The Violin Sonatas of Johann Georg Pisendel (1687-1755):

A History, Analysis, and Arrangement for Solo Guitar

by

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ABSTRACT

The current project is a study of five violin sonatas by the German Baroque composer Johann Georg Pisendel (1687-1755), arranged for guitar. The first part of the document is comprised of an overview of Pisendel's life and career as a virtuoso violinist, primarily focusing on his time of employment with the Dresden *Hofkapelle* during the Saxon-Polish Union. This section also examines the history and issues surrounding the Royal Court of Dresden's *Schrank II* (Cabinet II) music collection, which holds all of Pisendel's manuscripts. Although many of his works were previously lost or attributed wrongly to other composers, new research from the 2008 Deutsche Forschungsgemeinschaft (German Research Foundation) funded project: *The Instrumental Music of the Dresden Hofkapelle at the Time of the Saxon-Polish Union* aids in providing a comprehensive list and description of each of Pisendel's violin sonatas, either ascertained or conjectural.

The second part contains arrangements of five selected violin sonatas for solo guitar. Together with the rationale pertaining to interpretive choices that were made in adapting each sonata for solo guitar, each work includes explanatory notes regarding its history and provenance. The analysis and arrangement of each sonata was conducted from facsimiles of the *Schrank II* manuscripts, which are currently available to the public through the Saxon State and University Library Dresden (SLUB) online database.

To S. A. F.

Thank you for my first guitar

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INTRODUCTION

Johann Georg Pisendel (1687-1755) was considered one of the most important musical figures of the Baroque period in Germany during his lifetime. Besides his career as a virtuoso violinist, Pisendel was also a composer and prominent conductor. Yet even with such contributions, both his name and compositions remain widely unknown today.

The fact that his life and career coincided with that of Johann Sebastian Bach caused Pisendel to be overlooked when the revival of Baroque music occurred in the nineteenth century. Bach's brilliant and prolific compositions simply overshadowed the works by many of his contemporaries. However, for Pisendel this does not provide the full and complete answer, which requires a more in-depth look into his life and career.

While Pisendel has recently gained recognition for his orchestral works, his violin sonatas, have for the most part, gone unnoticed. Of all of Pisendel's compositions, his violin sonatas are the most perplexing. Although a number of violin sonata manuscripts exist in Pisendel's hand, it is unknown how many of these sonatas he actually composed. Of the surviving manuscripts only two contain signatures. In various sources, the total number of violin sonatas attributed to him varies greatly, ranging from two to eleven.

The purpose of this research is to provide a comprehensive list and description of each violin sonata composed by Pisendel by way of examining his life and career in the Dresden Court during the time of the Saxon-Polish Union. In addition to providing an overview of his early life, the first section of this paper explores his time as concertmaster of the Dresden *Hofkapelle* and the influences that led to a variety of compositional styles found in his violin sonatas. It also addresses how some of his works came to be lost or wrongly attributed to other composers. The first section concludes with a discussion

regarding details and issues surrounding the Royal Court of Dresden's *Schrank II* collection, which holds all of Pisendel's manuscripts. An overview of the collection is used to clarify reasons behind why numerous violin sonata manuscripts exist in his handwriting and how they provide evidence of authorship, giving a more precise account of his output.

The second section of the project presents arrangements of five selected violin sonatas for solo guitar. As part of the arrangement process, each sonata includes explanatory notes regarding the history of the work, the probable date of composition, the issues regarding provenance, authorship attribution, information regarding miscellaneous manuscript markings, and rationales pertaining to performance on the guitar.

Source materials are facsimiles of the manuscripts contained within the *Schrank II* collection, currently held in the Saxon State and University Library Dresden (SLUB) that are available online through the 2008 Deutsche Forschungsgemeinschaft (German Research Foundation) funded project: *The Instrumental Music of the Dresden Hofkapelle at the Time of the Saxon-Polish Union*.

CHAPTER 1

THE MUSICAL LIFE OF JOHANN PISENDEL WITH THE DRESDEN HOFTKAPELLE

On December 26, 1687, Johann Georg Pisendel was born in the small town of Cadolzburg, Germany, near the city of Nuremberg. From a very early age he was exposed to music since his father, Simon Pisendel, served as cantor and organist in the Lutheran Church of Cadolzburg. Between the ages of nine and eleven, Pisendel became a *chorister* in the court chapel of Ansbach where the virtuoso singer Francesco Antonio Pistocchi (1659-1726) was the Musical Director, and the violinist and composer, Giuseppe Torelli (1658-1709), was concertmaster. Accounts from this period of Pisendel's life are neither extensive nor complete, but it is accepted that Torelli gave initial violin training to Pisendel after his voice changed during puberty.[1] From 1703-1709 Pisendel served as a violinist in the court orchestra of Ansbach until leaving for Leipzig in 1709 to pursue studies in law and music.

During his travel to Leipzig, Pisendel briefly stayed in Weimar. There he was introduced to both Johann Sebastian Bach (1685-1750) and Georg Philipp Telemann (1681-1767).[2] Soon after this meeting, Pisendel became a student in Telemann's *Collegium Musicum* in Leipzig, and the two became close friends. In 1710 while studying there, Pisendel gave a performance of a violin concerto by Torelli for which he gained

[1] Kai Köpp, "Pisendel, Johann Georg," in *Musik in Geschichte und Gegenwart* (MGG) online. (Kassel, Stuttgart, New York: 2016) First published in 2005, published online 2016, https://www.mgg-online.com/article?id=mgg10184&v=1.0&rs=mgg10184.

[2] Jerrie Cadek Lucktenberg, *Unaccompanied Violin Music of the 17th and 18th Centuries: Precursors of Bach's Works for Violin Solo.* (DMA diss., University of South Carolina, 1984), 25.

admiration among the music elite of Leipzig.[3] An account of that performance survives in Johann Adam Hiller's (1728-1804) biography of Pisendel.

> When Pisendel, shortly after his arrival in Leipzig, wanted to be heard for the first time in the *collegio musico* there, a current member of the *Collegium*, Götze, who later became his faithful friend, looked at him askance, for Pisendel, both in his appearance and garb, seemed to promise nothing extraordinary. "What does this young lad want?" Götze asked with his usual vivacity: "Yes, yes, he will give us a fine show of fiddling." Meanwhile Pisendel laid his concert music on the stand, a piece by his master Torelli, and he had scarce begun to play the first solo when Götze laid aside his violoncello, which he was accustomed to play at all times, and gazed at the new student in amazement.

The story continues by recounting how during Pisendel's performance of the adagio movement, Götze, who was so astounded ripped his wig from his head.[4]

Pisendel's reputation continued to increase when he served as the substitute director of *Collegium Musicum* in 1710 while the director, Georg Melchior Hoffmann (1679-1715), was away for a concert tour. Additionally, following a 1711 performance of *Telemach*, an opera by Christoph Graupner (1683-1760), in Darmstadt, he was offered a position in its court orchestra but declined to pursue other musical interests he had in Dresden.[5]

In the following year, Pisendel was offered a position in the Dresden Court Orchestra known as the Dresden *Hoftkapelle*, which he accepted. During the first few years of his tenure, Pisendel toured frequently with the orchestra and also as a soloist.

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[3] Steven Zhon, *Music for a Mixed Taste: Style, Genre, and Meaning in Telemann's Instrumental Works.* (Oxford University Press, 2015), 145.

[4] Ibid., 146.

[5] Köpp, "Pisendel, Johann Georg," in MGG online.

After the death of Jean-Baptiste Volumier in 1728, Pisendel was selected as the new *Konzertmeister* for the orchestra.[6] From this time on, he did little touring as a soloist and mainly focused on his work with the *Hoftkapelle*, to which he remained an active member until his death on November 25, 1755.

The complete number of compositions known to originate from Pisendel is small in number and has yet to be fully determined. However, pieces that survive are high in quality and are unique in their blending of German, Italian, and French Baroque styles. Pisendel's autograph manuscripts currently include ten violin concertos, four concertos for orchestra, two violin sonatas, a *Sinfonia,* and a Trio Sonata.[7]

Touring and Composing as a Soloist and with the Dresden *Hoftkapelle*

During the beginning of his career, Pisendel was known more for his performance ability on the violin than for his efforts as a composer or concertmaster. It is recognized that a number of prominent composers, including Antonio Vivaldi (1678-1743), Tomaso Albinoni, and Georg Philipp Telemann each dedicated violin concertos to him. In 1709 during his stay in Weimar, Pisendel had the opportunity to perform Telemann's Concerto in G for Two Violins and Orchestra alongside Johann Sebastian Bach.[8] There are countless more examples comparable to this one, each of which establishes Pisendel's status as an important performer during his lifetime.

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[6] Köpp, "Pisendel, Johann Georg," in MGG online.

[7] Ibid.

[8] Christoph Wolff, *Johann Sebastian Bach: The Learned Musician*. (Oxford University Press Inc., New York. 2001), 134.

As a virtuoso violinist, Pisendel went on a substantial number of tours across Europe over the course of his life. It was during these frequent tours when he was immersed in studying a variety of different Baroque styles, primarily those of the Italian and French. Additionally, while touring, he met many important musicians, some with whom he studied composition during breaks in his performance schedule. Considering that Pisendel's focus at this time was as a solo performer it is likely that a number of his violin sonatas were composed during this period. Again, while not conclusive, the act of composing while touring does provide a possible explanation as to why each of his violin sonatas varies so significantly in compositional style.

Between the years of 1714 and 1717, Pisendel accompanied his new employer, Friedrich August II, the Crown Prince of Saxony, on a tour across Europe. He gave performances in France (1714), Germany (1715), and Italy (1716-1717).[9] While in Italy, he was provided a leave of absence for nine months from his position as violinist with the Dresden *Hoftkapelle* to study composition with various teachers. He studied composition with Antonio Vivaldi, whose solo violin works he performed frequently, in Venice.[10] Soon after, in 1717, he traveled to Rome to study composition with Francesco Montanari (1676-1737). Following his return to Germany in 1718, he continued his studies under Johann David Heinichen (1683-1729), a music theorist and composer who is credited as

[9] Wolff, *Johann Sebastian Bach: The Learned Musician*,182.

[10] Samantha Owens, Barbara M. Reul, and Janice B. Stockigt, *Music at German Courts, 1715-1760: Changing Artistic Priorities*. (The Boydell Press, Woodbridge. 2011), 27.

introducing Augustus the Strong II and the Dresden Court to the popular music styles of Venice.[11]

Pisendel reduced the number and frequency of his tours as a soloist after his return to Dresden in 1719. Upon becoming concertmaster of the Dresden *Hoftkapelle* in 1728, his focus shifted solely to composing, commissioning, and performing orchestral works, which lead many of his compositions for solo violin to remain incomplete. It has been noted that Pisendel was never satisfied with his own compositions, often making numerous revisions, adding or removing movements, changing orchestration, and also not signing manuscripts until he deemed the composition complete. His hesitation to sign "imperfect" manuscripts becomes significant when examining the provenance of the violin sonatas, as will be shown in chapter three.

Pisendel's Career with the Dresden *Hoftkapelle*

The period of the Saxon-Polish Union (1697-1763) represents the most prolific period of music making in the history of Dresden. Starting with the election of Augustus the Strong II as King of Poland in 1697, and lasting until the end of the Seven Years' War, this period also marks Saxony's cultural growth in Europe.[12] The center for Saxon music making during this time was the Royal Court of Dresden and, more specifically, its orchestra, known as the Dresden *Hoftkapelle*. By the time Pisendel joined the *Hoftkapelle* in 1712, the orchestra was on the verge of achieving its status as one of the premier instrumental ensembles in Europe. At this point the orchestra had a relatively small

[11] Owens, *Music at German Courts*, 23.

[12] Ibid., 17.

number of players per instrument, a number which would increase gradually each year until Pisendel's death in 1755. Figure 1.1 depicts the rate of growth of orchestral members and how they were disbursed among each instrument family.[13]

Figure 1.1

	1709	**1717**	**1732**	**1745**	**1756**
Violin	4	7	10	13	19
Viola	3	7	4	4	4
Violoncello	2	3	6	4	3
Contrabass	1	1	2	2	2
Continuo	3	5	4	3	4
Recorder	-	1	-	-	-
Flute	2	2	3	3	3
Oboe	4	4	5	6	5
Bassoon	1	2	4	4	6
Horn	2	2	2	2	3
Total	22	34	40	41	49

Not only did the Dresden *Hoftkapelle* become known for its large size, but also for furthering the standards of orchestral playing through virtuosity of its members and

[13] Ortrun Landmann, *The Dresden Hofkapelle during the Lifetime of Johann Sebastian Bach*. (Early Music, 17/1, Feb., 1989), 22.

their use of extensive sonorities and dynamics.[14] Contrary to the practice of the time, which was that a performer's own taste should be considered as important as the notes written down by the composer, Pisendel instilled a performance practice of following strict score markings and direction from the conductor.[15] Even though the membership of the *Hoftkapelle* was diverse, in a letter to Telemann from June 1752, Pisendel recalls that he asked Johann Adolph Hasse (1699-1783) not to employ Italians anymore because they "tended to be self-directed and play without listening to others."[16] Surviving performance parts of Pisendel's orchestral works contain numerous markings depicting his choices for articulation, phrasing, dynamics and ornamentation.[17] Similar markings are also present in the two violin sonata manuscripts Pisendel signed.

The year 1728 marks yet another important point in Pisendel's career as a composer. After becoming concertmaster of the Dresden *Hoftkapelle*, his attention shifted from composing for his own performance needs as a violinist, to writing new works for the orchestra to play. In addition to composing, Pisendel also sought to introduce the orchestral works of Italian composers such as Vivaldi to the Royal Court of Dresden. Numerous sources indicate that Pisendel sent written requests to composers in nearly every important European court of the period asking for new compositions for the *Hoftkapelle*.[18] Because of his frequent tours earlier in life, Pisendel shared a personal friendship with many of these composers. Most fulfilled Pisendel's request for new music

[14] Landmann, *The Dresden Hofkapelle,* 28.

[15] Jaap Schröeder, *Bach's Solo Violin Works: A Performer's Guide*, (Yale University Press, 2007), 55.

[16] Owens, *Music at German Courts*, 23.

[17] Landmann, *The Dresden Hofkapelle,* 28.

[18] Ibid., 26

with little reluctance, and some, such as Alessandro Toeschi (1700-1758) when writing his Concerto in E-flat, even thanked him for the opportunity.[19]

[19] Landmann, *The Dresden Hofkapelle,* 26.

CHAPTER 2

DETAILS AND ISSUES REGARDING THE *SCHRANK II* COLLECTION OF THE ROYAL DRESDEN COURT

The term *Schrank II* translates simply to "Cabinet Two" and refers the vast collection of music compiled and held in the Royal Court of Dresden archives during the Saxon-Polish Union. While *Schrank I* contained vocal and instrumental works from the sixteenth and seventeenth centuries, *Schrank II* is comprised of nearly 1750 instrumental works by important European composers of the eighteenth century. The list of composers with pieces in the collection includes Antonio Vivaldi, Georg Philipp Telemann, Georg Friedrich Handel, Johann Gottlieb Graun, Tomaso Albinoni, Johann Friedrich Fasch, as well as Johann Georg Pisendel. Although its title and contents are relatively unassuming, there are many aspects of the collection that prove to be extremely problematic when attempting to understand the complete history of the music contained within. Changes in musical tastes, wartime damage, and general neglect, led to many compositions and composers in *Schrank II* being lost or forgotten soon after it was last used near the end of the Seven Years' War.[20]

System of Cataloging

When considering the quantity and diversity of the compositions held within the *Schrank II* collection, it becomes clear that a detailed system of classification is necessary

[20] "Project Description," *Hofmusik* in Dresden, Saxon State and University Library Dresden. Updated 2017, http://hofmusik.slub-dresden.de/en/themes/schrank-ii/project-description/.

to organize all of its music. The system currently in use evolved from a simpler alphabetical method of call numbers consisting of only shelf and position numbers, which was first established when *Schrank II* was cataloged during the eighteenth century.[21] While the original catalog was lost, the existence of these call numbers is known because some labels survive on manuscripts with their original covers. By using the original covers the catalog was able to be reconstructed.

Much of the initial cataloging took place approximately ten years after Pisendel's death; following which the collection remained untouched for close to one hundred years. In the nineteenth century, the *Schrank II* collection was rediscovered by the court *Kapellmeister* of the time, Julius Rietz (1812–1877). Soon afterwards, *Hofkapelle* flutist and curator of the Royal Private Music Collection, Moritz Fürstenau (1824-1889), changed all the call numbers to a consecutive enumeration extending from Mus.c.Cx 1 to 1576.[22] For manuscripts that no longer held a title designation, the exact location within the *Schrank II* system had to be reconstructed by looking for breaks in the enumeration. Additionally, Fürstenau integrated *Schrank II* into the Royal Private Music Collection. The collection was later deposited into the Royal Public Library in 1896, which would be renamed the Saxon State and University Library Dresden (SLUB) during the twentieth century. *Schrank II* was re-shelved in 1926 for the second time, now using a three-part call number system, which is still used today. It is interesting to note that evidence of each change in call numbers can be seen on many manuscripts in the collection today, including those of Pisendel. Located on the bottom margin of each manuscript is a series

[21] "Project Description," *Hofmusik* in Dresden.

[22] Ibid.

of call numbers dating back to the 1760s, each of which has been crossed out and replaced during re-shelving. In many cases, the composer of specific pieces was also reattributed during each update.

Call Numbers

Today all the manuscripts in the *Schrank II* collection are still organized using the three-part call number system that was integrated in 1926. Each call number consists of a four-digit number that represents the composer (e.g.: 2421 for Pisendel), a capital letter for the type of piece (e.g.: R for sonata), and an uninterrupted enumeration. If the composition is deemed anonymous, the four-digit number is replaced with the number 2.[23] For example, a violin sonata by Pisendel would have the call number of Mus.2421-R-1. Illustrated below in figure 2.1 are other well-known composers with works in *Schrank II*. Figure 2.2 demonstrates the various instrumental genres contained in the collection. In many cases Pisendel is directly responsible for adding these works to *Schrank II*, either acting as the copyist or by commissioning the piece for the Dresden *Hoftkapelle* to perform.

Figure 2.1

Composer	**Composer Number**
Johann Georg Pisendel	2421
Antonio Vivaldi	2389

[23] "Project Description," *Hofmusik* in Dresden.

Georg Philipp Telemann	2392
Johann Joachim Quantz	2470
Georg Friedrich Händel	2410
Johann Gottlieb Graun	2474
Tomaso Albinoni	2199

Figure 2.2

Genre	**Genre Letter**
Concerto or Orchestral Work	O
Sonata	R
Suite	N or P
Trio Sonata or Quartet	Q
Fantasy	F

It is important to note, especially considering the nature of this specific project, that following 2009, the practice of adjusting call numbers after a new discovery has been abandoned by SLUB.[24] For instance, if the composer of an anonymous sonata was discovered in 2012, the original anonymous call number of the piece would remain intact.

[24] "Project Description," *Hofmusik* in Dresden.

The case is similar in regard to an uncovered misattribution. As with new discoveries, any call number relating to the wrong composer will not be changed to reflect the correct authorship. Numerous examples of this are present in the call numbers of Pisendel's violin sonatas, each of which will be discussed in more detail in chapter three.

The Copyists of Pisendel

The magnitude of musical activity taking place in the Dresden Court during the Saxon-Polish Union was considerable. With the Dresden *Hoftkapelle* commissioning new pieces regularly, the court was required to employ a large number of copyists to keep up with new acquisitions. Furthermore, as depicted earlier in figure 1.1, the number of members in the Dresden *Hoftkapelle* increased each year leading to a demand for more performance parts. Both the *Hoftkapelle*'s rate of growth and the increase in new compositions are directly responsible for the large number of copyists in the Dresden Court.

Each copyist served many functions, with the primary consisting of creating all necessary performance parts for the *Hoftkapelle's* musicians. The two copyists most often associated with preparing the scores of Pisendel are known only as *Schreiber* A and *Schreiber* D. Through comparing watermarks on the scores of Pisendel and conducting multiple handwriting samples, Manfred Fechner has identified *Schreiber* A as Johann Gottfried Grundig (c.1706 -1773) and *Schreiber* D as either Johann George Kremmler (c.1696 - c.1765) or Johann Gottlieb Morgenstern (c.1687- c.1756).[25] Since their duties

[25] Manfred Fechner, *Studies on the Dresden Transmission of Instrumental Composers of German Compositions of the 18th Century*. (Laaber-Verlag, Laaber. 1999). 141.

required preparing presentation scores and performance parts from Pisendel's completed drafts, the manuscripts for which they were responsible depicted a very accurate representation of the composer's intention for the work. Unfortunately, apart from one surviving duplicate of a violin sonata, *Schreiber* A and D worked only on the orchestral works of Pisendel, providing an additional reason for the lack of surviving manuscripts and information concerning his violin sonatas. After making performance parts and presentation copies for the royal family, the scores made by *Schreiber* A and *Schreiber* D immediately became property of the court and the original manuscript would customarily be returned to the composer. After the music had served its performance purpose, the presentation and performance copies would then be archived and stored in the *Schrank II* area of Dresden's Royal Music Archives.[26] It is this detail that provides yet another reason for why only a small number of Pisendel's manuscripts for solo violin survive. Considering that the court copyists did not prepare these works explains why his violin sonatas are in a disorganized state, whereas his orchestral works are well-recorded and exist as multiple copies.

Aside from the court covering the costs of copying performance parts, the *Kapellmeister* and musicians of the orchestra were entirely responsible for the creation and development of their own repertoire. A number of written petitions depict how some attempted to recover their expenses by offering to sell their scores to the court. While not successful all the time, there are many cases when the court would purchase scores; however, they often did so only after the composer's death.[27] It is not fully known what

[26] Landmann, *The Dresden Hofkapelle,* 25.

[27] Ibid.

effect this had on widening the discrepancy between well-cataloged works versus those that are not in *Schrank II*, but it likely had some impact.

Throughout his career in Dresden, Pisendel often worked as a copyist, either for other composers who wrote works for the *Hoftkapelle*, or simply to increase his own music collection. As one of the most avid individual collectors of music during the eighteenth century, Pisendel's work as a copyist allowed him to increase the amount of music in his possession. As mentioned earlier, Pisendel was habitually unsatisfied with the state of his own compositions, especially his violin sonatas. By acting as his own copyist he was able to control which sonatas were presented to the public. Since most of these works were not commissioned by the court like his orchestral pieces were, he was not required to perform or turn them in and instead kept them is his collection.

Pisendel's dissatisfaction with the state of compositions did not end with those he wrote. In many cases his unforgiving editing carried over to pieces by other composers; this is especially true for works by Johann Friedrich Fasch (1688-1758). During the course of copying Fasch's music, Pisendel would compose completely new parts for solo instruments, change scorings, add *ripieno* parts, and change the formal structure of individual movements. Pisendel's multiple amendments to pieces he was copying signify displeasure with Fasch's ability as a composer, as in some occurrences also his own compositional skills.[28] Ultimately this has raised concerns to whether or not some of the violin sonatas manuscripts in his hand are entirely his, or rather extensively reworked copies of sonatas by other unidentified composers that he was adding to his music collection.

[28] Zhon, *Music for a Mixed Taste*, 55.

Issues and Errors

The majority of pieces held in the *Schrank II* collection are without doubt from Pisendel's private music collection.[29] As stated earlier, Pisendel had one of the largest collections of music in the early eighteenth century, which leads to the question of how did his personal collection end up in the Dresden Court archives? During the bombardment of Dresden by the Prussians in 1760, a fire caused by an exploding artillery shell led nearly all contents of *Schrank I* to be burned along partial areas of the *Schrank II* collection.[30] The only music to survive the battle were pieces either stored in other places or that were currently in use by musicians.

In an attempt to replenish their music archives with new acquisitions, the Royal Court of Dresden began selling duplicates of surviving pieces from both *Schrank II* and *Sichsische Landesbibliothekthe* (Saxon State Library) to private collectors. While selling manuscripts of compositions that existed in multiple versions was not a concern at the time, it caused irreplaceable losses to *Schrank II* because any revisions or alterations made to a composition could not be known since different versions of the manuscript were no longer available.[31]

When the mistake was finally realized by the Court, an attempt was made to restore any gaps by acquiring Pisendel's personal music collection from his estate.[32] Fortunately for the court Pisendel's personal collection was extensive and included most of the chamber music he was responsible for during his career in Dresden, restoring most

[29] Landmann, *The Dresden Hofkapelle,* 30.

[30] Ibid., 29.

[31] Ibid.

[32] Owens, *Music at German Courts,* 35.

of the losses caused by the sales.[33] The result of this action though was an influx of numerous instrumental manuscripts into *Schrank II* that were in Pisendel's hand, either as his own compositions or scores he had copied. While nearly restoring the collection to its original state, it led to another problem, which was that in many cases Pisendel did not accurately label the pieces in his collection. It is unknown why, but it has caused much confusion when determining the provenance of many manuscripts, including Pisendel's. It is also difficult to conclude if his copies accurately represent the original state of each composition, or if in fact these pieces also saw the same invasive alterations found in so many manuscripts he prepared. Nonetheless, without incorporating Pisendel's collection into Royal Court of Dresden archives, *Schrank II* would remain incomplete today.

During the initial cataloging of *Schrank II* ten years after Pisendel's death, little effort was made to organize and understand the numerous scores in his handwriting; rather they were simply put in order. Each time the collection was cataloged, beginning with court *Kapellmeister* Julius Rietz in the nineteenth century, many unsigned violin sonatas in Pisendel's hand were attributed unknowingly to other composers of his era. Considering the broad stylistic differences present in each sonata, these mistakes are understandable.

New Findings

Between July 2008 and July 2011, The Deutsche Forschungsgemeinschaft (German Research Foundation) funded and oversaw the SLUB project titled *The Instrumental Music of the Dresden Hofkapelle at the Time of the Saxon-Polish Union*.

[33] Landmann, *The Dresden Hofkapelle,* 25.

The goals of this project were to comprehensively catalog and digitize the entire instrumental repertoire contained in the *Schrank II* collection. As part of the project, SLUB used handwriting and paper examinations to clarify the origin and provenance for many of the anonymous works in the collection. Completion of the project resulted in the electronic cataloging of nearly 1750 *Schrank II* manuscripts, following the guidelines adopted by *Répertoire International des Sources Musicales* (RISM). Each manuscript was scanned in high-resolution color and then incorporated in the existing RISM online catalog as well as the digital collections of SLUB.

Through inspection of the approximately 1750 sources it was established that the *Schrank II* collection consists mostly of original manuscripts, with a few exceptions coming in the form of early preserved prints. The preservation of the majority of manuscripts was in a good state or had already been restored. However, some were so badly damaged that examination could only be achieved using older microfilm images. Furthermore, it is important to note that the current SLUB *Schrank II* collection contains very few breaks.[34] The voids that exist are caused either by wartime losses or manuscripts ending up in the collections of other libraries as part of WWII relocations.

As result of the project, a number of issues surrounding lesser-known composers such as Pisendel were clarified, leading to an increased knowledge of their works. Furthermore, incorporating *Schrank II* into the RISM archives and providing free digital copies of each manuscript through the SLUB website has provided researchers with an irreplaceable tool for studying the music and composers of Dresden from this period.

[34] "Features of the Collection," *Hofmusik* in Dresden, Saxon State and University Library Dresden. Updated 2017, http://hofmusik.slub-dresden.de/en/themes/schrank-ii/features-of-the-collection/.

CHAPTER 3

THE VIOLIN SONATAS OF JOHANN GEORG PISENDEL

Until recently, it was assumed that Pisendel composed only two violin sonatas during his lifetime. Through renewed interest into the music of Dresden during the Saxon-Polish Union, that number is now considerably greater, and continues increasing. Upon completion of the 2008 SLUB project, it was documented that *Schrank II* contains thirteen violin sonatas in the handwriting of Pisendel. Although thirteen individual manuscripts were uncovered, two were identified as duplicates and one was reattributed to another composer. Of the ten remaining, only five have been ascertained as compositions by Pisendel.

