I	relative major strongly emphasised in second half
V: Gavotte II	retains tonic throughout		
VI: Gigue	relative major	centre of section I	

contrapuntal erudition is in fact unusual in 'authentic' Baroque-era dance movements – but rather typical of later eighteenth- or nineteenth-century recreations of Baroque style. Mozart's fugues, for instance, tend towards heightened contrapuntal density and formality,[26] as do the nineteenth-century specimens of Clementi, Beethoven, Schumann and even Liszt.[27]

These archaisms notwithstanding, the idiom of the *Deutsche Suite* often comes abruptly forward in time when Jensen expands the keyboard range and uses bass sonorities and octave doublings that almost suggest Romantic-era editions and transcriptions of earlier keyboard music. The first half of the 'Allemande' [8] remains within the middle range; but the second half expands into the registral stratosphere – the sound-world of the nineteenth century (Ex. 4).

A similar 'time-warp' is produced by the 'Sarabande' [10], where the textural density at times resembles the 'romanticised' recreations of this dance by post-Baroque composers such as Haydn (in the

[26] A good example would be the two fugal sections of Mozart's Fantasie and Fugue, K608, for organ.

[27] An impressive example is the fugue at the centre of Liszt's *Prometheus*. Highly chromatic, it features traditional devices such as inversion; augmentation, diminution and more than one counter-subject.