Even though Pisendel favored the Italian style, the ten sonatas can be described as blending Italian, French, and German compositional elements of the Baroque era. Represented in each sonata are the long lines and simple textures of the Italian style, the Germanic use of simple forms and structures, and the French practice of incorporating dotted rhythms and written-out embellishments in slow movements. Furthermore, the sonatas can also be characterized as having differing points of completion. Whereas the manuscripts of some sonatas show no corrections and exact figured-bass markings, others contain almost no figured-bass and abundant alterations. The presence of both traits is directly connected to each sonata having been composed at a different time in his career, or while studying under a teacher in a different country.

Manuscripts in *Schrank II*

Provided in figure 3.1 is a list of every violin sonata in *Schrank II* for which Pisendel has been ascertained as, or is strongly believed to be, either the copyist or composer. Although it has been determined that Pisendel did not compose some of the pieces in table 3.1, they are included to provide a comprehensive list of each sonata performed, recorded, or attributed to him at one point in time. To avoid furthering the confusion surrounding the total number of violin sonatas composed by Pisendel, only works currently holding an ascertained status in RISM will be arranged for solo guitar in Chapter 4.

Figure 3.1

Schrank II	**Cx-**	**SLUB Mus.**	**Date of Manuscript**	**Key**	**RISM Status**
19/9	693	2424-R-1	1720-1755	E minor	Ascertained
19/8	692	2424-R-2	1720-1730	A minor	Ascertained
34/105	1406	2-R-3,2	1710-1740	C minor	Conjectural
34/11	1412	2424-R-5	1720-1755	E minor	Ascertained
34/111	1412	2421-R-6	1735-1755	E minor	Ascertained (Duplicate of R-1)
34/45	1346	2424-R-9	1716-1717	D major	Conjectural
34/109	1410	2201-R-11	1720-1740	C minor	Conjectural
34/83	1384	2201-R-11a	1720-1740	C minor	Conjectural

34/34	1335	2-R-8,34	1720-1740	C minor	Conjectural (Duplicate of R-11a)
34/31	1332	2424-R-12	1720-1740	E-flat major	Ascertained
10/14	320	2424-R-15	1720-1755	G minor	Ascertained
34/24	1325	2424-R-18	1716-1720	E major	Conjectural
34/59	1360	2424-R-21	1710-1725	E major	Reattributed

Sonatas Not Selected for Arrangement

Despite the fact that *Schrank II* contains ten violin sonatas that conceivably originate from Pisendel, only five have been ascertained as his own compositions. The following section provides information about, and incipits from each sonata excluded from the present set of arrangements for solo guitar. The incipits from each sonata are included as a source for comparison.[35]

2-R-3,2

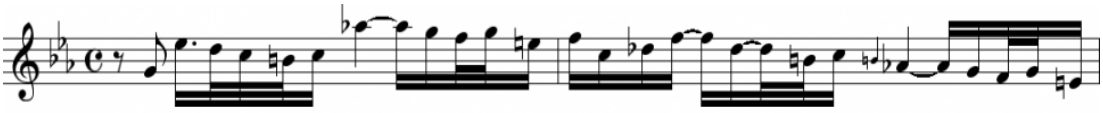
Ever since its discovery, the provenance of this four-movement sonata in C minor has been surrounded with confusion. Although the sonata was initially attributed to Johann Sebastian Bach under the designation BWV 1024, Bach's authorship is now considered doubtful. The manuscript of the sonata held in *Schrank II* is believed to date from between 1710 and 1740, providing little assistance when attempting to determine who might be the composer. Köpp has Pisendel listed as the probable composer of the

[35] All incipits provided by *Répertoire International des Sources Musicales*.

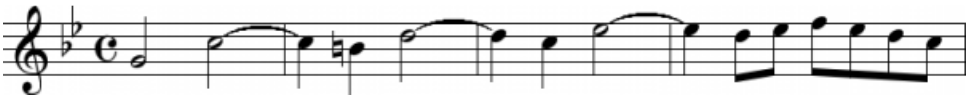
work, since the earliest surviving manuscript of the sonata is believed to be in his handwriting.[36] Again, as with J.S. Bach, Pisendel's authorship is considered unlikely, mainly since it is specified that the cembalo should be used for the continuo part, a feature that Pisendel did not add to any of his sonatas.

Figure 3.2

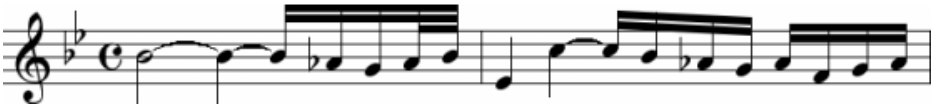
Movement 1



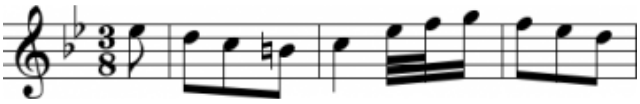
Mvt. 2



Mvt. 3



Mvt. 4



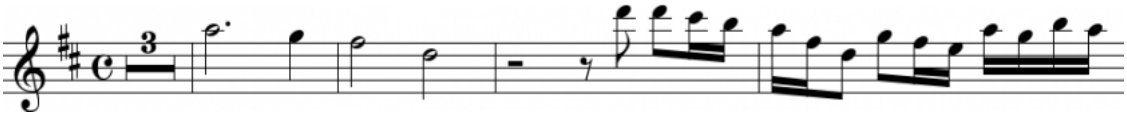
[36] Kai Köpp, *Johann Georg Pisendel (1687-1755) and the Beginnings of the Modern Orchestral Conductor*. (Schneider, Hans; Edition: 1, 2005), 488-489.

Mus.2424-R-9

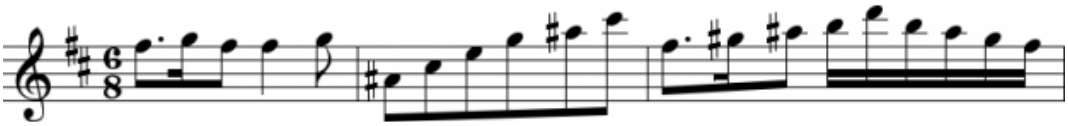
R-9 is a three-movement sonata in D major for solo violin and basso continuo. The manuscript dates from between 1716 and 1717, which, interestingly, would place its composition during Pisendel's stay in Venice. In RISM, Pisendel is speculatively listed as the composer. Musical material from the first and third movements of R-9 has been identified in Pisendel's violin concerto, Mus.2421-O-6a/b (-O-6,1/2), which led some scholars to propose that the sonata was composed by him. However, Manfred Fechner contends that R-9 is more likely a work by an unknown Italian composer, which Pisendel copied during his stay in Venice; a later time, when writing his concerto, Pisendel borrowed material from the sonata and incorporated it into his piece.[37]

Figure 3.3

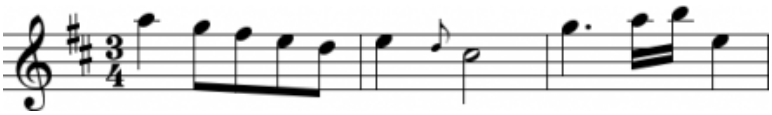
Mvt. 1



Mvt. 2



Mvt. 3



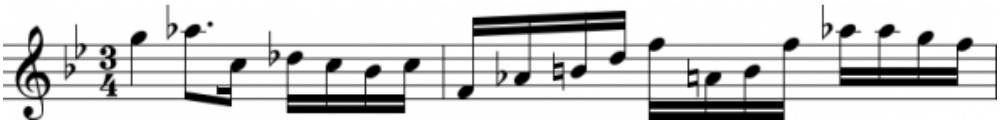
[37] Fechner, *Studies on the Dresden Transmission*, 267.

Mus.2201-R-11

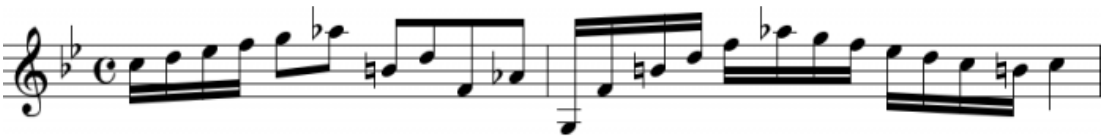
While Pisendel has been ascertained as the copyist of this sonata, it is not known if he composed it. The four-movement sonata in C minor for solo violin and basso continuo has been dated from between 1720 and 1740, indicating that he either copied or composed the piece while in Dresden. Initially, the sonata was attributed Francesco Geminiani (1687-1762), although this attribution has been determined to be incorrect. Interestingly, the second movement of R-11 is identical to the same movement in Mus.2201-R-11a, another sonata in C minor conjecturally attributed to Pisendel.

Figure 3.4

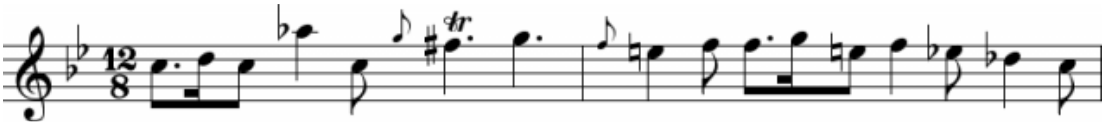
Mvt. 1



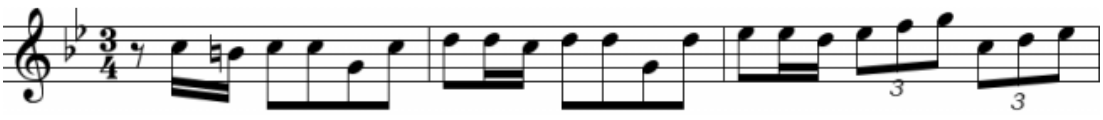
Mvt. 2



Mvt. 3



Mvt. 4

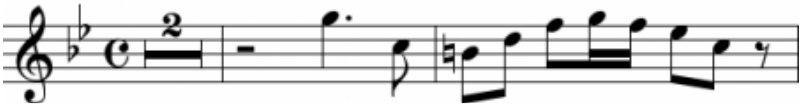


Mus.2201-R-11a

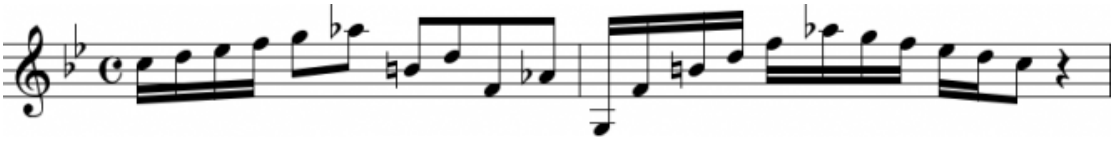
Until the research of Enrico Careri, R-11a was frequently recognized as a sonata composed by Geminiani.[38] Since then, Köpp has assigned the piece to Pisendel, mainly since three copies of R-11a exist in two different versions, each of which is in his handwriting. One of the three copies is a duplicate of R-11a, which is currently filed under the anonymous call number of 2-R-8,34. Since multiple copies of the same sonata have been found in Pisendel's handwriting, this suggests that he is the composer of both R-11 and R-11a.[39] Despite this information being available, the evidence to conclusively establish his authorship has yet to be found.

Figure 3.5

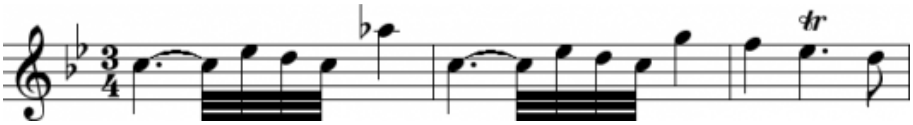
Mvt. 1



Mvt. 2



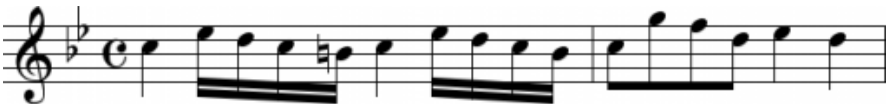
Mvt. 3



[38] Enrico Careri, *Francesco Geminiani (1687-1762)*.(Oxford University Press, Oxford. 1993), 163.

[39] Köpp, *Johann Georg Pisendel*, 487.

Mvt. 4



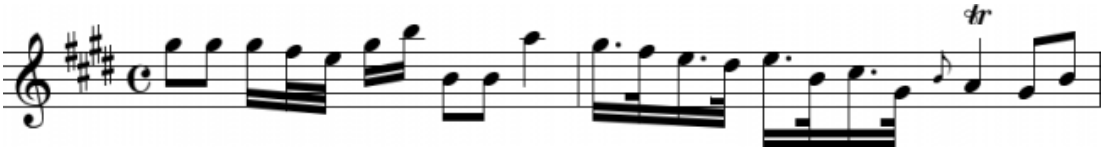
2424-R-18

With an approximate date of composition between 1716 and 1720, this four-movement sonata in E major is assumed to have been written during Pisendel's stay in Italy. As with his known sonatas, this example also was written for solo violin and basso continuo. However, unlike his identified sonatas, R-18 contains numerous figured bass markings, indicating that the sonata was most likely a compositional exercise. Additionally, it is important to note that the bass voice in every movement contains multiple alterations and corrections in an unknown handwriting. It is suspected by Köpp that these marking belong to Antonio Montanari, with whom Pisendel had studied composition during his trip to Rome in 1717.[40] Lastly, in keeping with his habit of making alterations, a third movement was added in the free space on the manuscript at a later time. Although the available evidence highly suggests Pisendel composed this sonata, its conjectural status in RISM remains in effect.

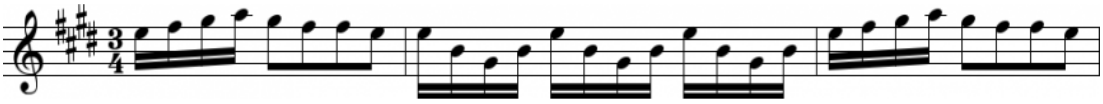
[40] Köpp, *Johann Georg Pisendel*, 486.

Figure 3.6

Mvt. 1



Mvt. 2



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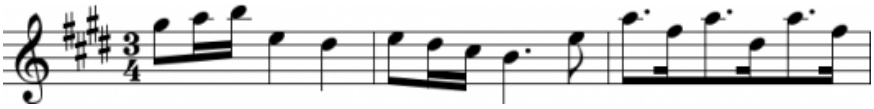
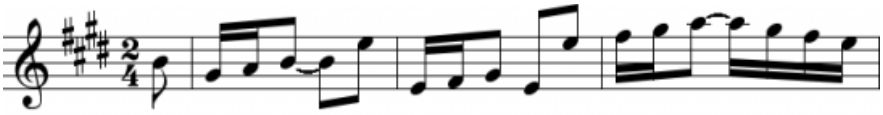


Mvt. 4



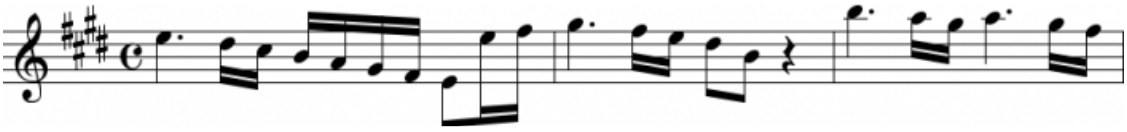
Mus.2421-R-21

Composed between 1710 and 1725, R-21 was previously thought to be an unsigned early work by Pisendel, an assumption made because his inscription appears on the upper-left corner of the manuscript.[41] In 2004, while making comparisons with other scores in RISM, Nikolaus Delius was able to establish that the author of the sonata was Johann Christoph Pepusch (1667-1752), and not Pisendel. Although this was known by SLUB during the DFG funded project, Pisendel's 2421 identification number was not changed, since by then the library had already abandoned the practice of adjusting call numbers.

[41] Köpp, *Johann Georg Pisendel*, 487.

Figure 3.7

Mvt. 1



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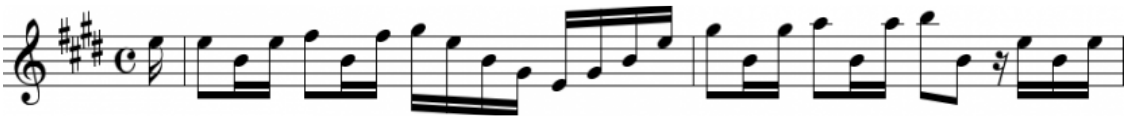

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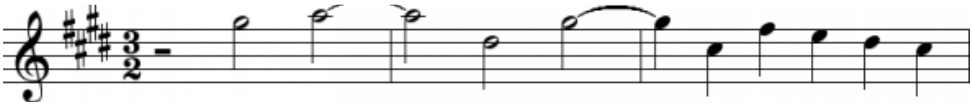
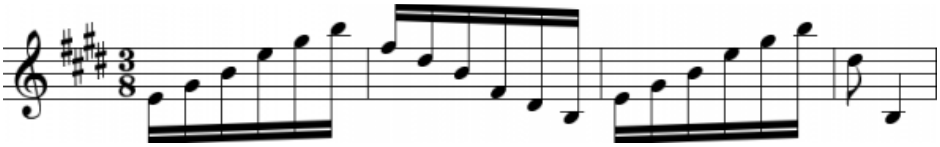


Mvt. 4



CHAPTER 4

ARRANGEMENTS OF FIVE SONATAS FOR SOLO GUITAR: EXPLANATORY NOTES AND EDITORIAL PROCEDURES

Sonatas Selected for Arrangement

The selection of sonatas was not made through determining if, or how well, each one could be adapted for guitar, but instead on its status in RISM. Only sonatas for which Pisendel has been ascertained as the composer are arranged for solo guitar. The process of arranging each sonata required alterations and adjustments. While some were extensive, many others were not. To facilitate this research project, non-intrusive modifications, such as completing triads at cadences, adding bass notes, changing note duration, and realizing figured-bass markings, are not discussed in great detail unless determined to be of importance. Furthermore, left-hand fingerings are not included in the arrangements at this time.

Mus.2421-R-2

Standing as Pisendel's only work for unaccompanied violin, *Sonata a Violino Solo senza Basso,* or R-2, is the most well-known and important work he composed for the instrument. While the surviving manuscript has been dated between 1720 and 1730, there is some evidence indicating that R-2 was composed before 1720. It has been suspected that following his tour of Venice in 1716-1717, Pisendel showed Johann Sebastian Bach a copy of the sonata, which has been claimed to be the source of inspiration and model for Bach's sonatas and partitas for solo violin. While not provable at this time, the claim

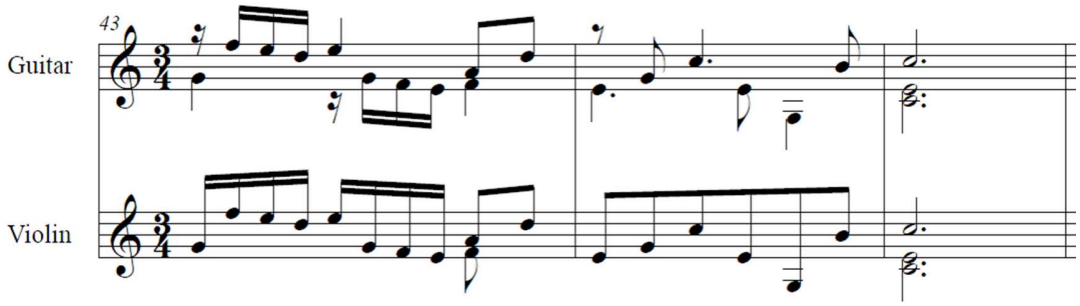
is supported by the fact that Bach's surviving autograph manuscript of his sonatas and partitas is dated 1720. [42] Multiple sources have now begun listing 1716-1717 as the date of composition for Pisendel's sonata, meaning that he could have composed or performed it during his tour of Europe with the Crown Prince. It is important to note that R-2 is one of two known violin sonata manuscripts bearing Pisendel's autograph, leaving little dispute that he is the composer of this work.

Unlike many of his sonatas, R-2 does not follow the four-movement *Sonata da Chiesa* structure, common during this period. Rather, the work is divided into three movements, which are all in the same key and have a tempo organization of slow-fast-fast. While at first R-2 appears to be in four movements, the fact that the *Giga* is followed by a *Variatione* containing the same harmonic and melodic material suggests that they should be grouped together rather than functioning as two individual movements.

Following the common Baroque practice of writing polyphony in compound melody, the majority of R-2 is notated in a single voice. The process of realizing implied polyphony was simple, and it generally required extracting the accompaniment from the melodic line and notating each part as its own voice. Depicted in figures 4.1 and 4.2 are examples of the cadential passages that end each section of the second movement. Here it was necessary to divide the compound melody into multiple voices so that the note duration of each voice could properly be reflected in the arrangement.

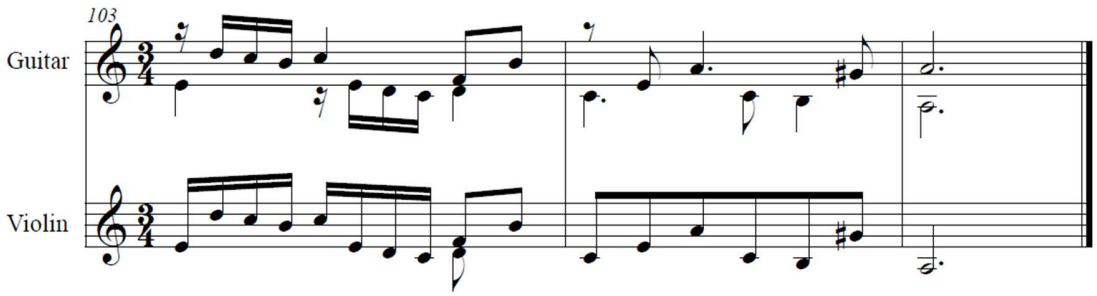
[42] Lucktenberg, *Unaccompanied Violin Music of the 17th and 18th Centuries*, 26.

Figure 4.1



On the guitar, it is clear that the G on beat one in measure 43 and the E on beat two can be sustained as quarter notes; therefore, they are beamed separately to reflect this change. Additionally, the F in the bass voice on beat three can be held as a quarter note instead of the eighth note as seen in the original version. In measure 44 it was decided to separate the compound melody into two voices. While it is possible to use three voices in this instance, the stepwise melodic line can be conveyed using only two voices, which avoids adding unnecessary clutter to the arrangement in the form of extra rests. The same method from above was applied to the passage in figure 4.2.

Figure 4.2



Mus.2421-R-1(R-6)

Sonata R-1 is a three-movement work in E minor for solo violin and continuo. All three movements are in the same key and have a tempo structure of slow-fast-fast. With an estimated date of composition between 1720 and1755, this manuscript is the only other sonata bearing his autograph. On the upper right corner of the last page, the inscription "Pisendel 2" appears in red ink in his handwriting.[43] The implication for placing the number 2 after his name is unknown, but it possibly signifies that he composed it after R-2. Sonata R-1 is unique in that it is the only one of his violin sonatas that also exists as a copy in handwriting other than his own. It has been established that Johann Gottlieb Morgenstern, or *Schreiber* D, prepared Mus.2421-R-6, the duplicate copy of R-1, which was most likely created for presentation purposes.[44] During the course of updating the call numbers of *Schrank II* to the Mus.c.Cx system, Fürstenau had to reconstruct the shelf locations for R-1 and R-6, since by then the original covers for both had been lost. Upon establishing their location, each was placed in new blank folder for preservation, explaining why their *Schrank II* covers are not seen on the SLUB online database today.

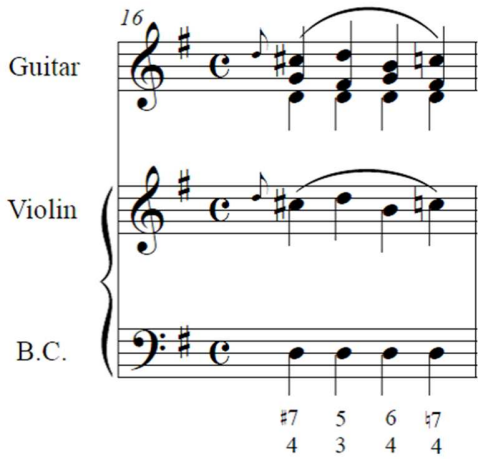
The process of arranging R-1 for solo guitar required minimal alterations. As the entirety of the sonata is in E minor, a key that works exceptionally well on guitar, many of the original parts can be maintained. The majority of adjustments came in the form of moving the continuo part up an octave, which serves to keep both parts within the guitar's range. Additionally, completing the inner voices of chords was also necessary in some

[43] Köpp, *Johann Georg Pisendel*, 483.

[44] Ibid., 484.

places. Although this sonata demonstrates a high level of completion, including dynamic and articulation markings, it contains only six figured-bass markings, all of which are in the second movement. In most cases, no additional pitches are needed to realize the markings since the violin part contains the required notes. Considering that both parts are played by a single instrument in this arrangement, no action was required. However, as seen in figure 4.3, the addition of extra notes is essential because the pitches needed to complete the figured-bass markings are absent from both parts.

Figure 4.3



The first step in adapting the cadence pattern found in measure 16 for guitar was to realize the figured-bass markings. With D in the continuo part functioning as a pedal tone, it was decided that only a single additional chord tone is needed to provide harmonic support. As a result of completing the middle voice of each chord, the open dissonant intervals of a major-seventh on beat one and the minor-seventh on beat four were avoided.

Mus.2421-R-5

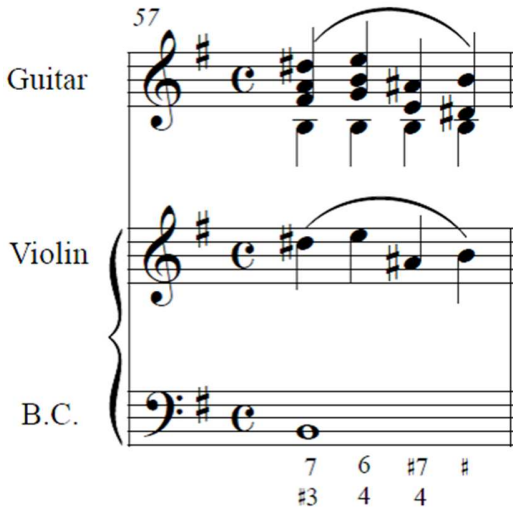
Upon examination of R-5 it becomes clear that an extensive amount of musical material in this four-movement sonata is shared with R-1. However, in this instance the violin and continuo parts are simplified noticeably, leading to the assumption that this sonata is an early version of R-1. The fact that numerous alterations to each part can be seen in the open space on the manuscript further reinforces this idea.[45] Additionally, R-5 differs from R-1 in that it contains an extra movement. The third movement demonstrates a level of completion well beyond the remainder of the sonata, indicating that it was added at a later time. By incorporating a third movement, the piece follows the *Sonata da Chiesa* structure of four movements that alternate between slow and fast tempos. Since the third movement matches the refinement of R-1, performers regularly extract the third movement from R-5 and insert it into the more developed R-1 sonata. Because R-5 has elements in common with a manuscript bearing Pisendel's autograph, it can be conclusively stated that he is in fact the composer of the sonata.

As with R-1, only minor alterations were required during the process of arranging R-5 for solo guitar. Although both sonatas share a large amount of musical material, there are some notable differences. One such example is present in the time signatures used for the final movement of each sonata. R-1 is labeled as *Scherzando* with a meter of 3/4, and R-5 is a *Gigue* in 9/8. While the opening measures are different, the melody used throughout the rest of the movement is similar. The same is also true for the second movement in each sonata. Even though the second movement does not display the same level of sophistication as the one found in R-1, the cadential pattern at the end of the

[45] Köpp, *Johann Georg Pisendel*, 485.

second section in measure 57 contains figured-bass markings not present in measure 64 of R-1.

Figure 4.4



After realizing the figured-bass marking in measure 57, it was determined that the whole-note B in the continuo part is not practical on the guitar. Although it is possible to sustain the note for its full value, the pitch begins to decay by the third beat, which contradicts the direction of the passage as outlined by the figured-bass, which imply a gradual crescendo until the final resolution on a tonic triad in measure 59. Therefore, the decision was made to change the whole note to repeated quarter notes, allowing for a crescendo with each change in harmony. Lastly, as the final measures of R-5 and R-1 are nearly identical, the alterations made to measure 57 of R-5 were applied to measure 64 of R-1.

Mus.2421-R-12

Until it was attributed to Pisendel by violinist Martina Graulich and scholar Dr. Peter Wollny, sonata R-12, in E-flat major, was previously cataloged as "anonymous."[46] The estimated date of composition is between 1720 and 1740. Comparable to the majority of his other ascertained sonatas, this one is also written for violin and basso continuo and uses the *Sonata da Chiesa* structure. Written in pencil throughout the manuscript, are multiple alterations and additions in an unidentified handwriting.[47] While Pisendel often made revisions to his pieces, the ones in question do not belong to him, and it is unknown who made them.

Arranging R-12 for guitar required considerable modification to facilitate its performance. The most evident change is the transposition of the sonata to a different key. While the slow movements work well in E major on the guitar, the fast movements are easier to execute in D major. For this reason, D major was selected for the final arrangement. Another advantage of D major is the expanded range when using *scordatura* tuning. By lowering the guitar's sixth string from E to D, more of the original spacing between the violin and continuo parts could be preserved, allowing for additional harmonic support by filling in the middle voices of chords.

Demonstrated in figure 4.5 is an example of how *scordatura* tuning was used to provide support and definition to the original part when transferring it to the guitar.[48]

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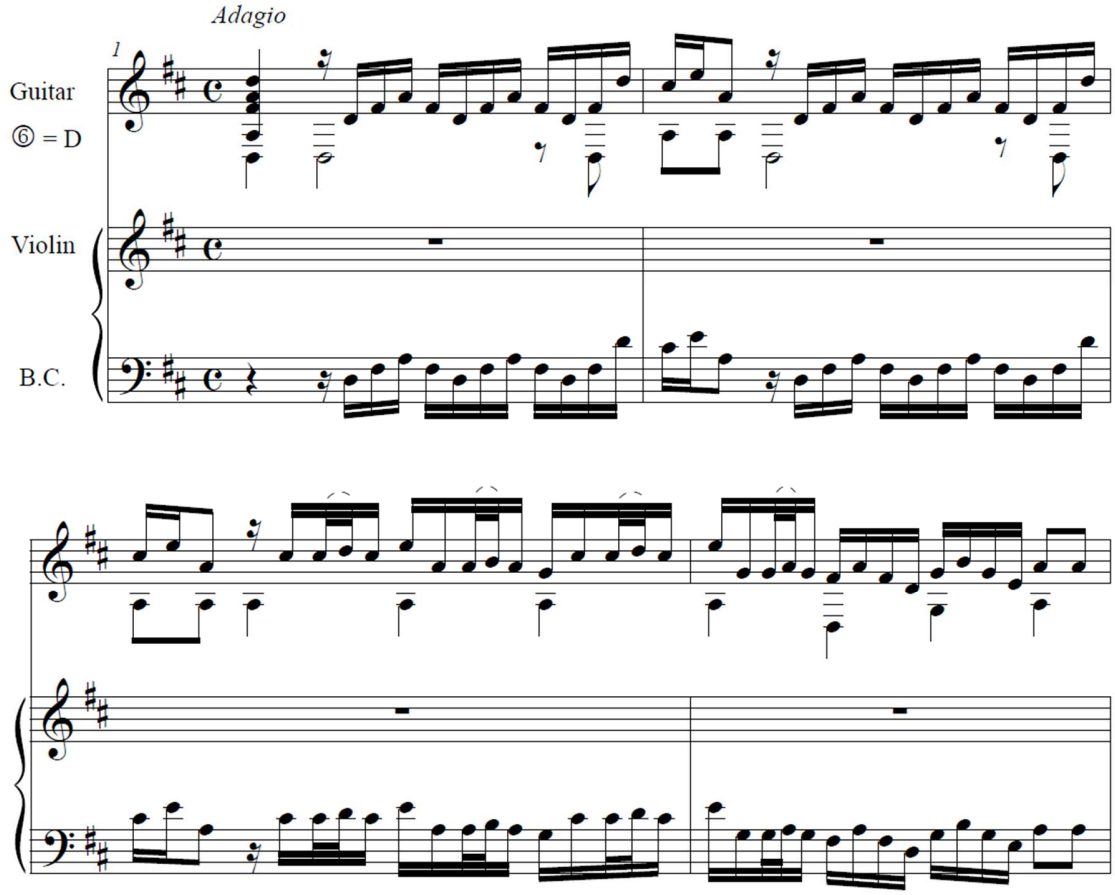
[46] Köpp, *Johann Georg Pisendel,* 485.

[47] Ibid.

[48] A dashed slur between notes of different pitches indicates a left-hand (technical) slur.

Figure 4.5

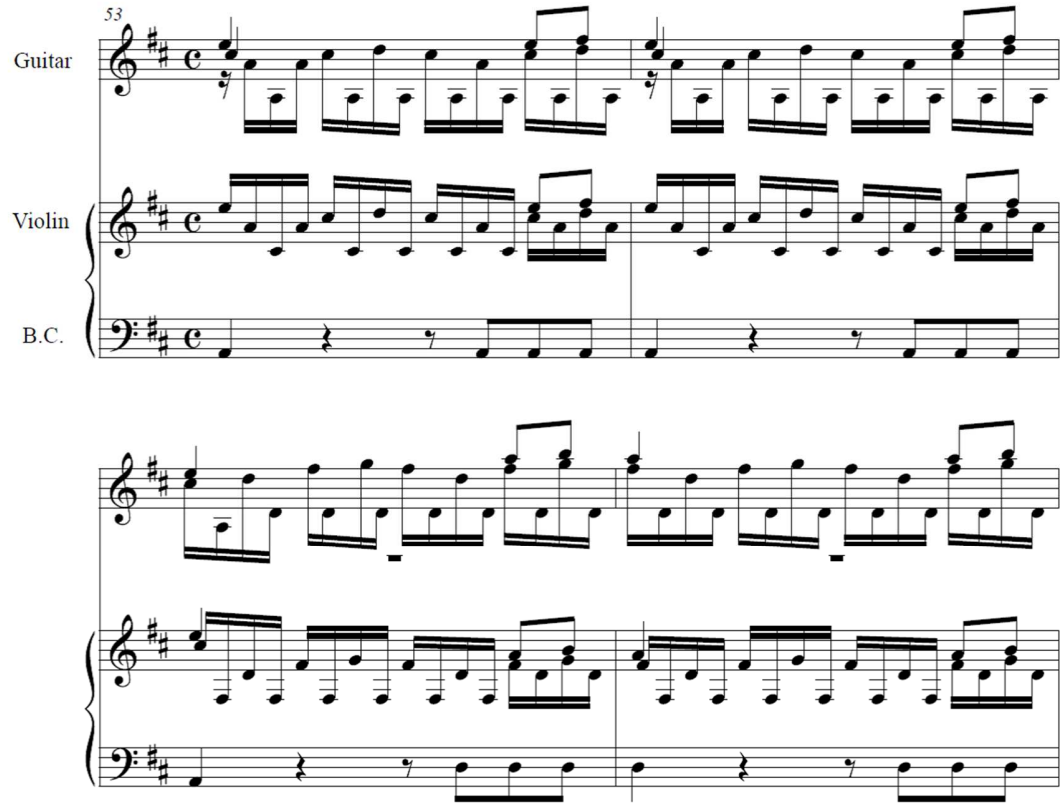


During the opening measures of the first movement, the violin is tacet while the continuo provides single statement of a melodic line in a low register beginning on the second subdivision of a sixteenth note. When played by a continuo instrument, such as the harpsichord, this line would be completed using chords and supporting bass notes. When the opening line is played on the guitar in its original state and register, it sounds sparse and rhythmically undefined. To correct this problem, the continuo part is moved up an octave into the violin's register and bass notes are added on the strong beats,

providing rhythmic and harmonic clarity. Although this same technique could have been used in E major, it was considerably easier using *scordatura* tuning in D major.

The passage in figure 4.6 is from movement two, which required many adjustments before it could be played on guitar. As demonstrated by the original version in measure 55, simply transferring it to the guitar would result in voice crossings and require notes from each part to be played on the same string, which ultimately would disrupt the fluidity of the violin part.

Figure 4.6



First, the continuo part was removed, which was followed by changing the lowest note of the violin part from the third of the chord to the root, which in turn takes the place of the omitted continuo part. The third of the chord was then moved up an octave and placed as a quarter-note, middle voice on beat one of each measure, which completes the full triad while maintaining the integrity of the arpeggio pattern. Next, starting in measure 55, the violin part was transposed an octave higher, allowing for better voice leading into the next phrase, beginning in measure 57.

Mus.2421-R-15

Composed between 1720 and 1755, this four-movement sonata in G minor for violin and basso continuo was only just recently attributed to Pisendel. During the process of integrating *Schrank II* into the Royal Private Music Collection in the nineteenth century, R-15 was mistakenly cataloged with the works of Geminiani, largely in part to Fürstenau adding an incorrect composer description while updating the call numbers.[49] Furthermore, at one point it was assumed that R-15 belonged to a set of four sonatas (Mus.2763-S-1) by Giuseppe Sammartini (1695-1750), since his works are also listed under the Mus.c.Cx 320 designation. It is unknown if the error of filing works from two different composers under the same call number happened during the initial preservation of *Schrank II* 1765, or if the manuscripts were combined during their relocation to the Royal Private Music Collection. In 2005, Köpp, reattributed the sonata to Pisendel, primarily due to the manuscript and other notes being in his handwriting.[50]

[49] Köpp, *Johann Georg Pisendel*, 486.

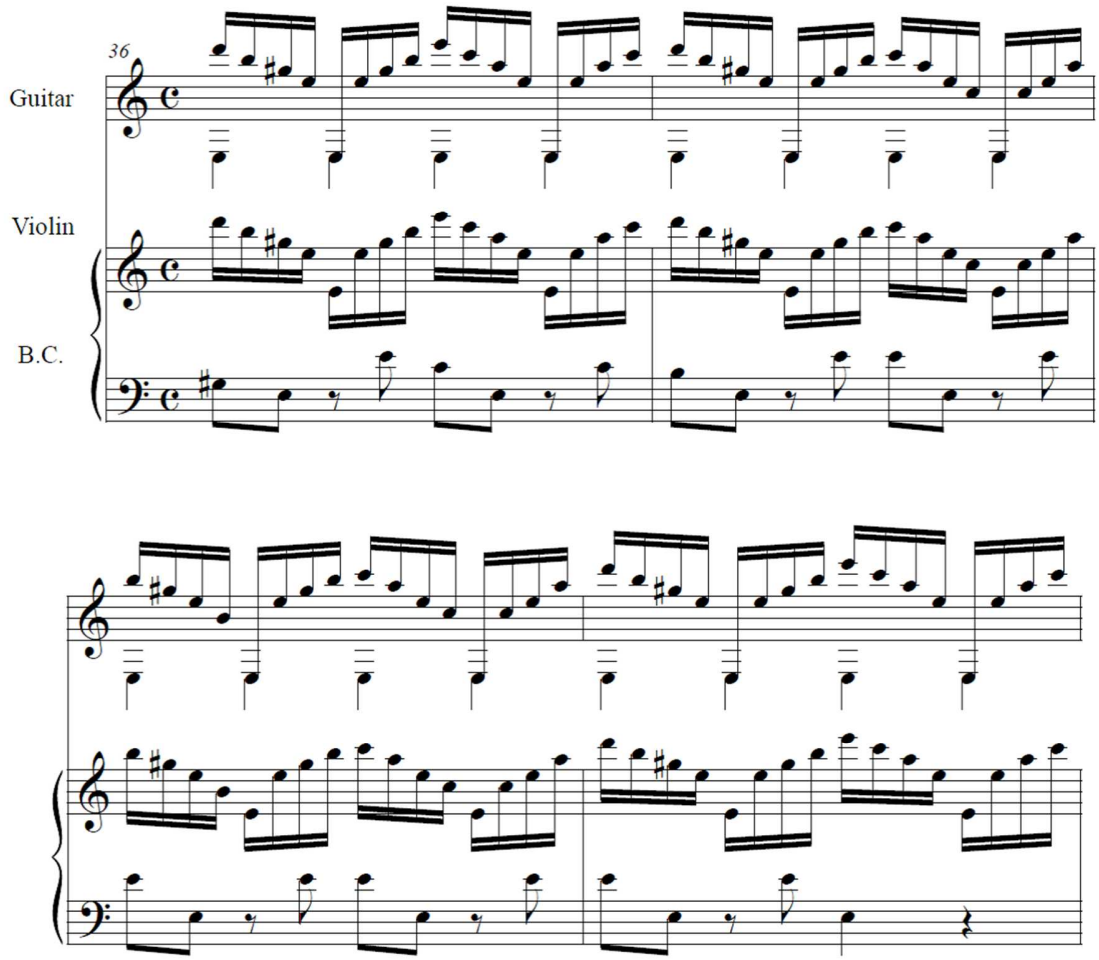
[50] Ibid.

Just as in Pisendel's other sonatas, R-15 contains numerous penciled-in additions and corrections. The additions are present in both the violin and continuo parts and suggest places where embellishments can be used. In the case of corrections, the original notes were erased by Pisendel and replaced with ones he deemed suitable. On the last page of the sonata he writes: "In this sonata are again eradications and changes. In all cases, the eradicated appears to be the right thing to do."

Like his other works with basso continuo, Pisendel provides a demanding fully written-out keyboard part with precise rhythms. Rather than providing a simple framework, over which the continuo player could improvise freely, the continuo part frequently imitates the violin in contour and rhythm. Due to the complexity of the continuo part, it was a challenge to preserve the work's integrity when arranging it for guitar. Factors such as maintaining the spacing between each part, retaining complex rhythms, and chord voicings are all difficult to keep original. Therefore, simplifying the continuo part to maintain the integrity of the violin part was often necessary. The main problem was to determine when and how much to alter. The following examples demonstrate how and why these alterations were made.

The first example, as seen in figure 4.7, is from the cadenza of the second movement. Staring in measure 36 and ending in 40, the continuo part in this passage outlines dominant and tonic harmonies using an eighth note rhythm while the violin plays arpeggios of the same harmonies in continuous sixteenth notes.

Figure 4.7

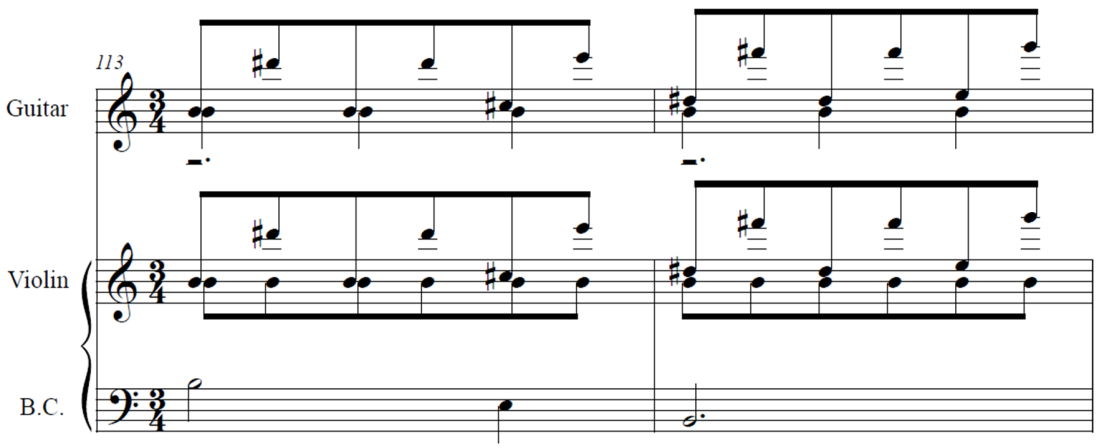


The allegro tempo and harmonic rhythm of a half-note value add to the difficulty of the passage. When playing both parts on a single instrument the performer is required to make frequent adjustments with the left-hand. While it is possible to play both parts as written on the guitar by using left-hand techniques such as hinge-barres and cross-fret barres, they cannot be executed accurately at the proper tempo. When taking into account that the lowest note is always the fifth scale degree, the choice was made to simplify the

continuo part to a dominant pedal tone of quarter notes on the pitch E. Since the arrangement process also required transposing the sonata from G to A minor, the dominant pedal of E is easily played using the open sixth string of the guitar.

The following example shows how other original parts were simplified to facilitate their performance on guitar. Figure 4.8 shows a passage from movement four in which the violin part plays repeated double-stops.

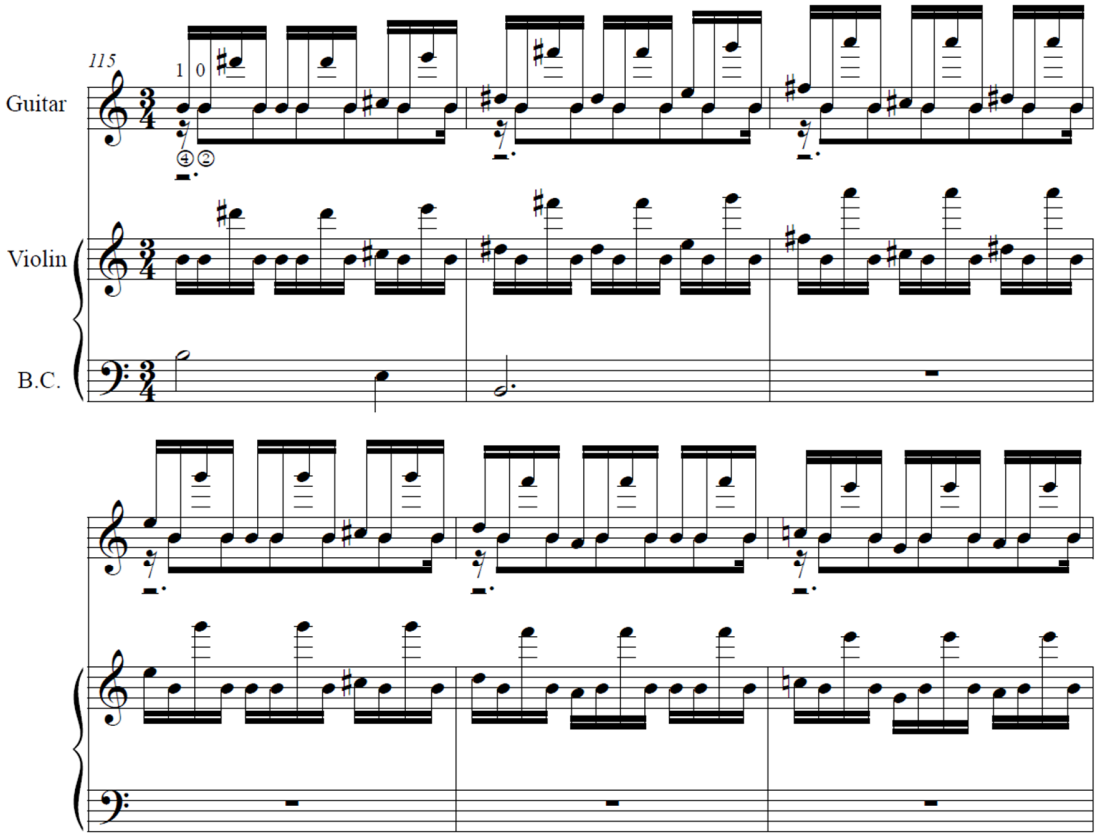
Figure 4.8



These present a technical challenge on the guitar because they require repeated plucking with the right-hand thumb. By sustaining the B in the violin part as quarter notes using the open second string of the guitar, the stepwise line of parallel tenths is played on the fourth and first strings. Altering the passage this way uses the idiomatic qualities of the guitar to provide separation between the two voices as well as making it easier to execute cleanly. Additionally, because of this alteration, the continuo part is not needed since it shares the lowest note with the violin part.

A similar approach is used for the next passage from movement four. The example in figure 4.9 is nearly identical to the previous one, except that the repeated notes are now sixteenths.

Figure 4.9



Just as before, the stepwise line of parallel tenths is placed on the fourth and first strings and the repeated B is played using the open second string.[51] To reflect this clearly, the B is given its own voice, which is notated using down stems to indicate its function as

[51] A numeral within a circle indicates the string on which a note should be played. For example ① represents the first string of the guitar.

accompaniment. Furthermore, as the open B-string is now acting as a pedal, the continuo part can be omitted. By notating this passage using an open string and using a *p-i-m-a* arpeggio pattern with the right-hand, the *bariolage* technique of the violin can be imitated on the guitar.[52] Considering the idiomatic nature of the *p-i-m-a* pattern, implementing it allows for the passage to be played with its desired velocity and effect.

[52] *p-i-m-a* denotes right-hand fingerings for the guitar.

CONCLUSION

Although Pisendel has not received as much recognition as many of his contemporaries, it should not diminish the fact that he made important contributions to music during the Baroque period. Over the course of his career he collected music, commissioned and composed new works, developed orchestral performance practices, and performed frequently. By way of examining his violin sonatas, many of the questions surrounding his life and works are clarified. Due to the efforts of SLUB and their DFG funded project into the music of Dresden during the Saxon-Polish Union, the manuscripts of these pieces as well as their accompanying information became available to the public for the first time. With the entirety of the *Schrank II* collection now digitized, the opportunity to conduct new research into the works of Pisendel has become a reality.

It is the author's hope that the research and corresponding arrangements of five selected sonatas for solo guitar as part of this project will lead to an increased interest into the life and career of Pisendel as well as contribute to the guitar's available repertoire from this era.

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APPENDIX I

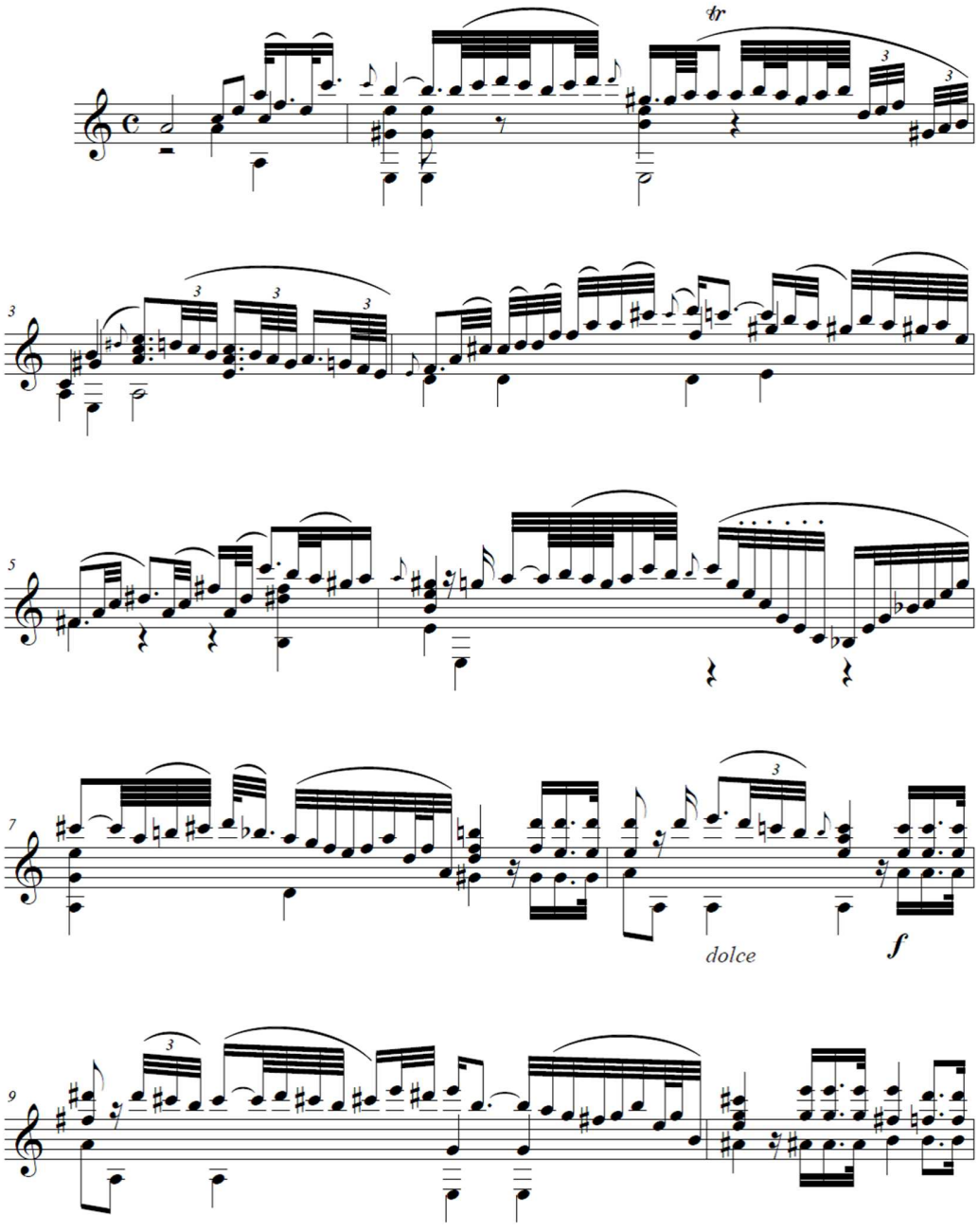
THE VIOLIN SONATAS OF JOHANN GEORG PISENDEL:

FIVE SELECTED ARRANGEMENTS FOR SOLO GUITAR

Sonata

Mus.2421-R-2

Johann Georg Pisendel
Arranged for Guitar by Cheyne Fehser



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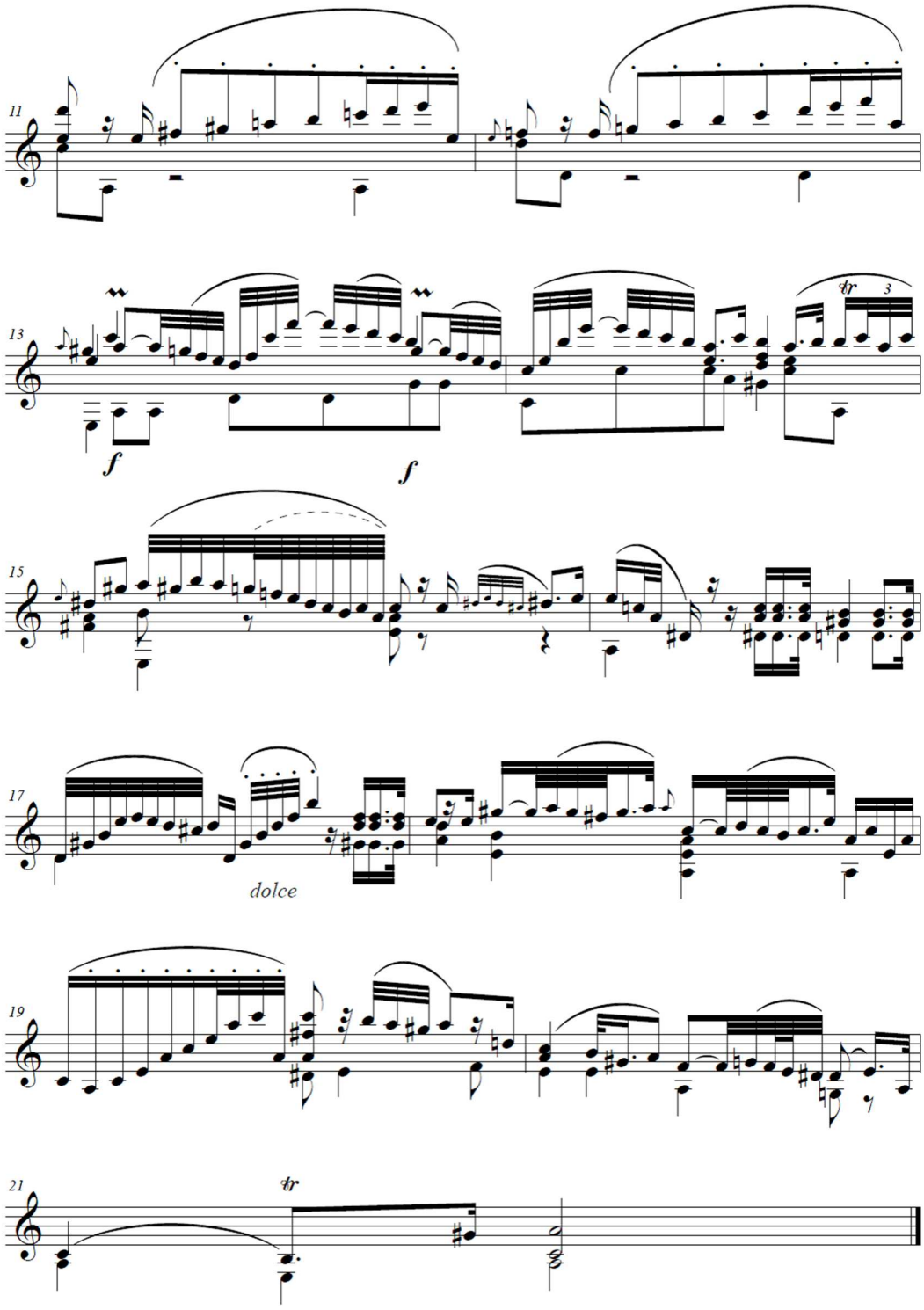
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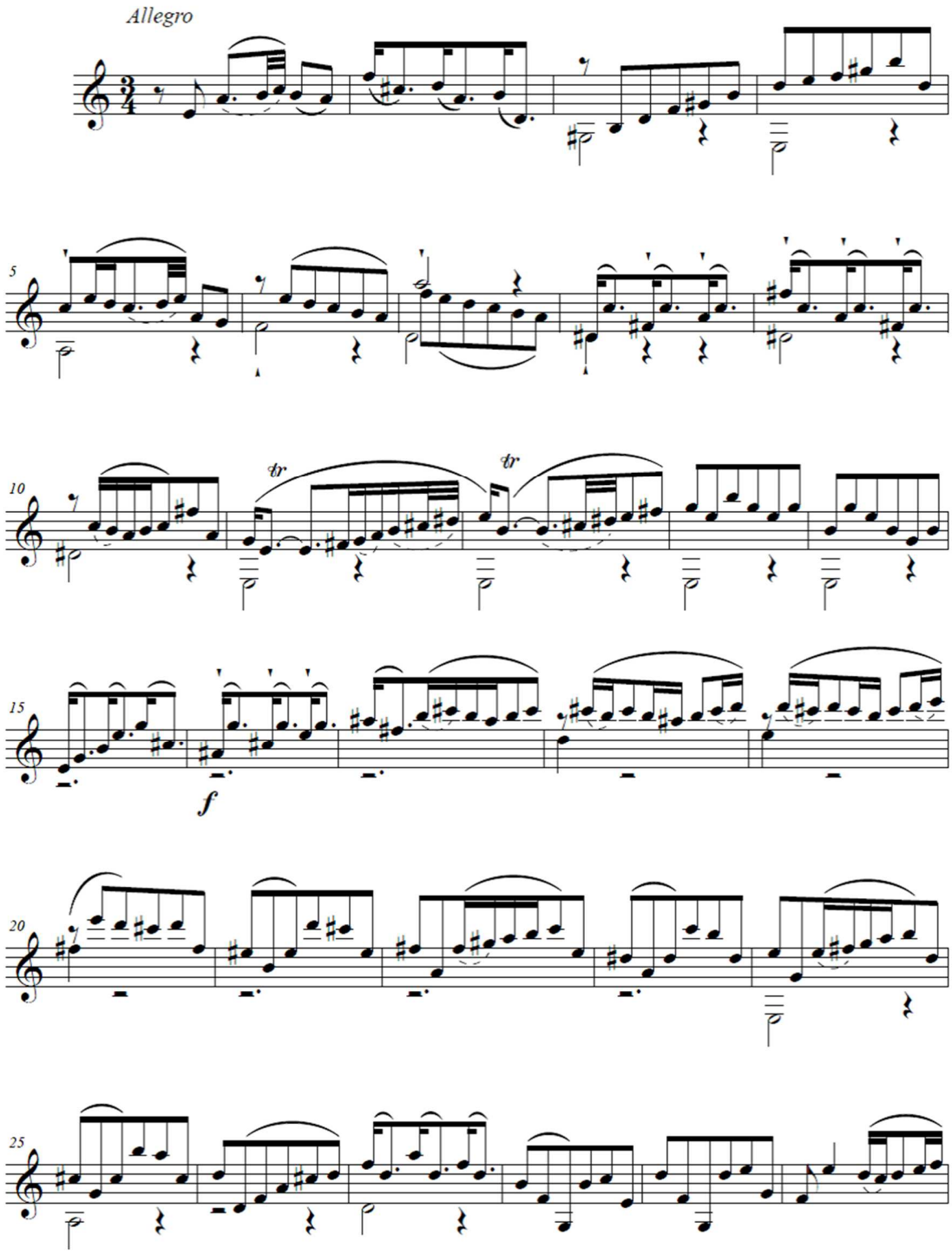
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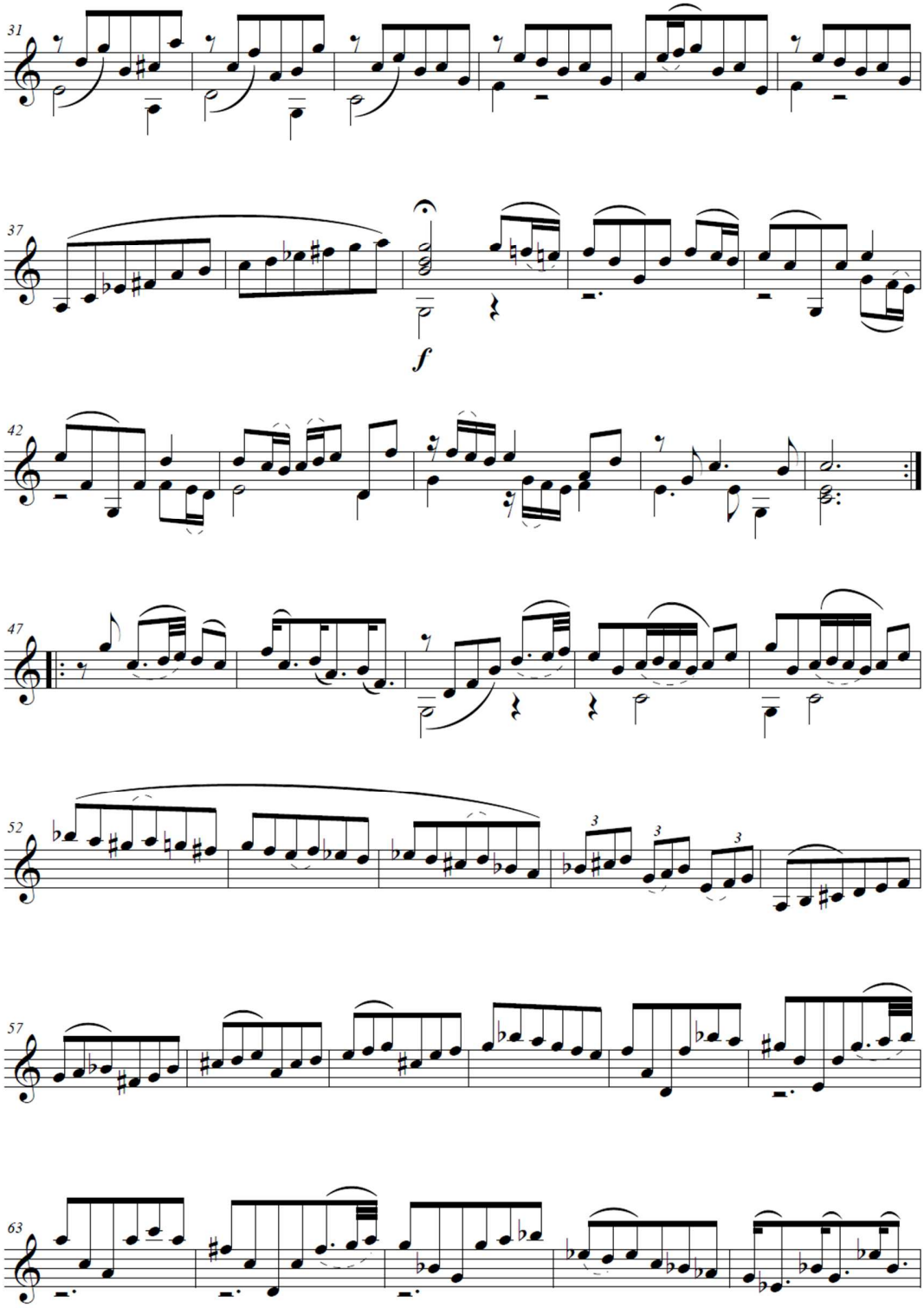
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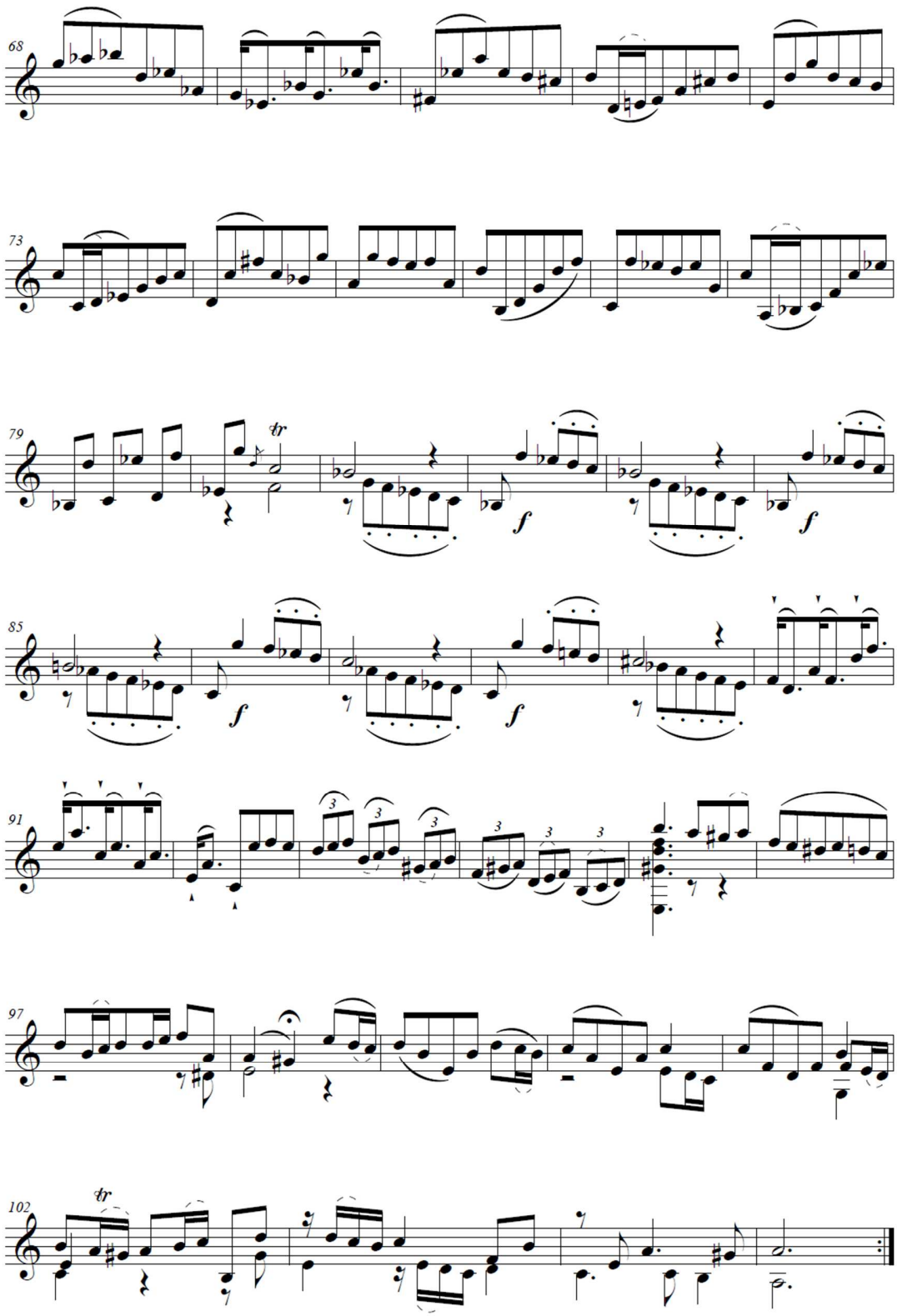
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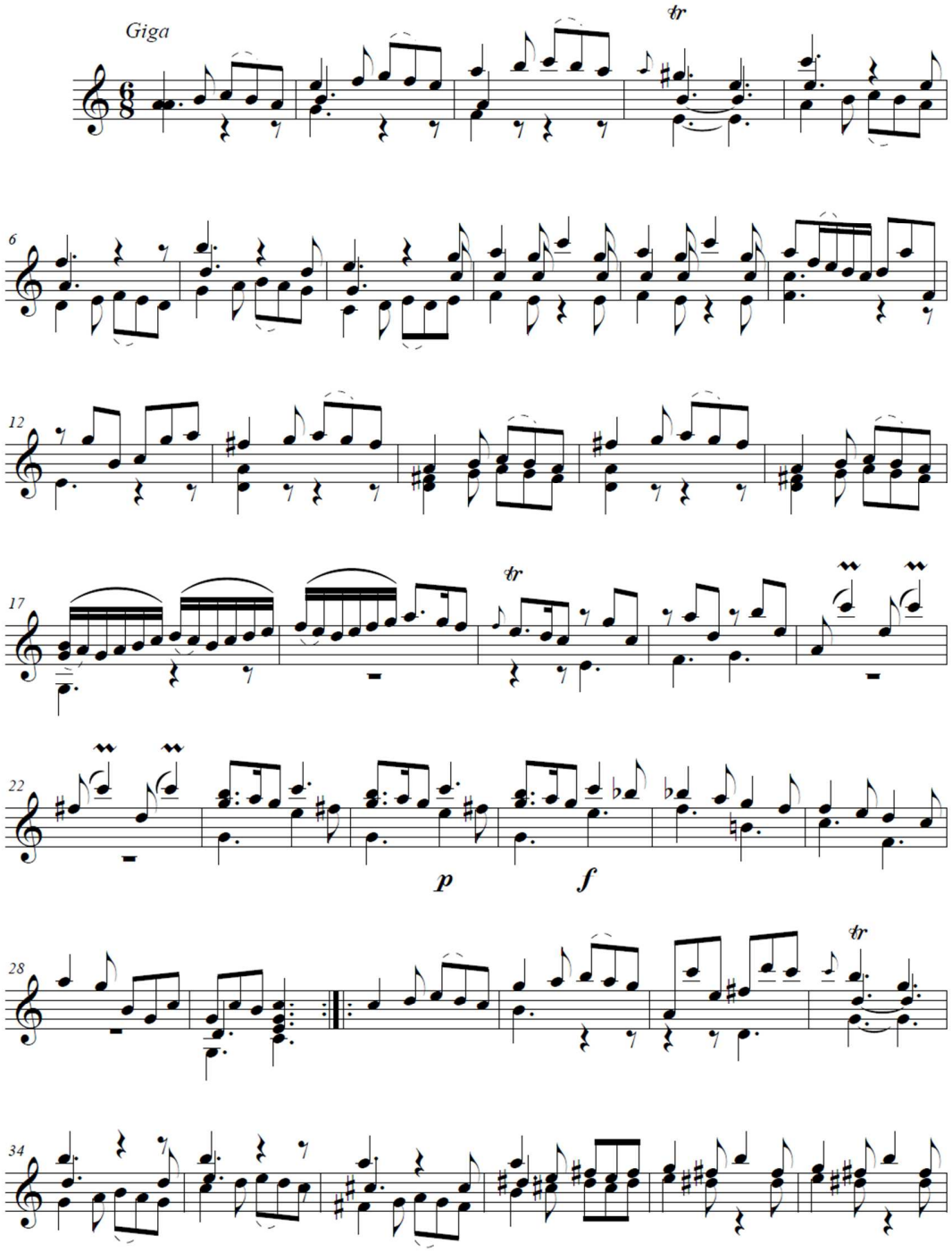
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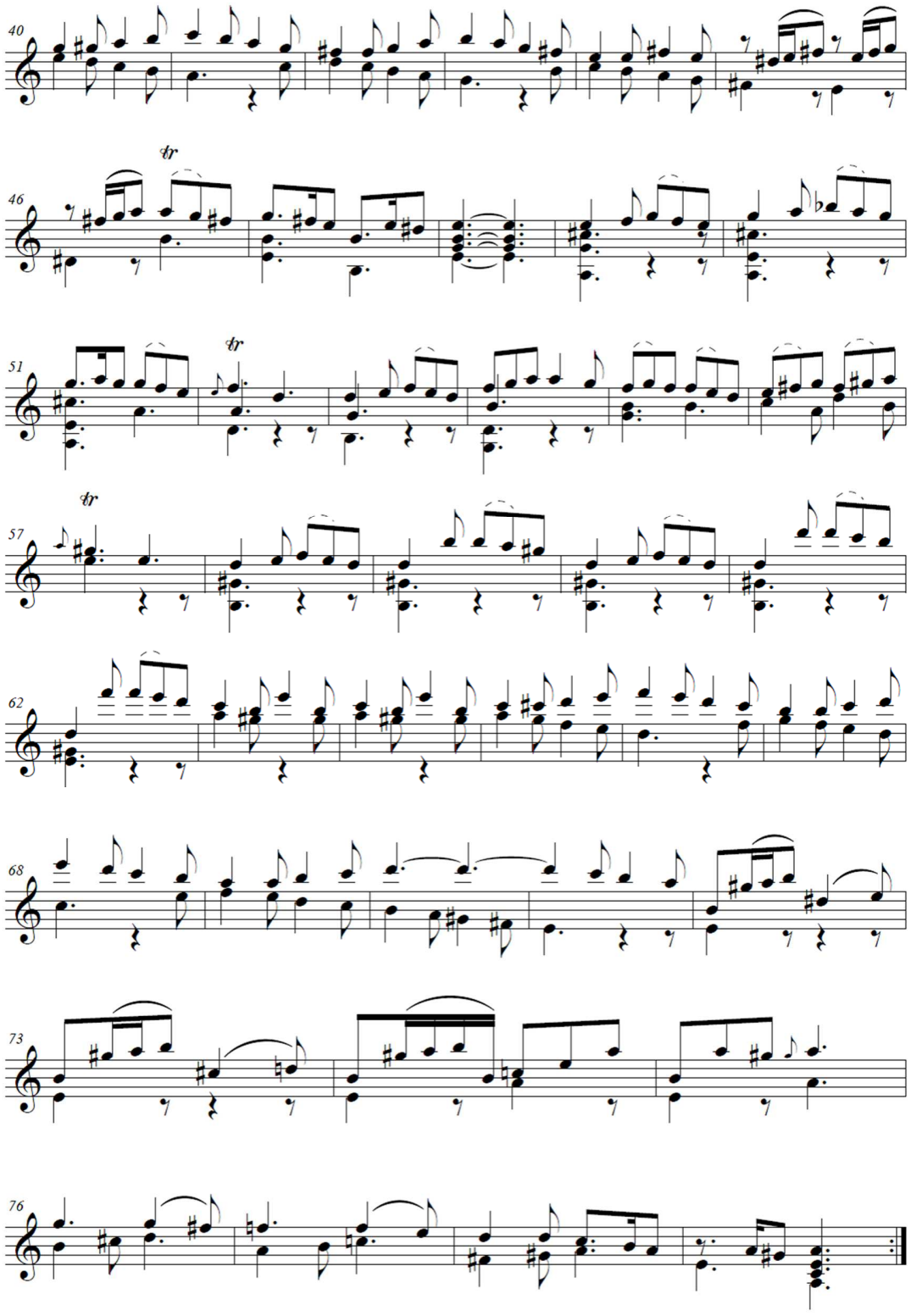
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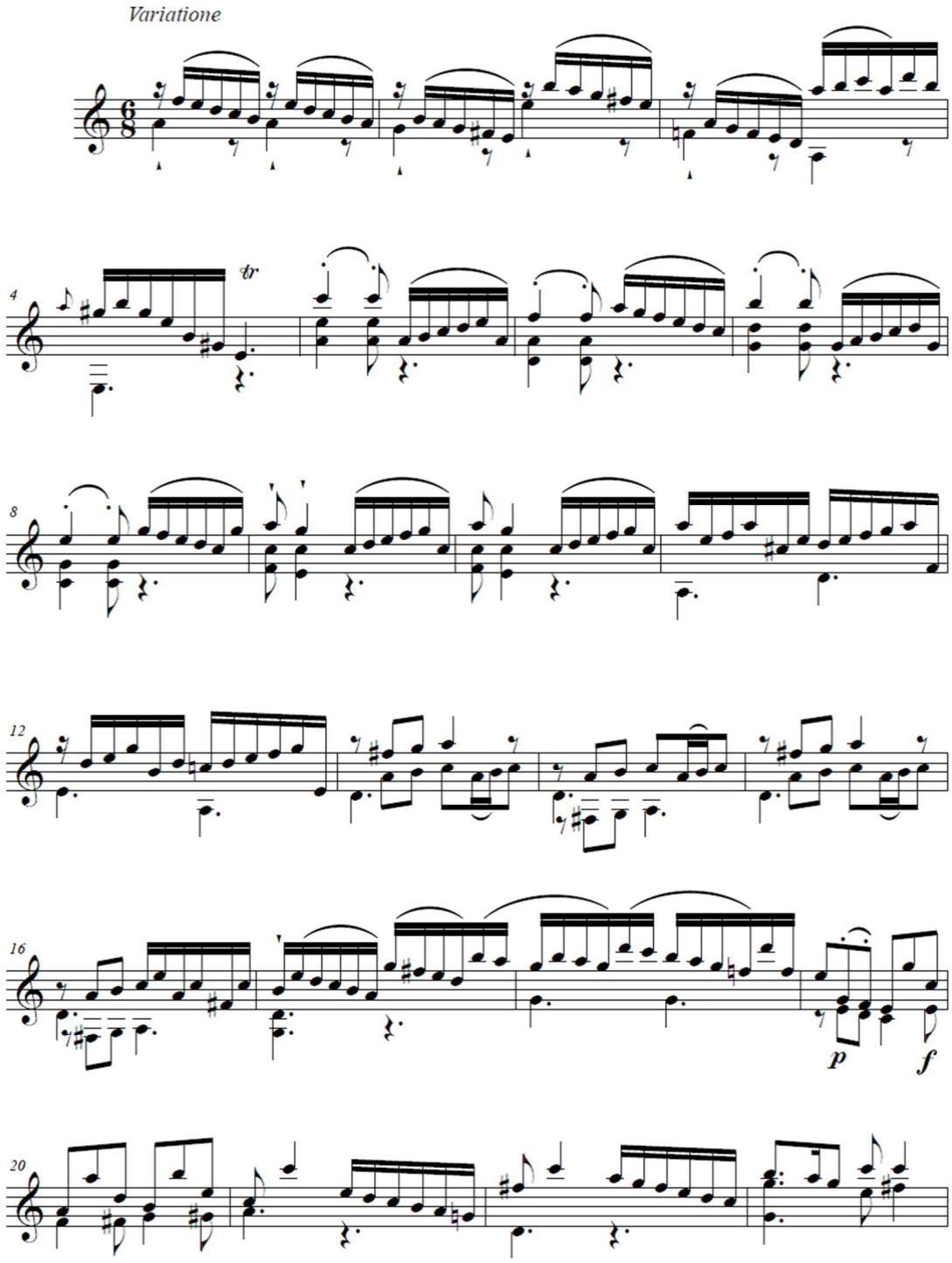
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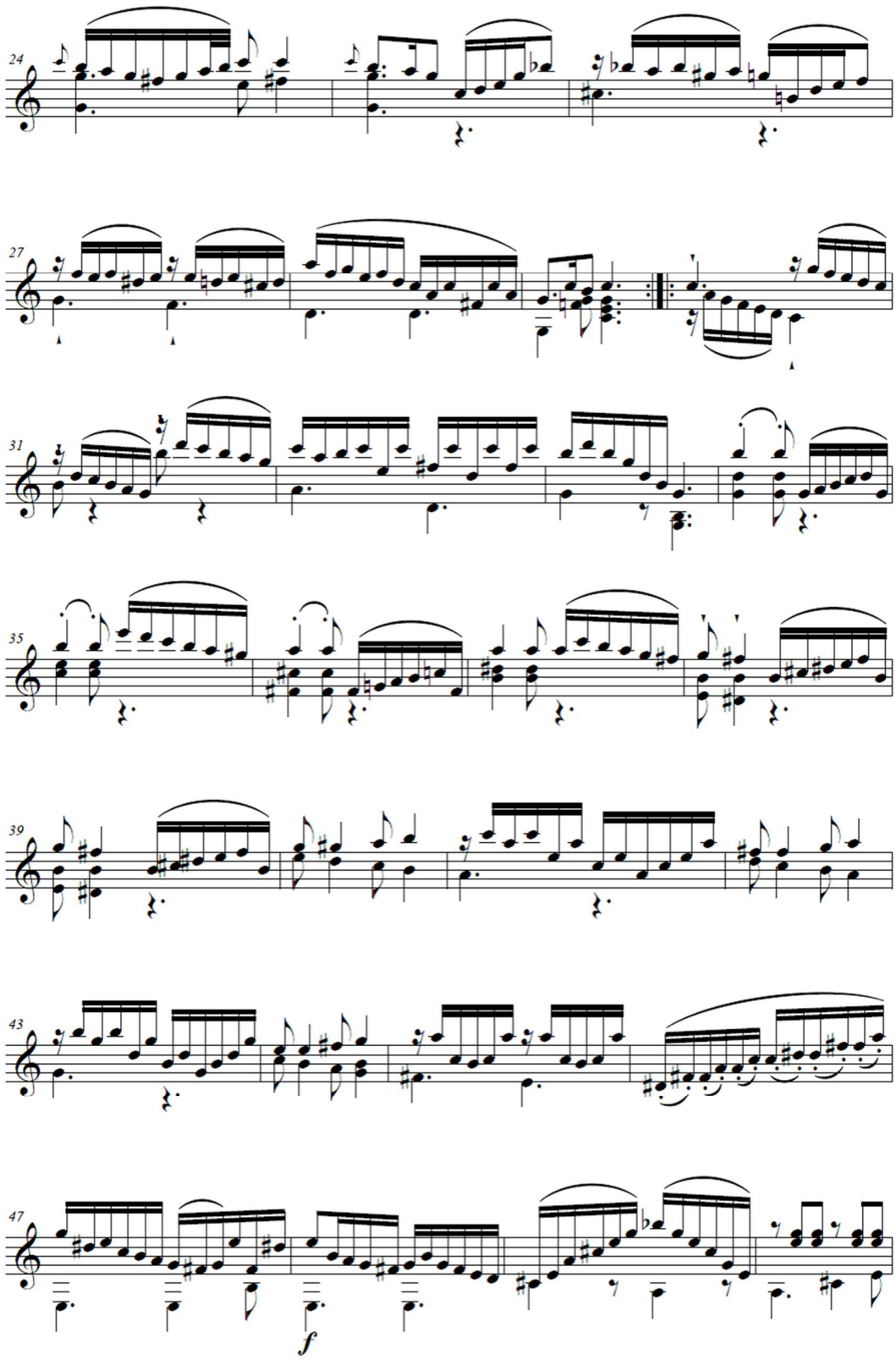
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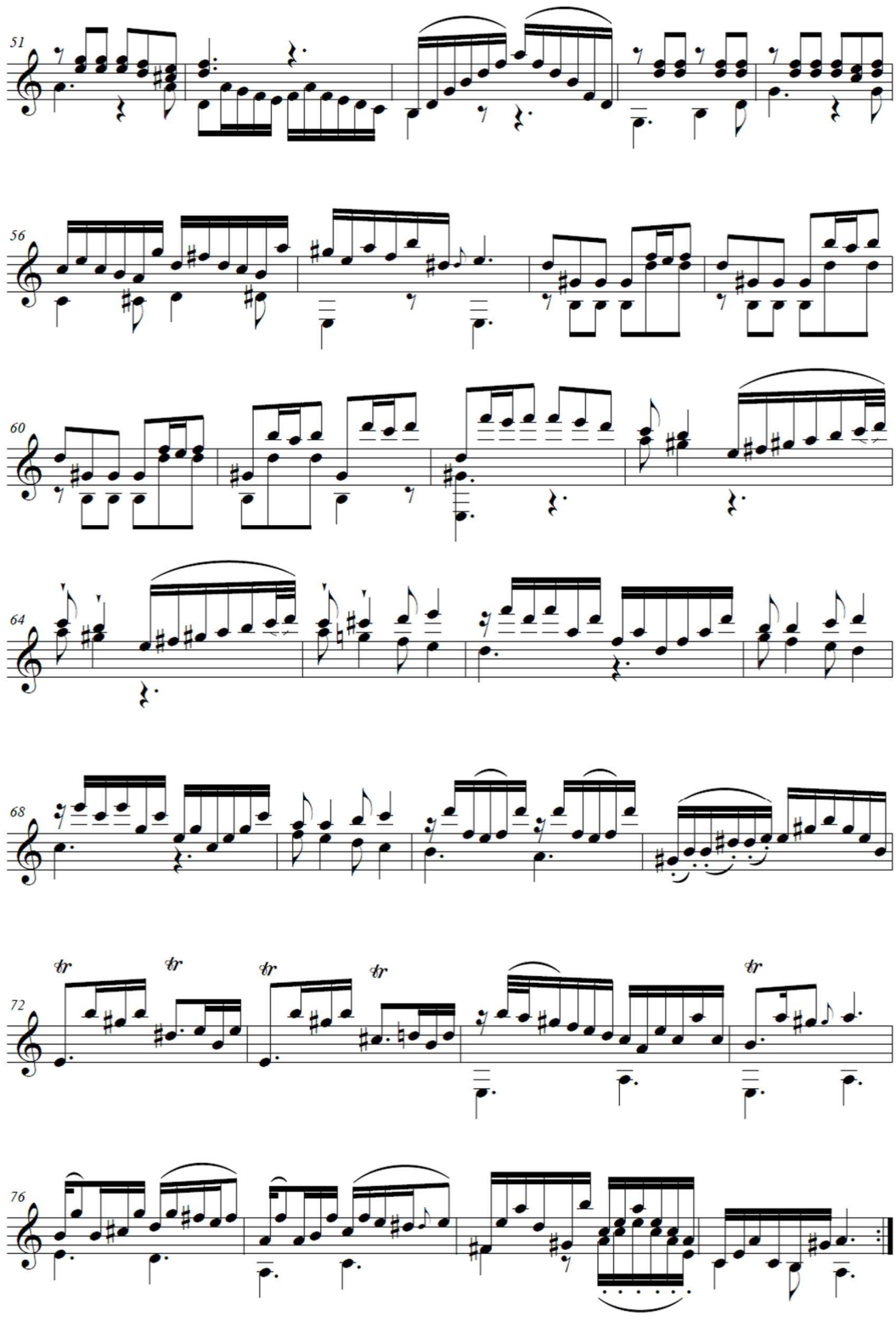
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Sonata

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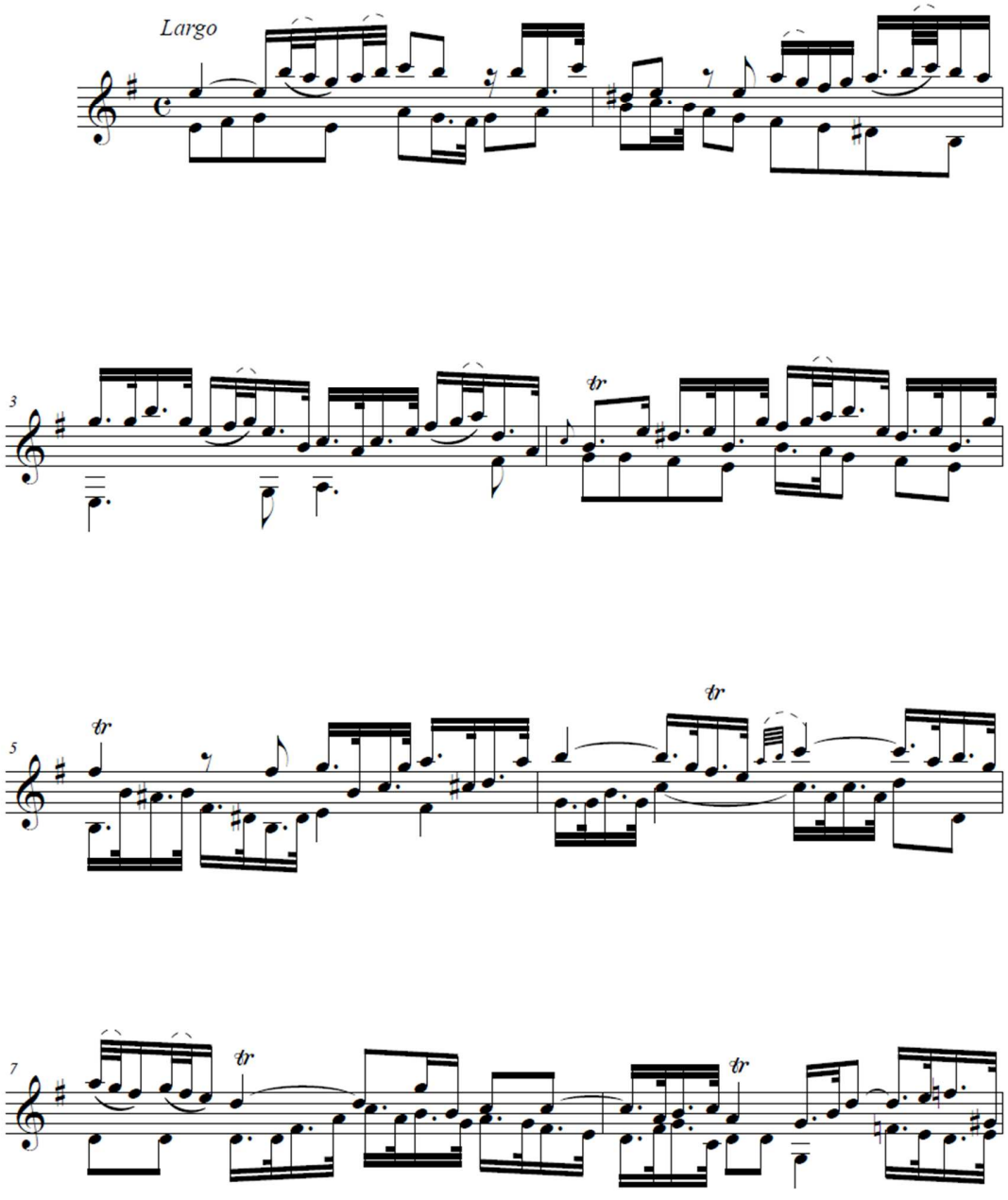
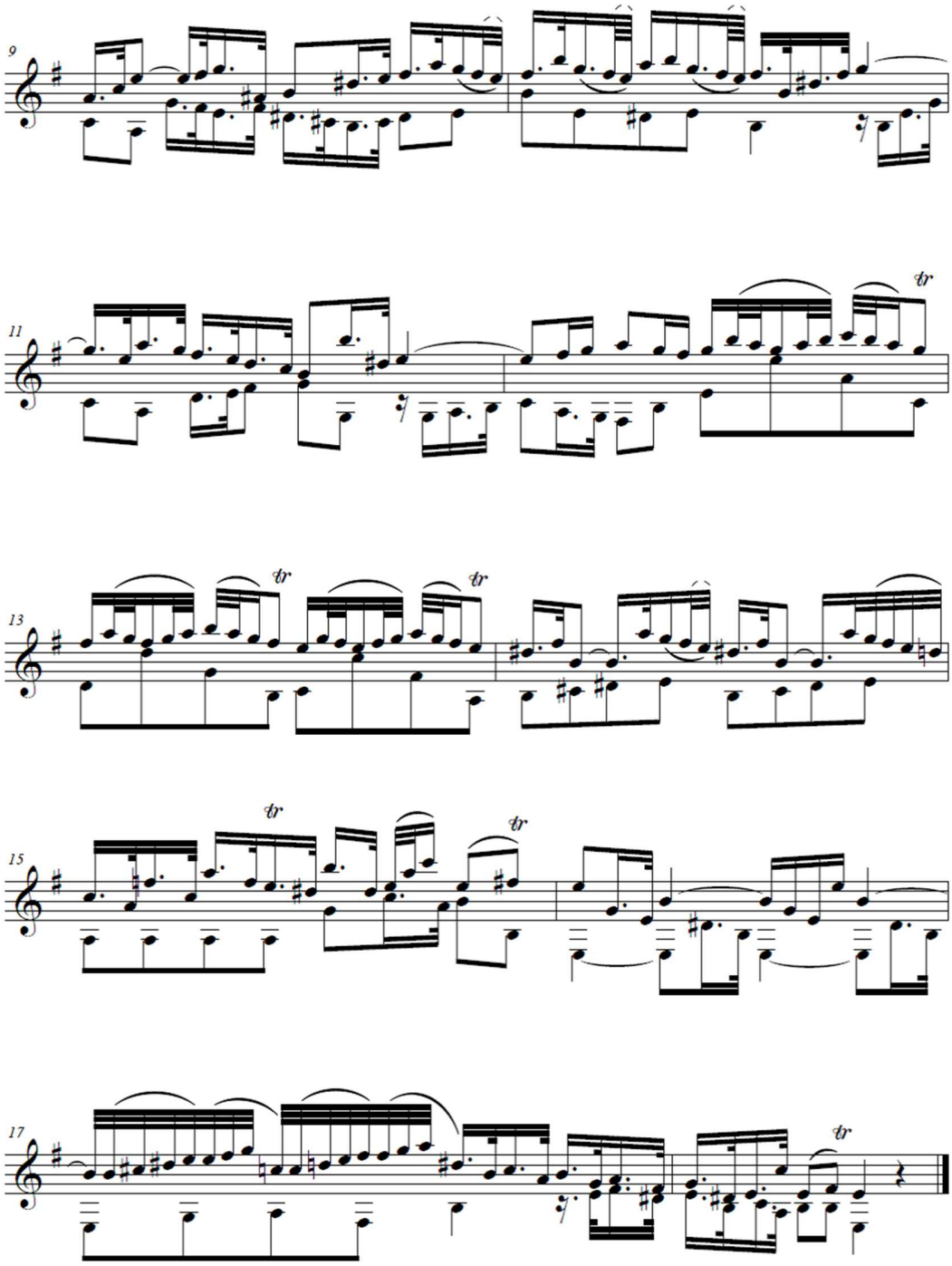
Johann Georg Pisendel

Arranged for Guitar by Cheyne Fehser

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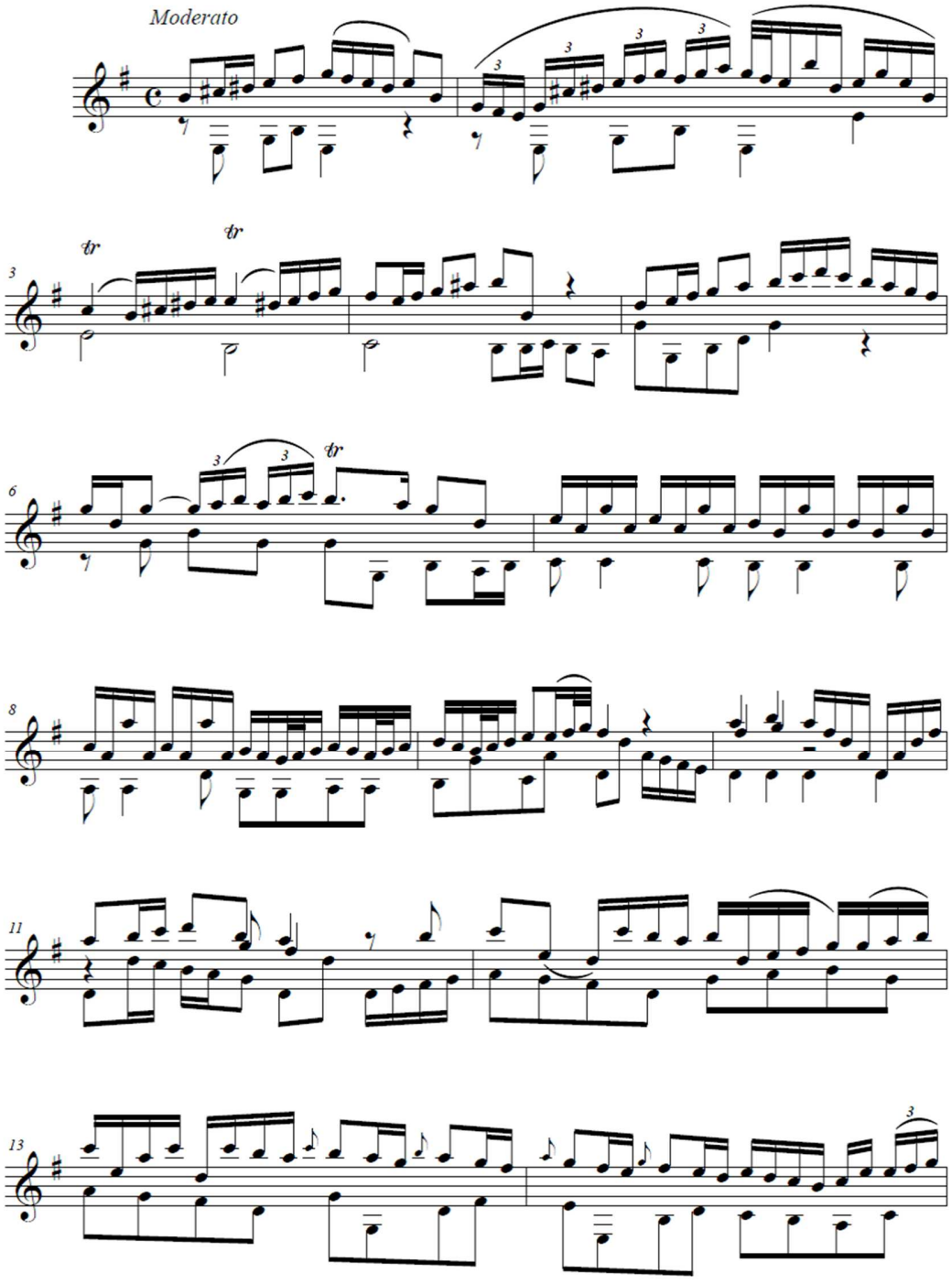
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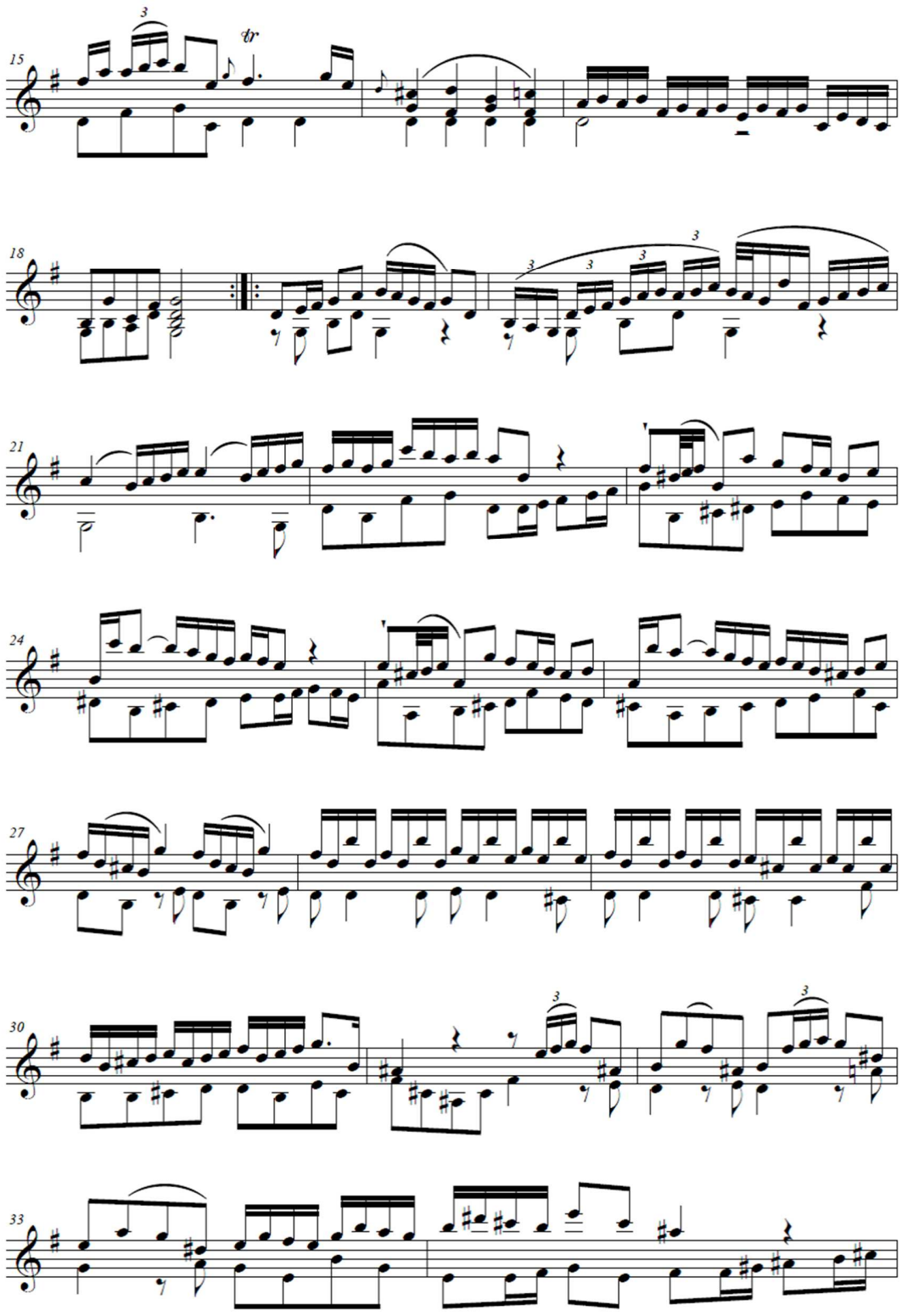
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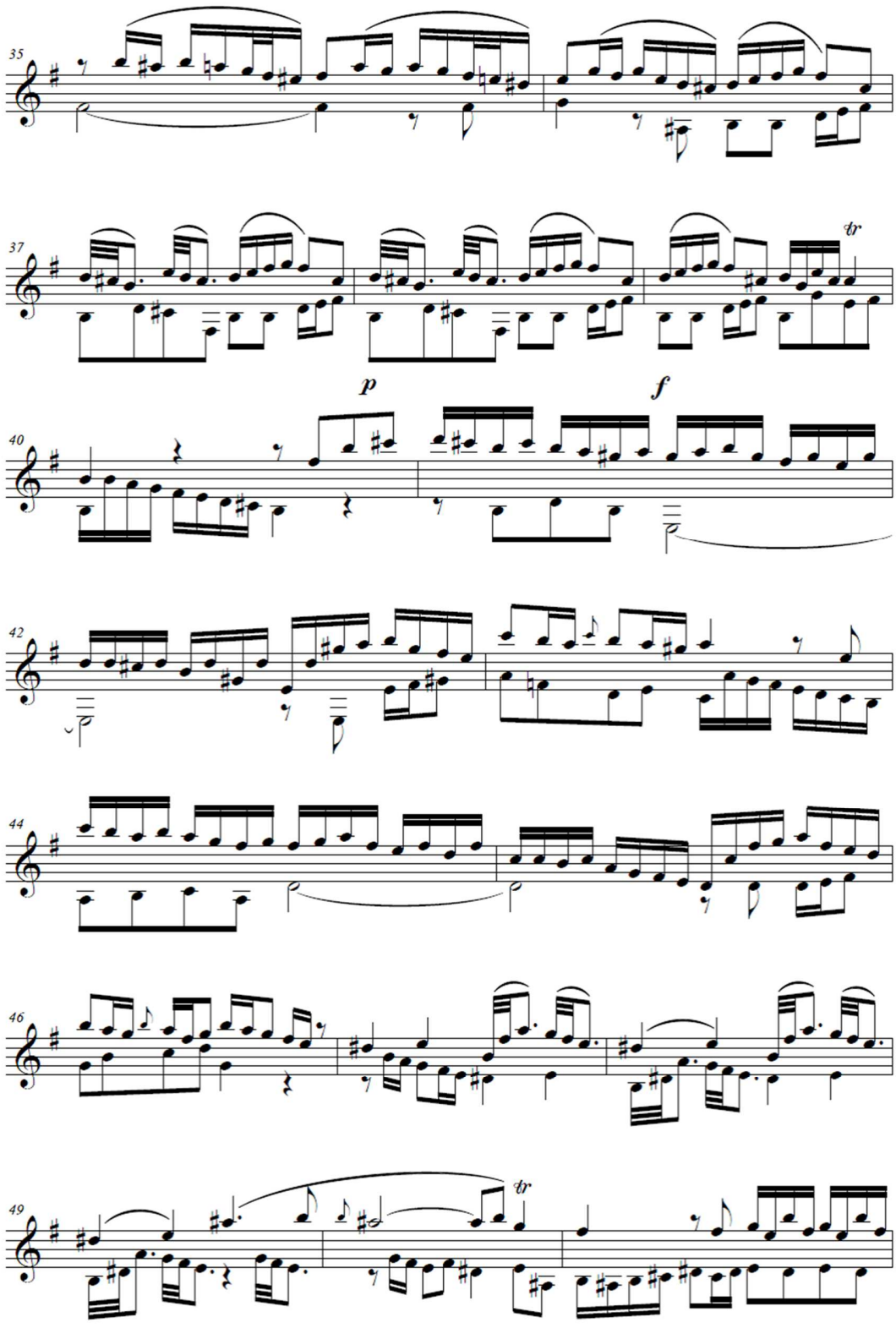
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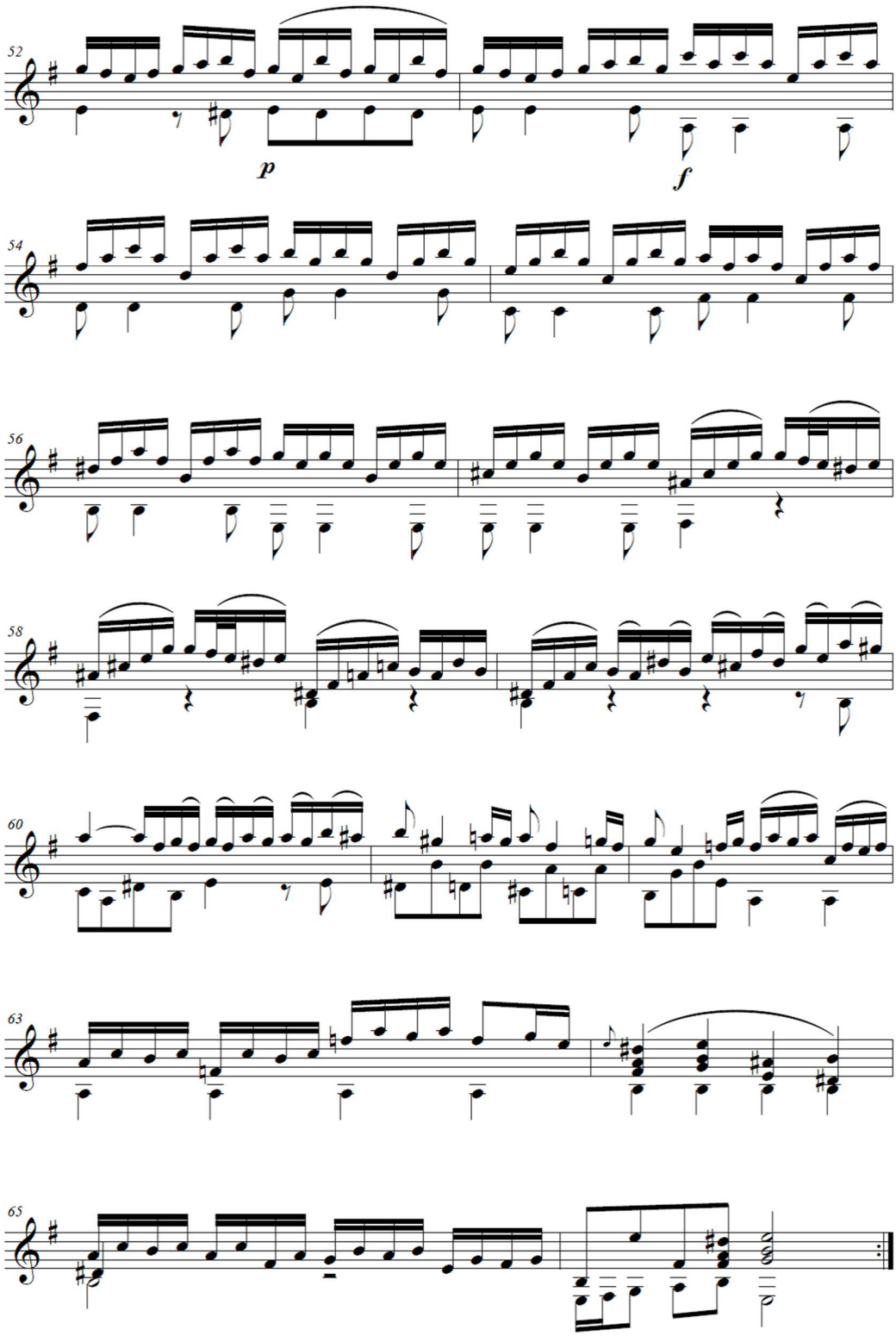
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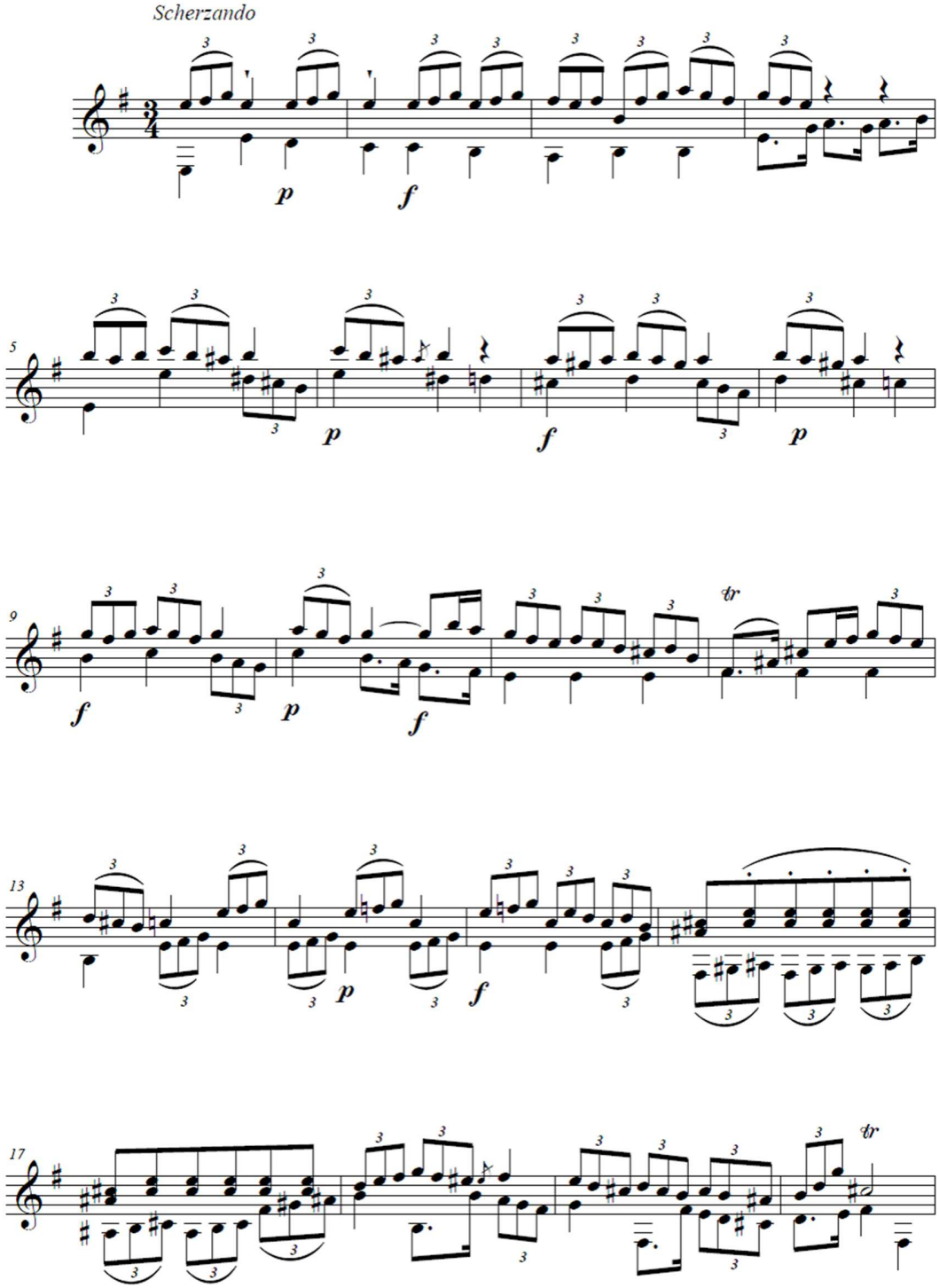
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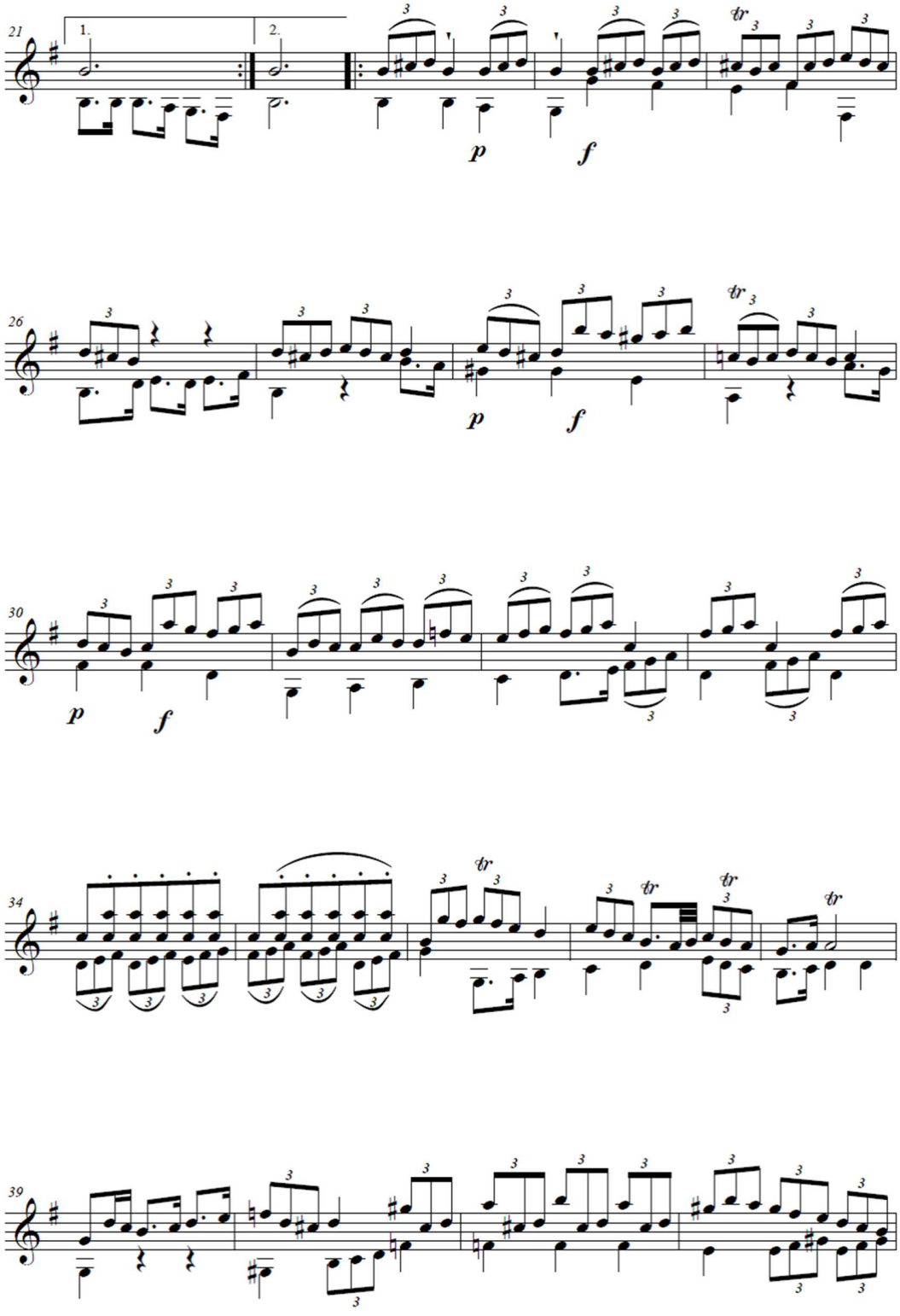
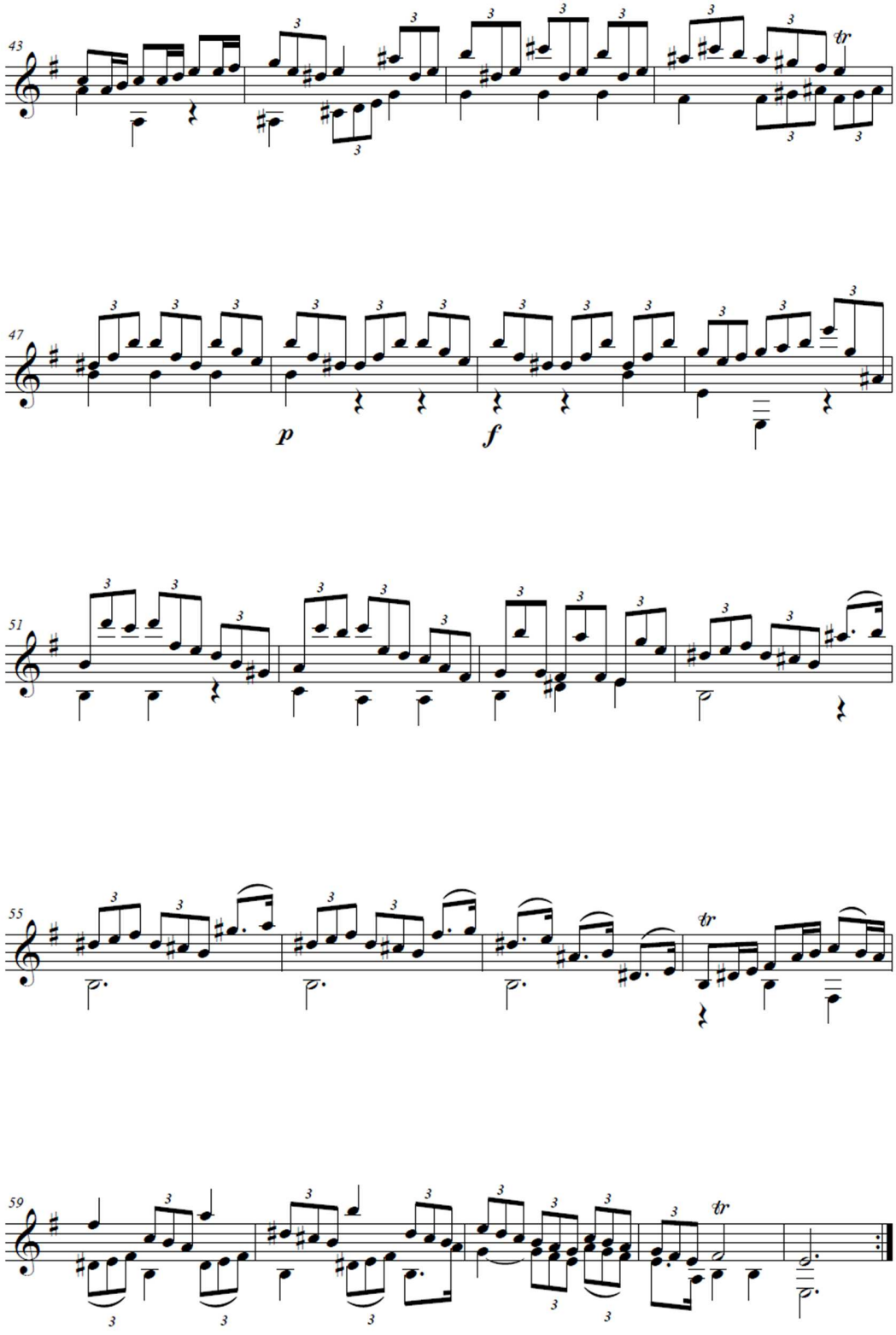

21
1.
2.
p
f
26
p
f
30
p
f
34
tr
39

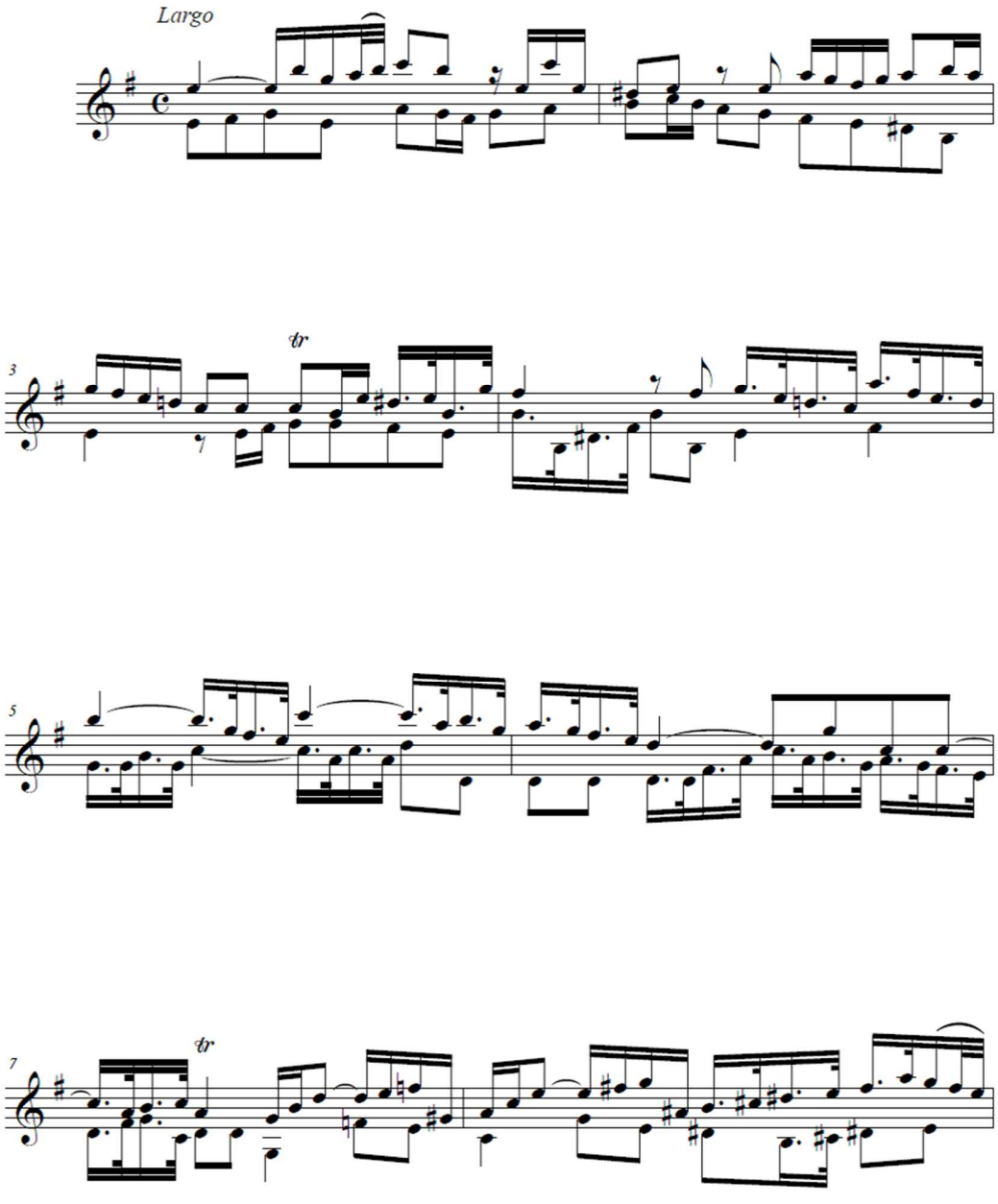

43
47
p
f
51
55
59

Sonata

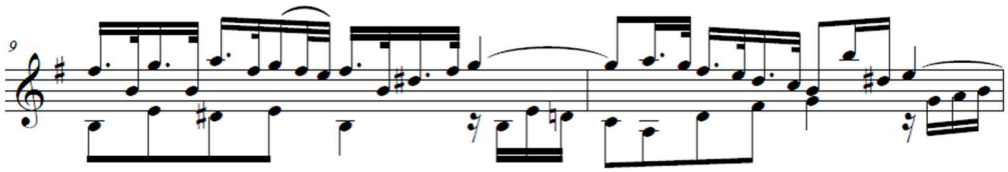
Mus.2421-R-5

Johann Georg Pisendel

Arranged for Guitar by Cheyne Fehser



©2017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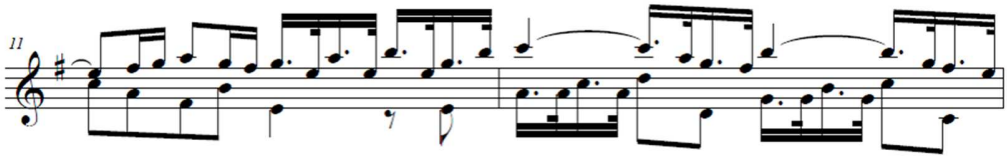
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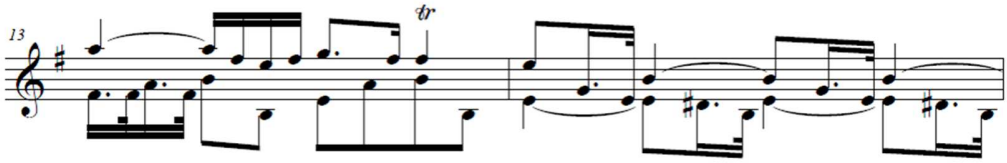
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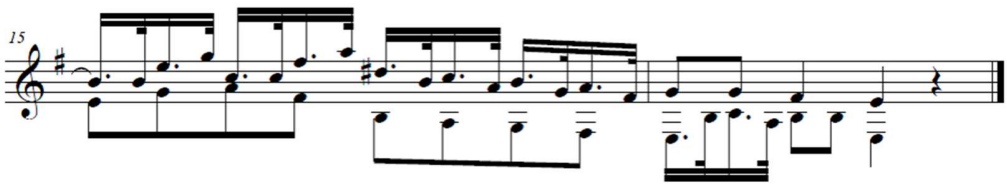
tr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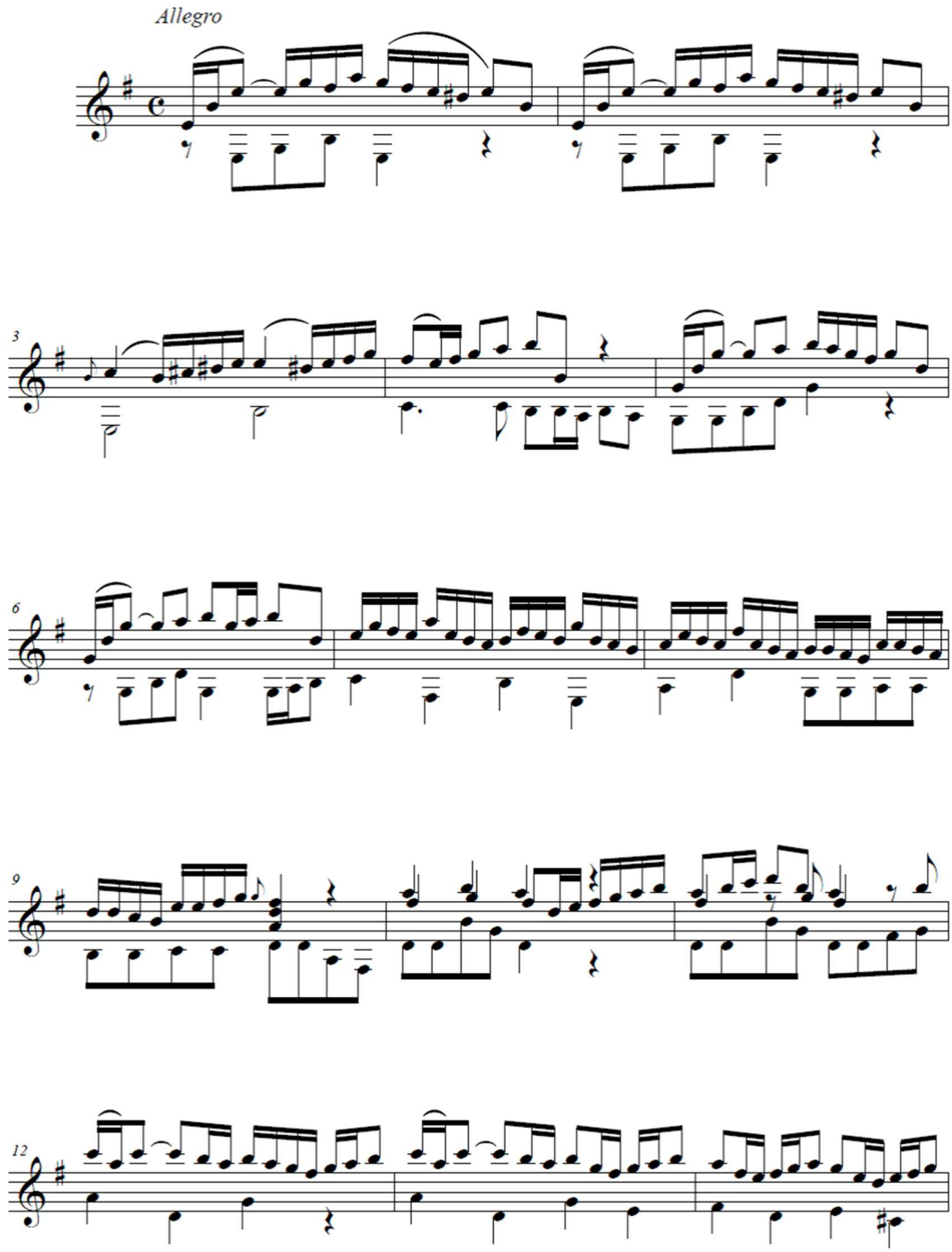
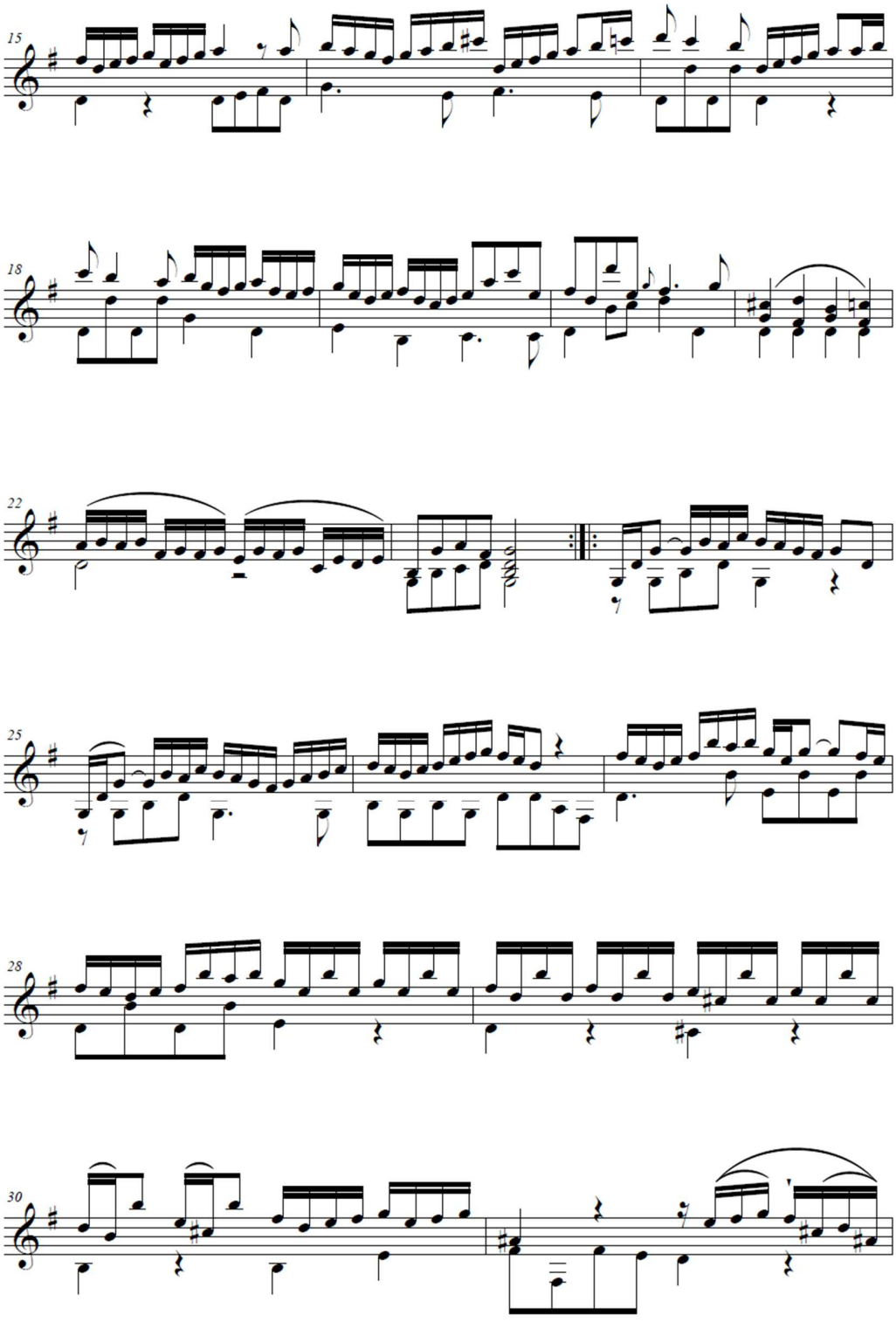

Allegro
3
6
9
12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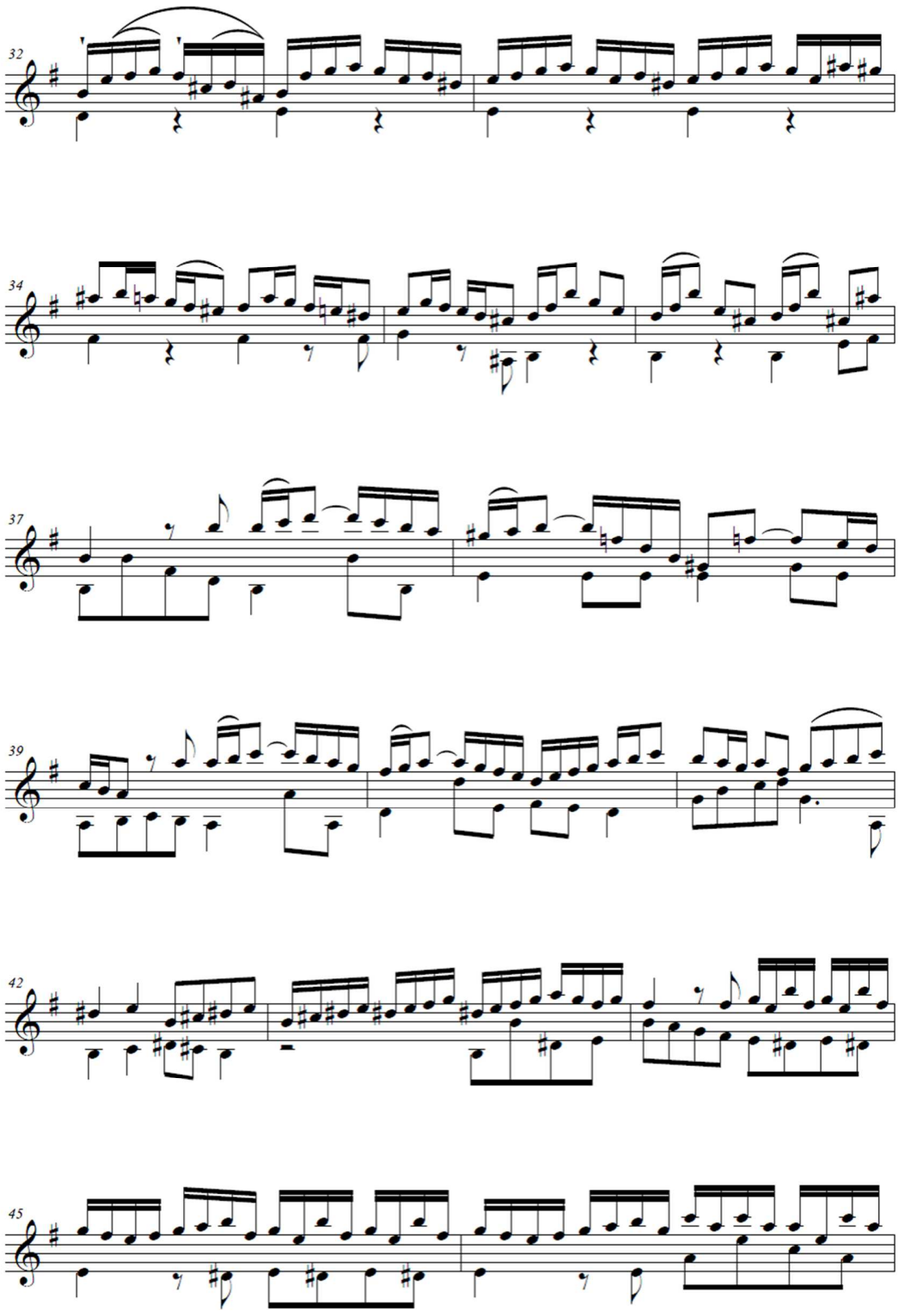
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42
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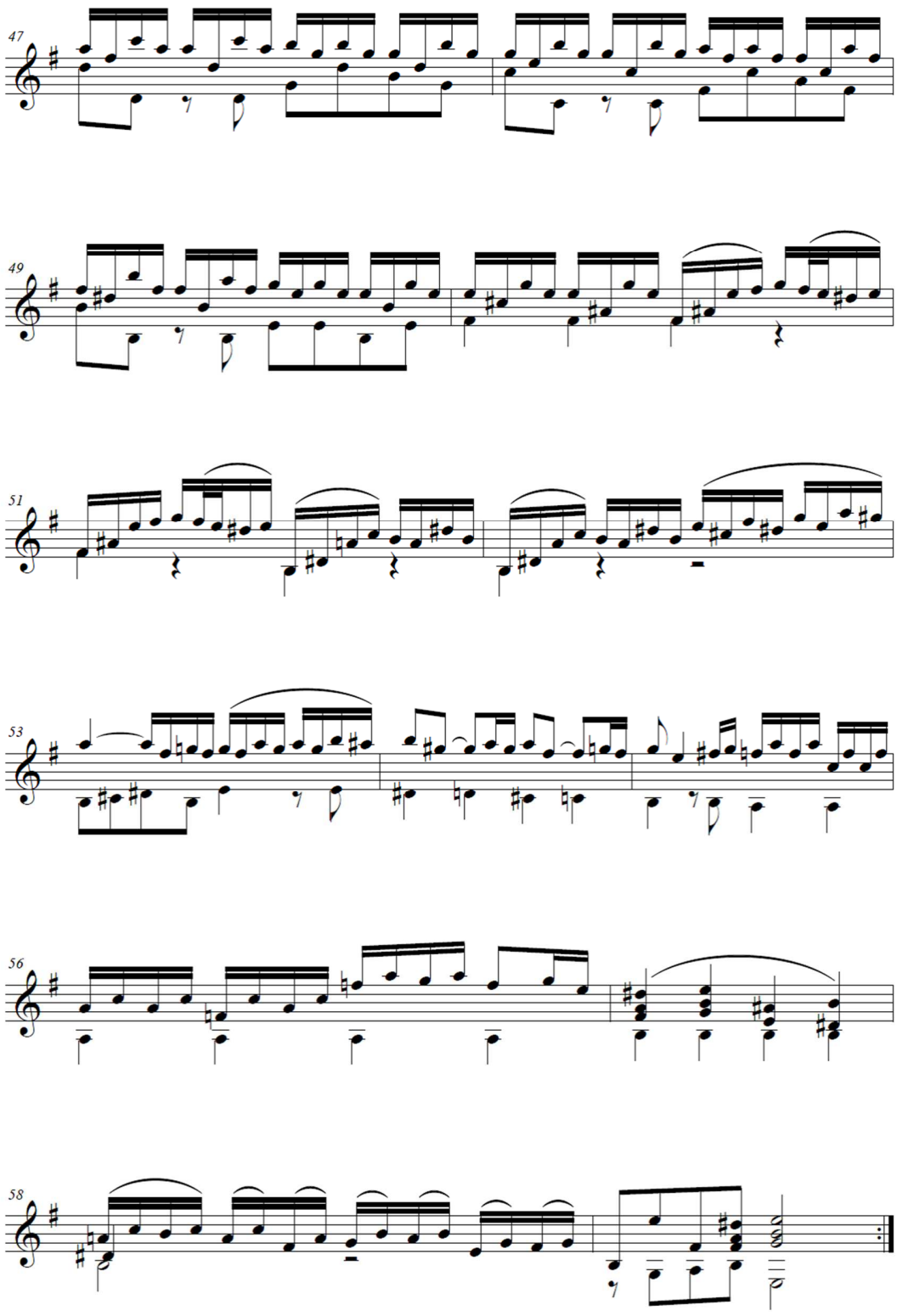
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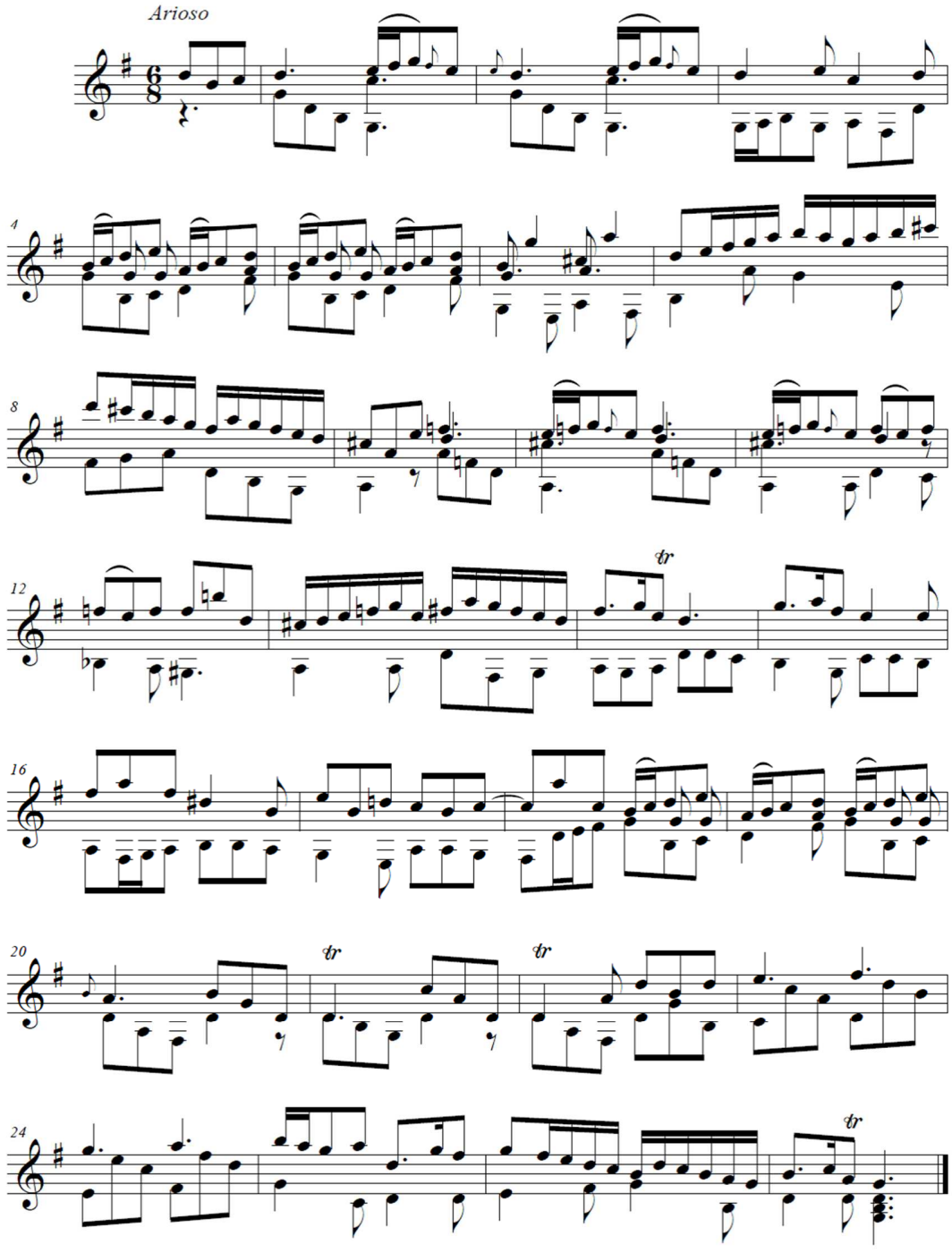
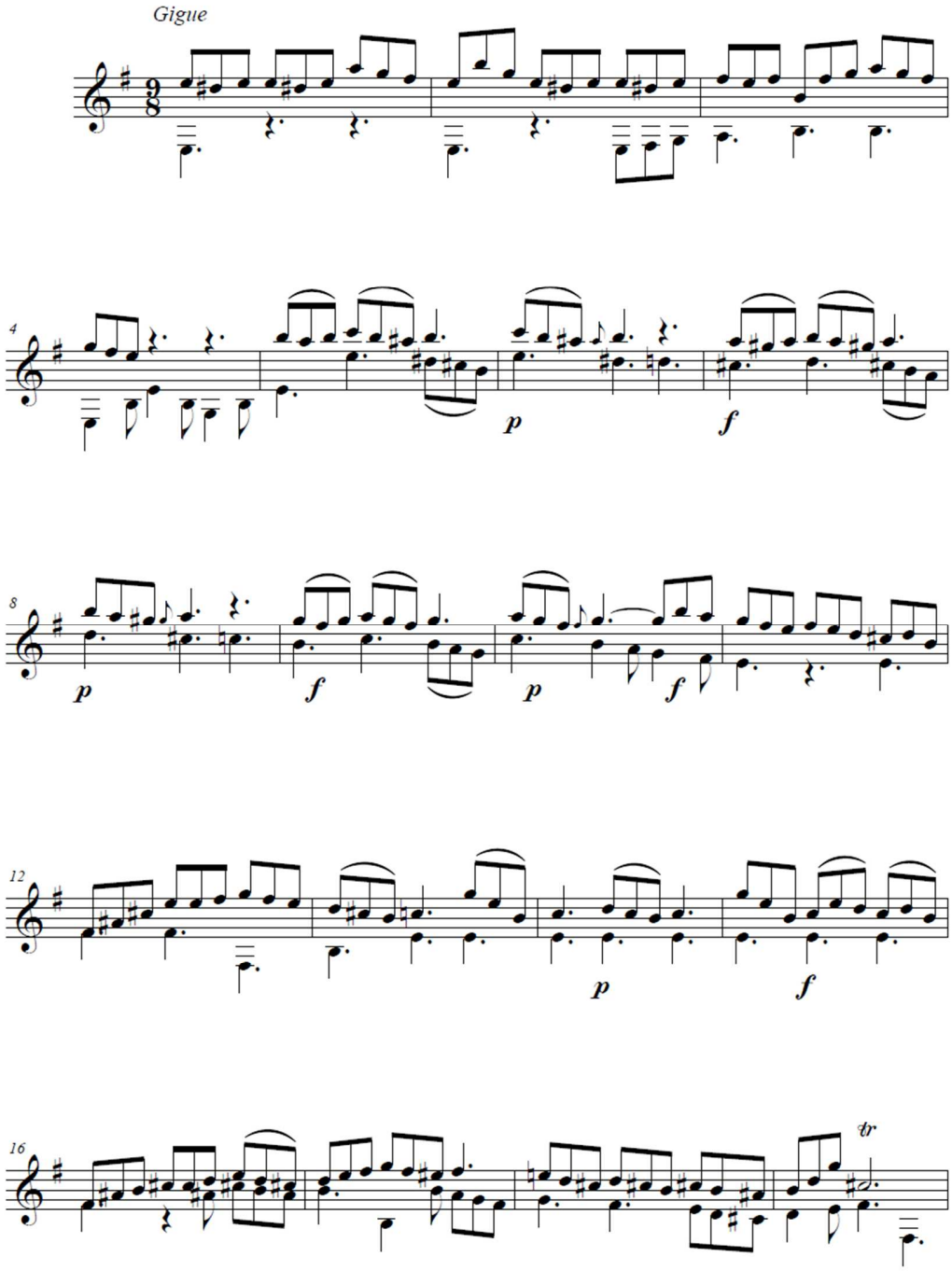
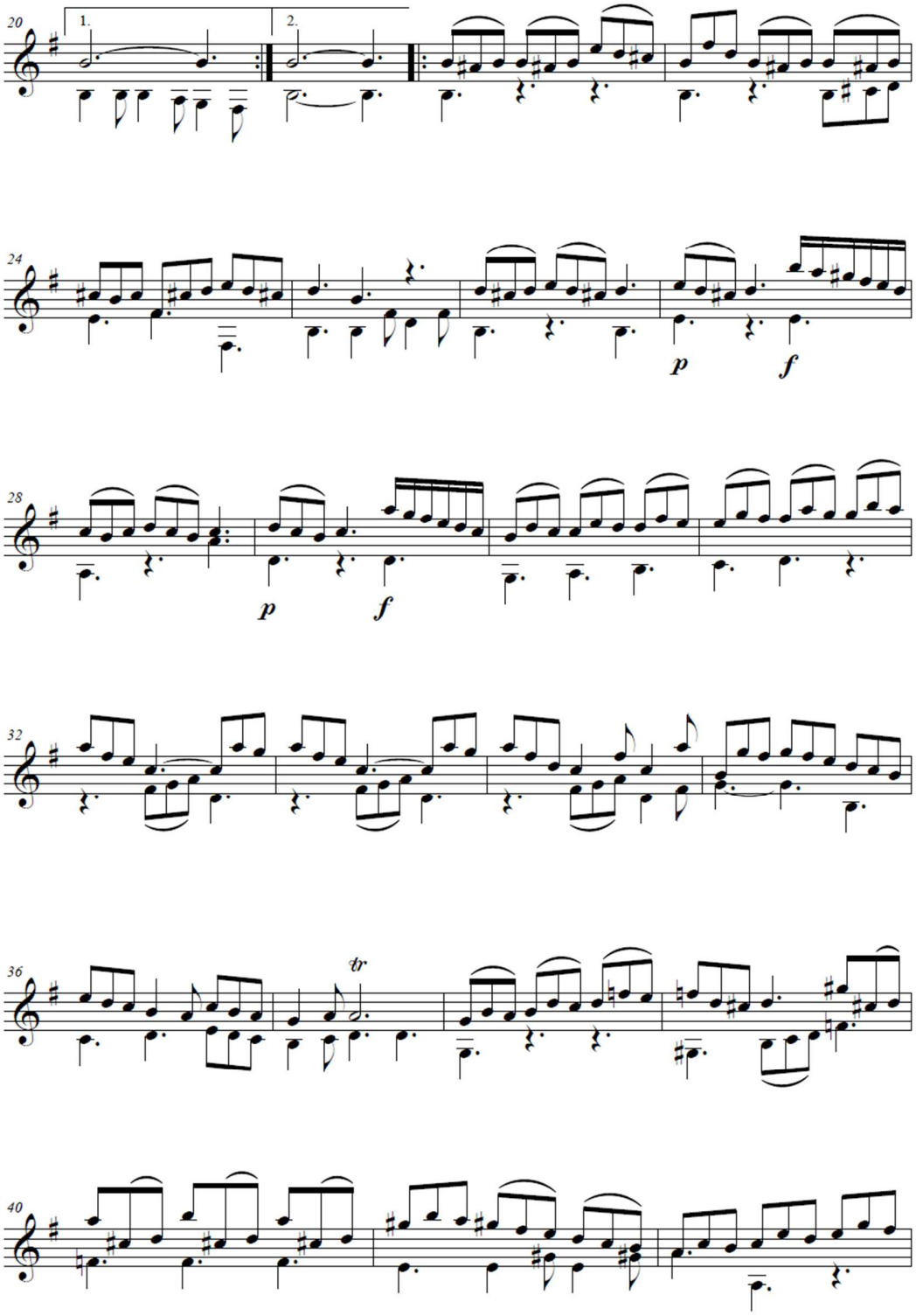
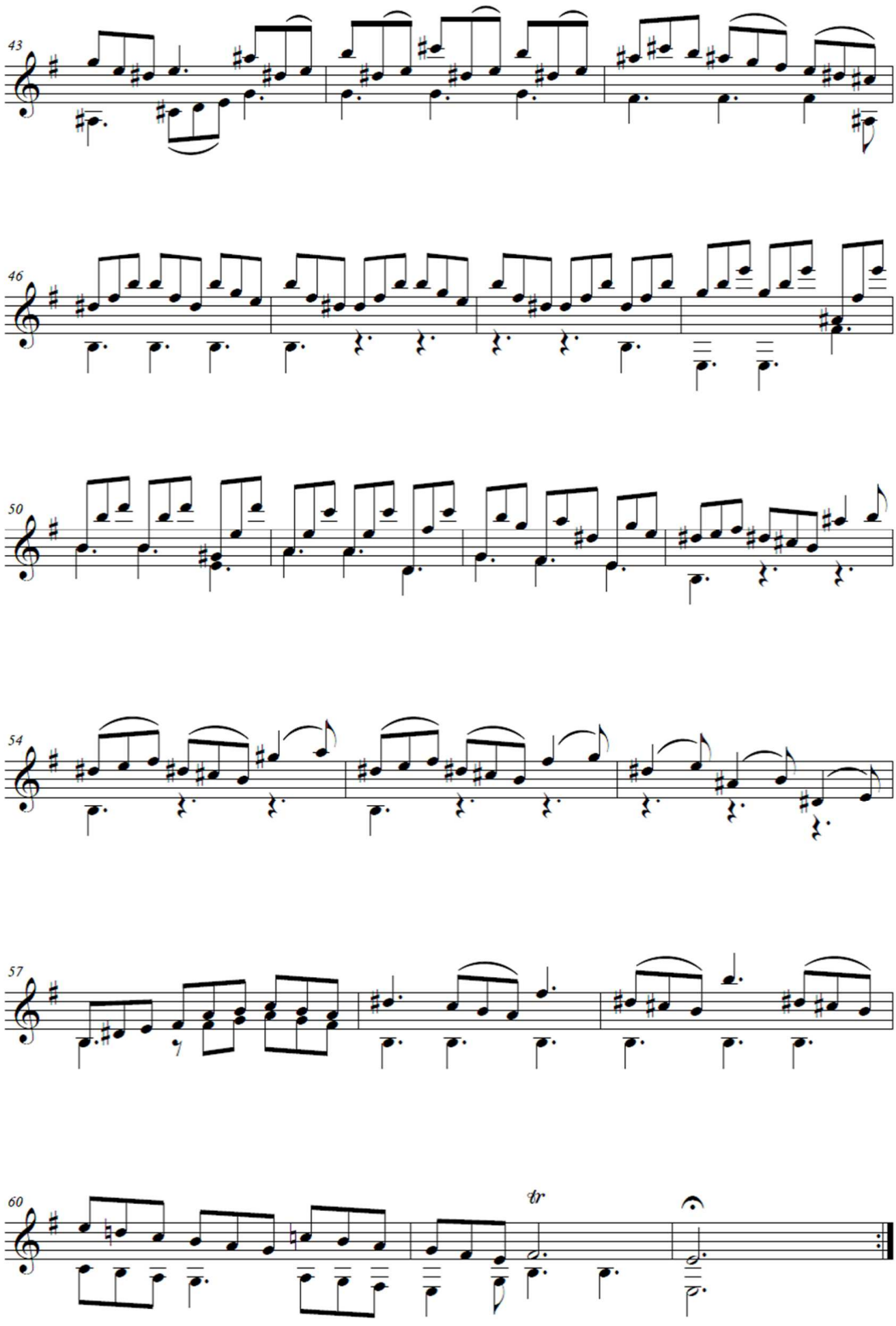
53
56
58


Arioso
4
8
12
16
20
24
tr
tr
tr
tr


Gigue
4
p
f
8
p
f
p
f
12
p
f
16
tr


20
1.
2.
24
p
f
28
p
f
32
36
tr
40


43
46
50
54
57
60
tr

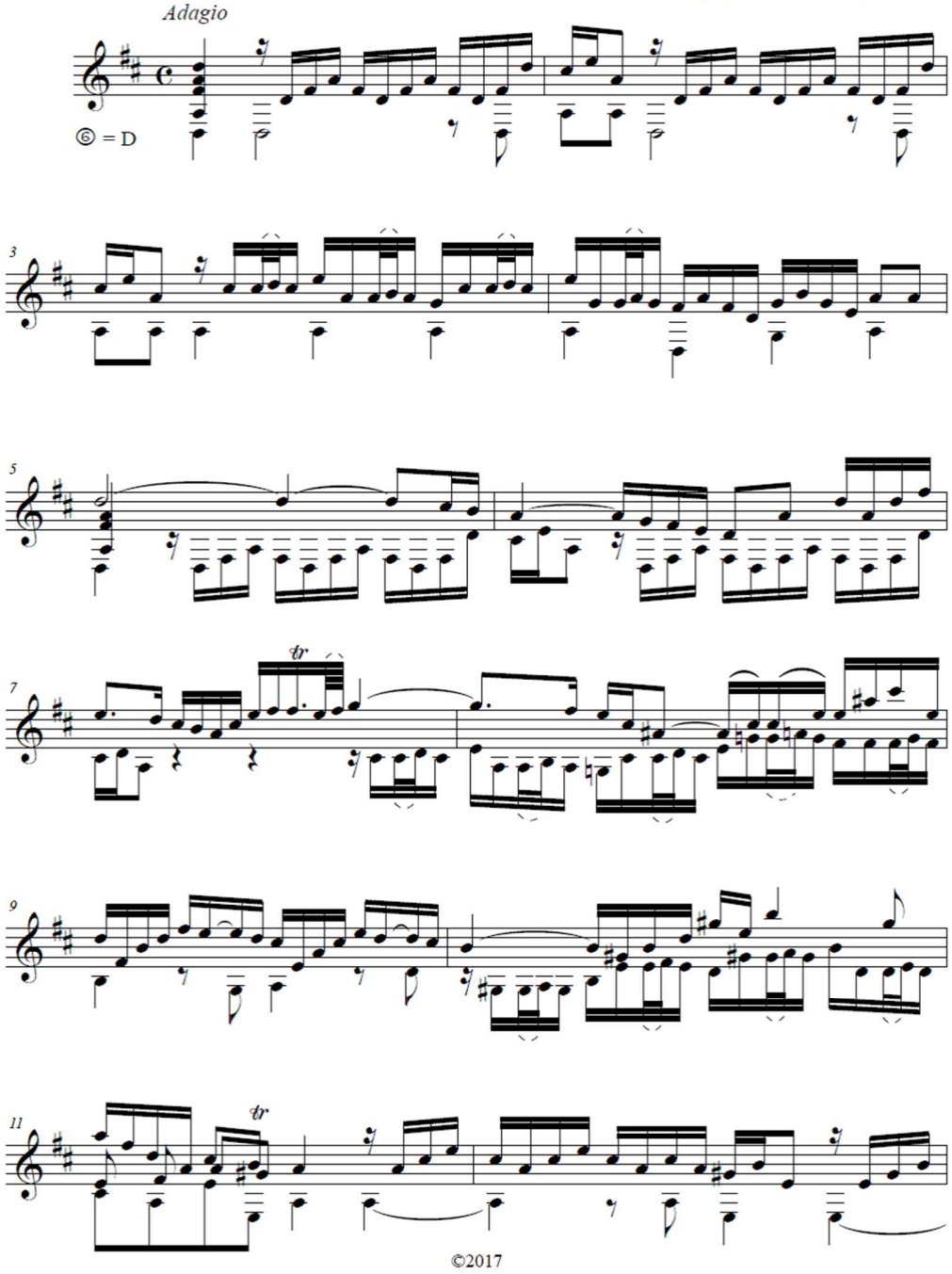
Sonata

Mus.2424-R-12

(*Originally in Eb Major*)

Johann Georg Pisendel

Arranged for Guitar by Cheyne Fehser



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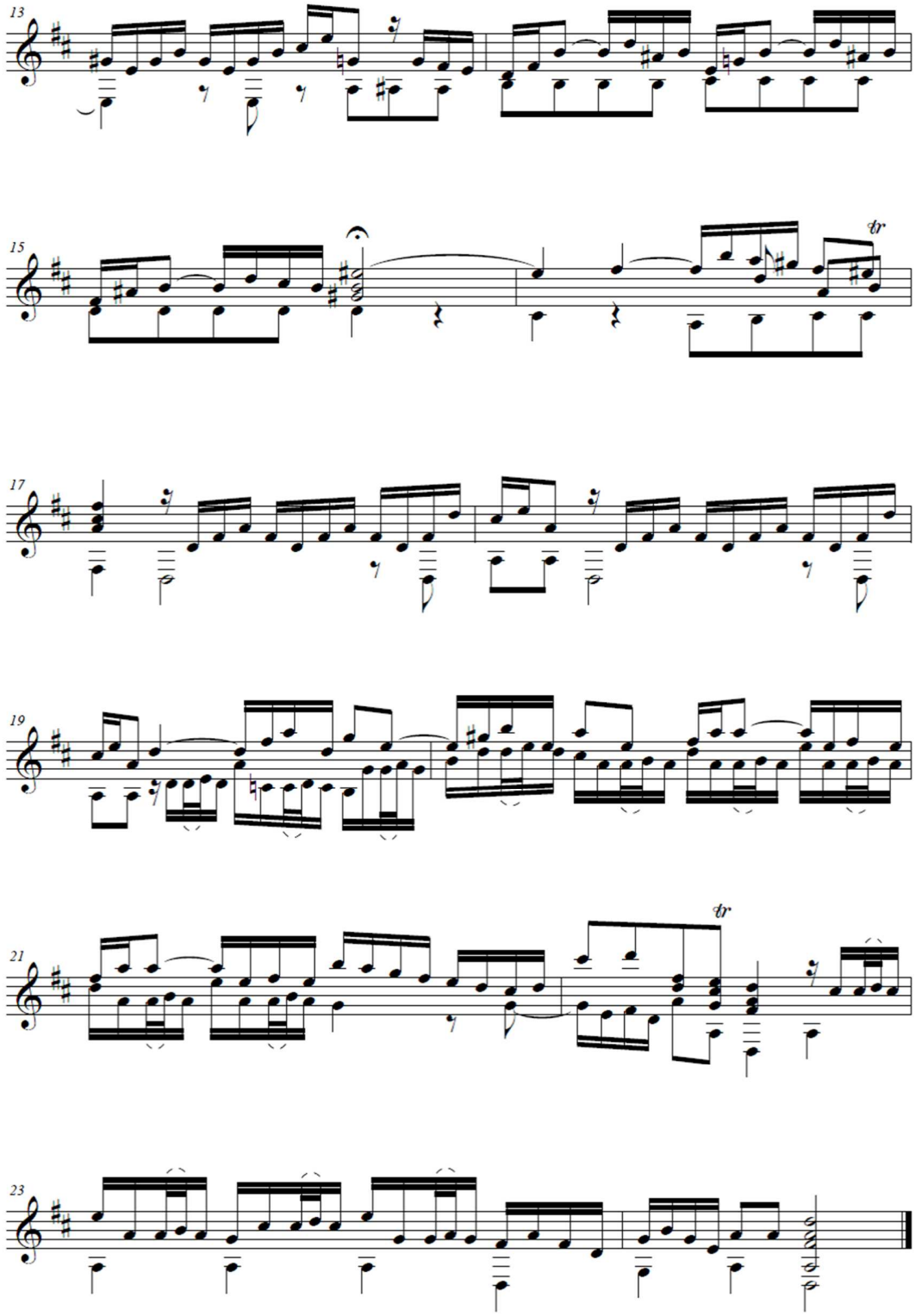
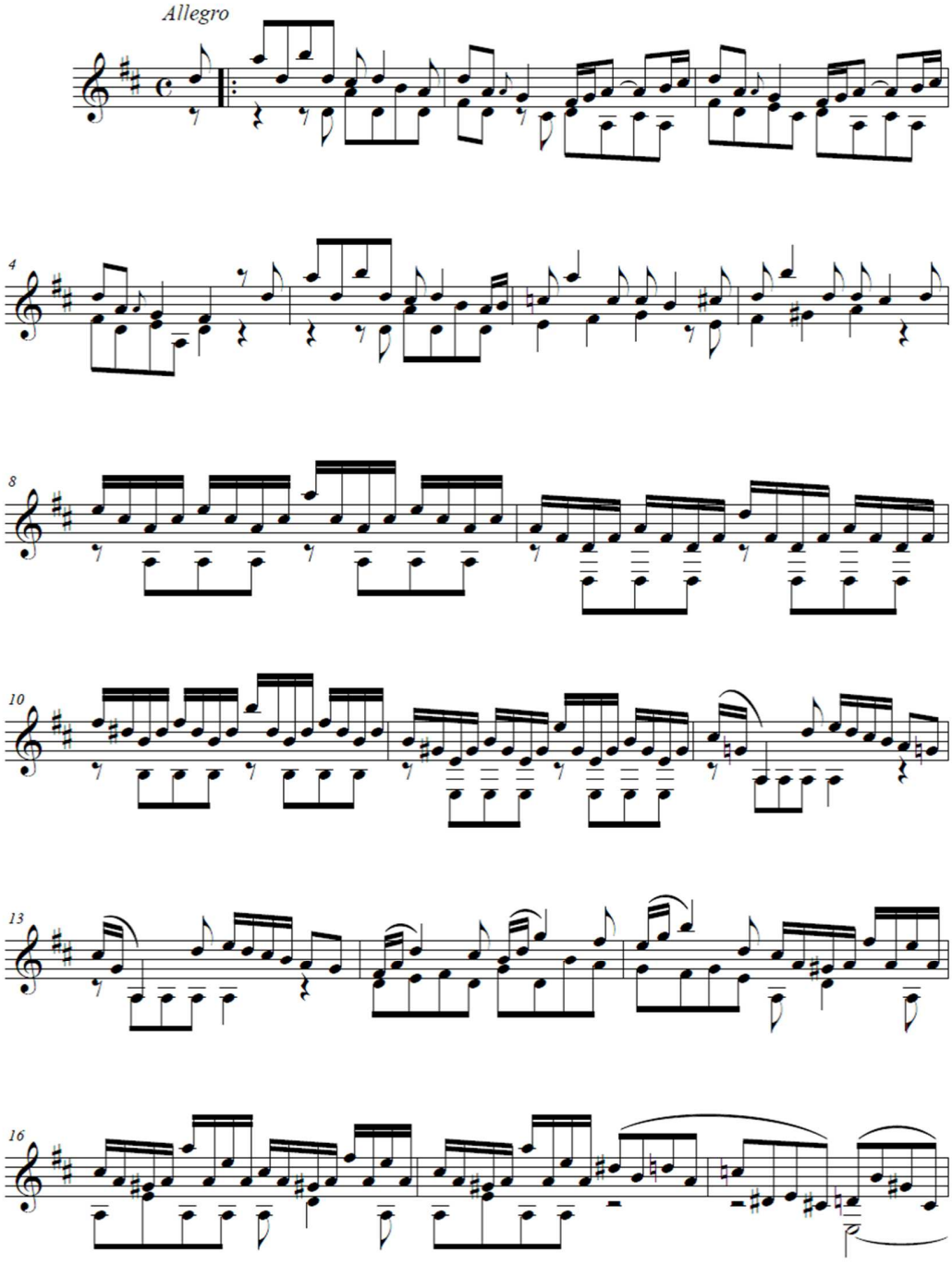

13
15
tr
17
19
21
tr
23


Allegro
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8
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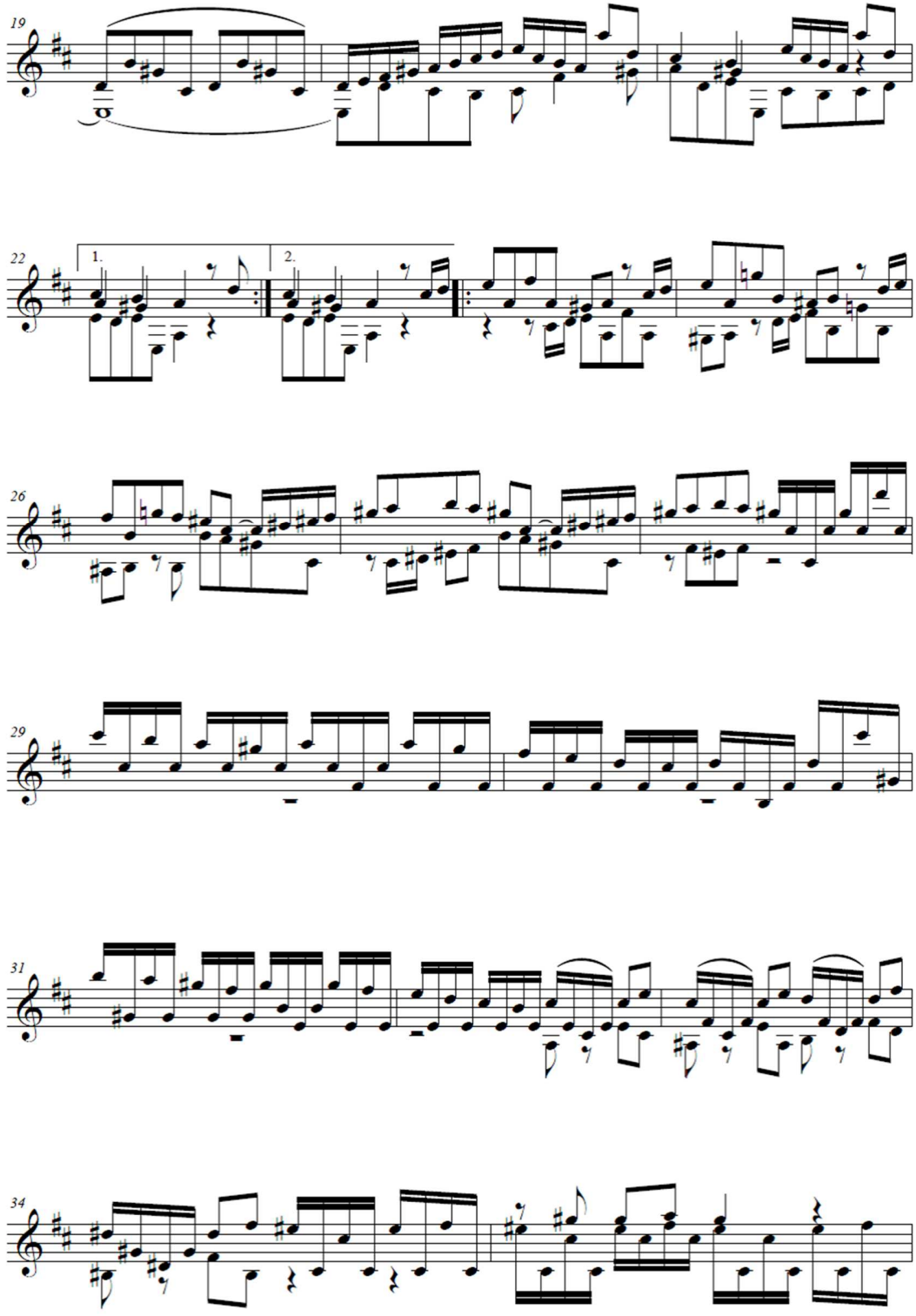
13
16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1.
2.
26
29
31
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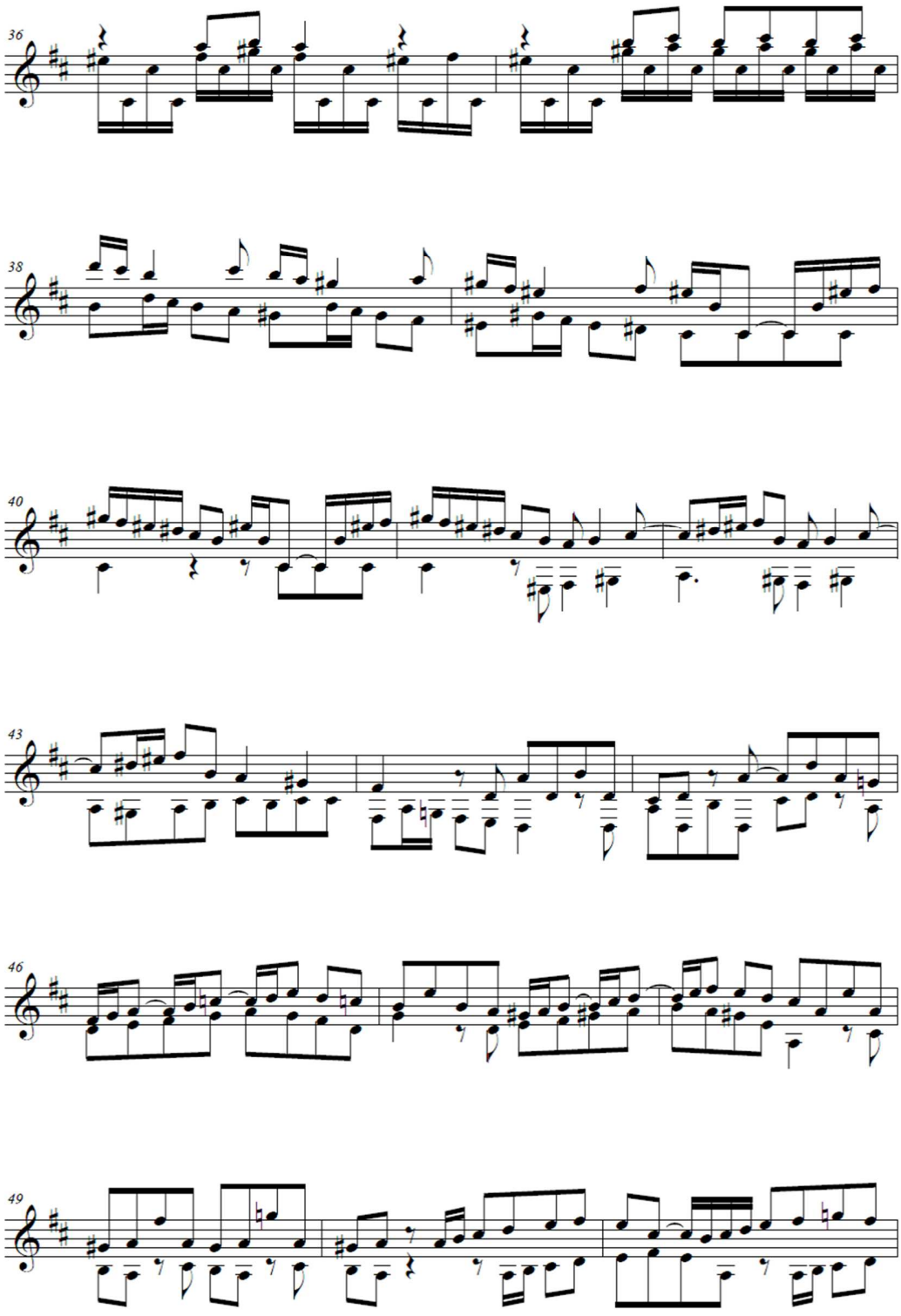
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43
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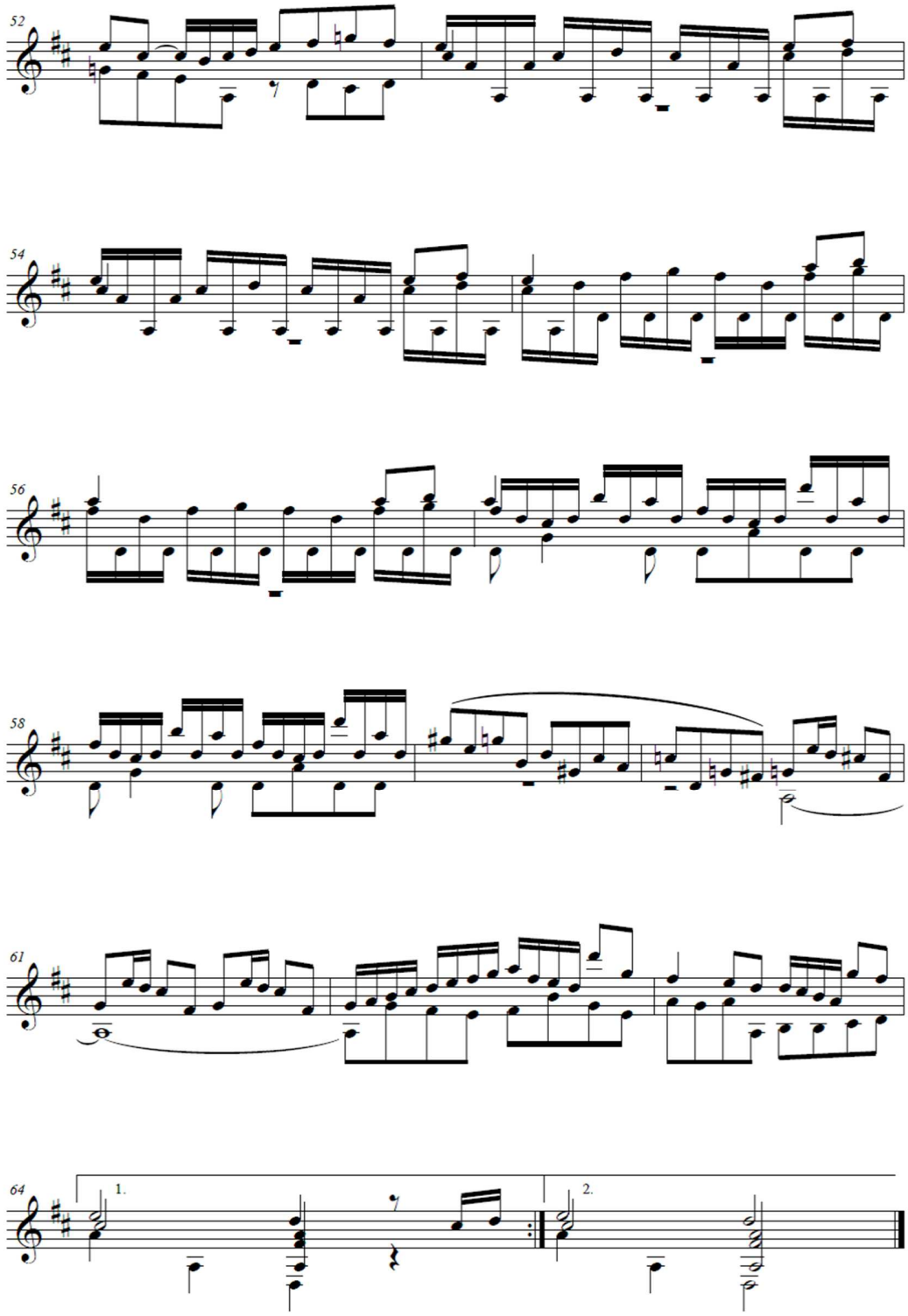
52
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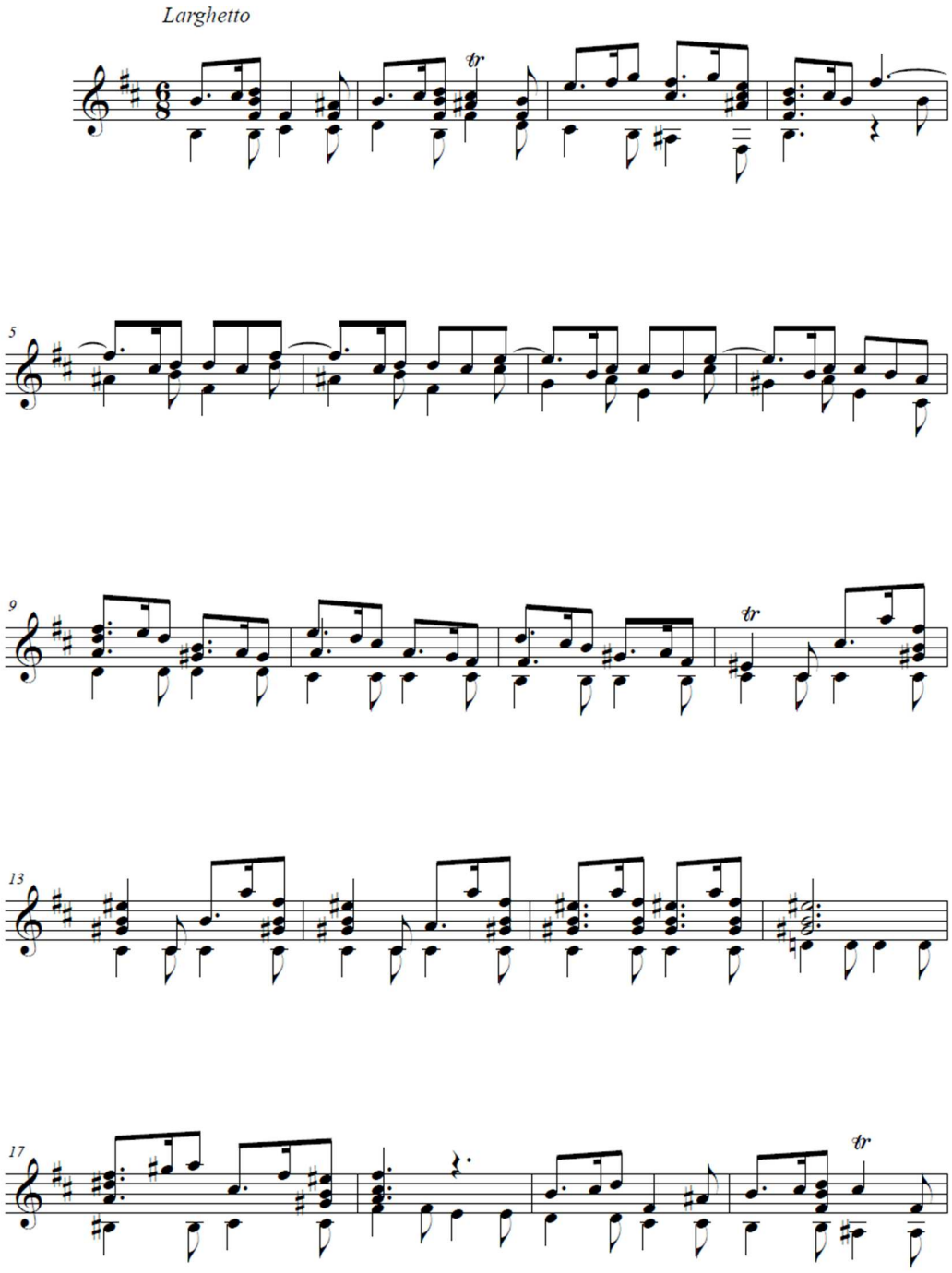
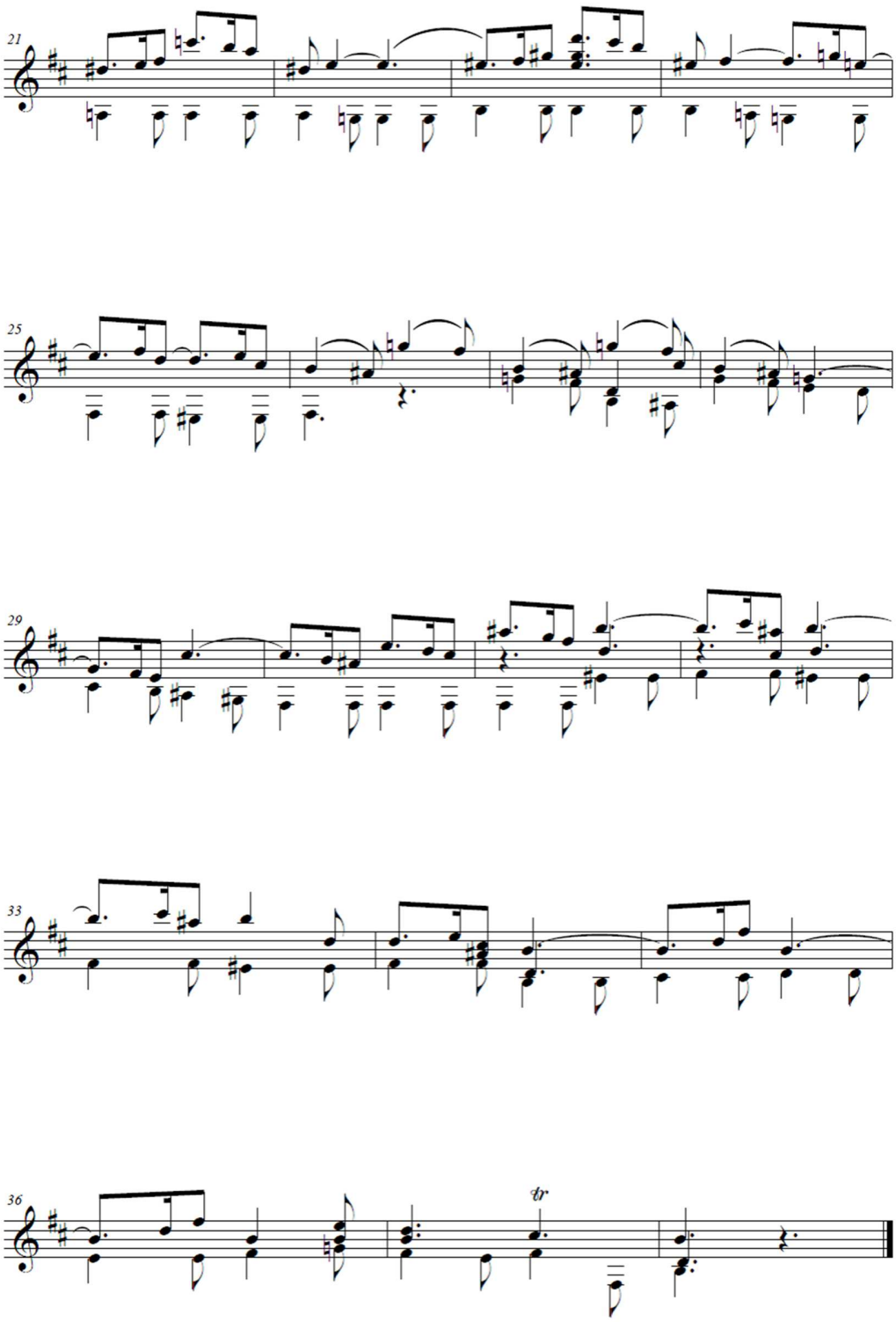
56
58
61
64
1.
2.


Larghetto
tr
5
9
tr
13
17
tr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36
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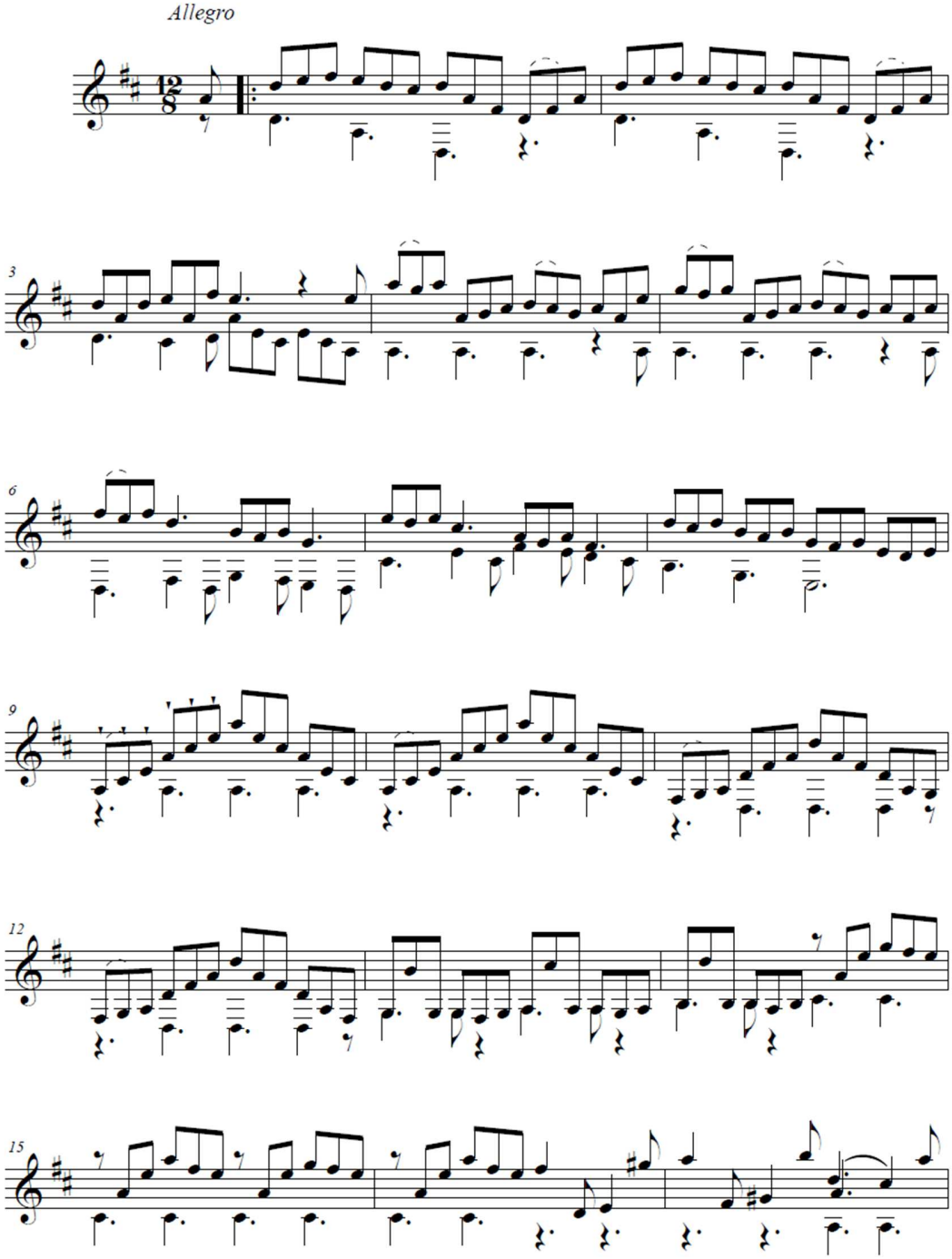
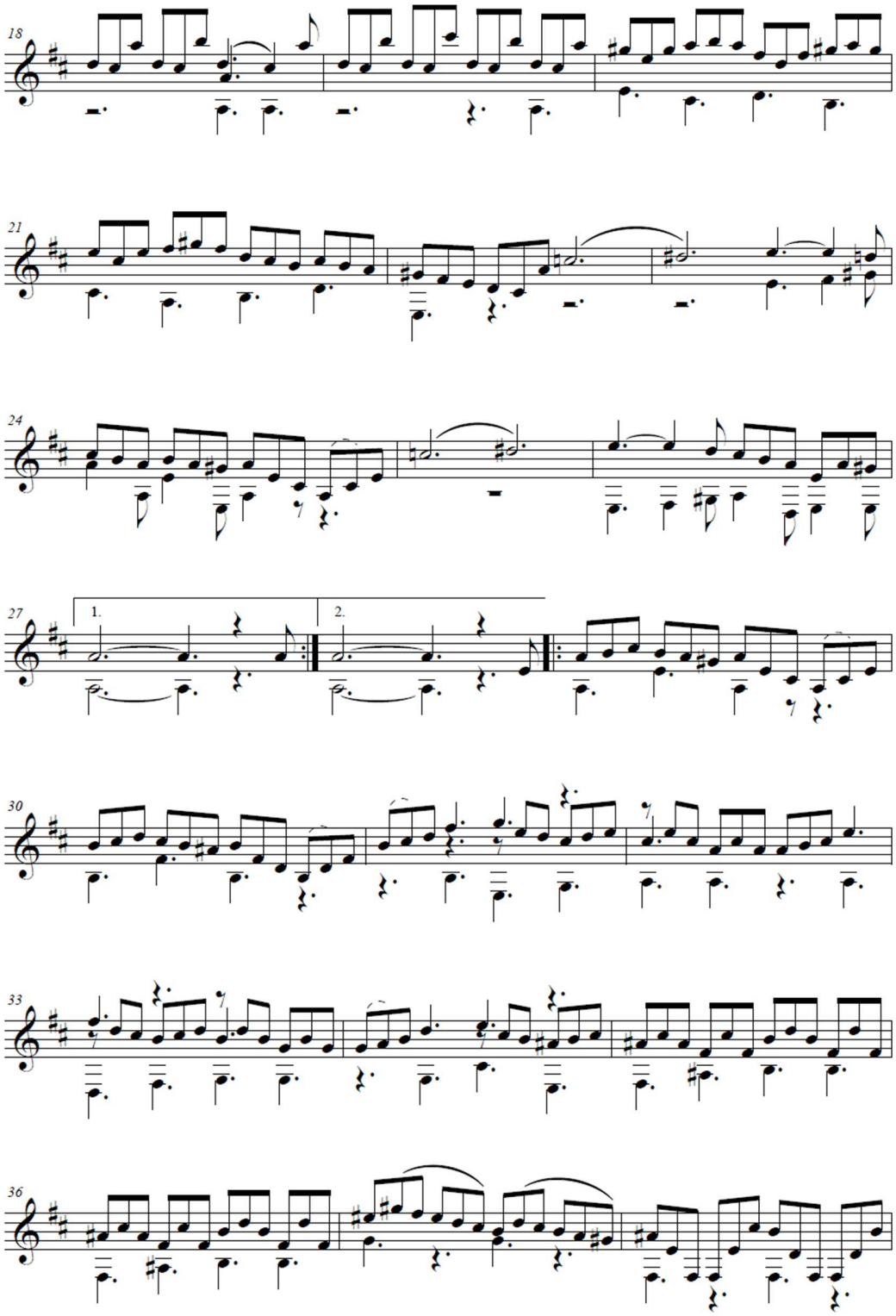

Allegro
3
6
9
12
15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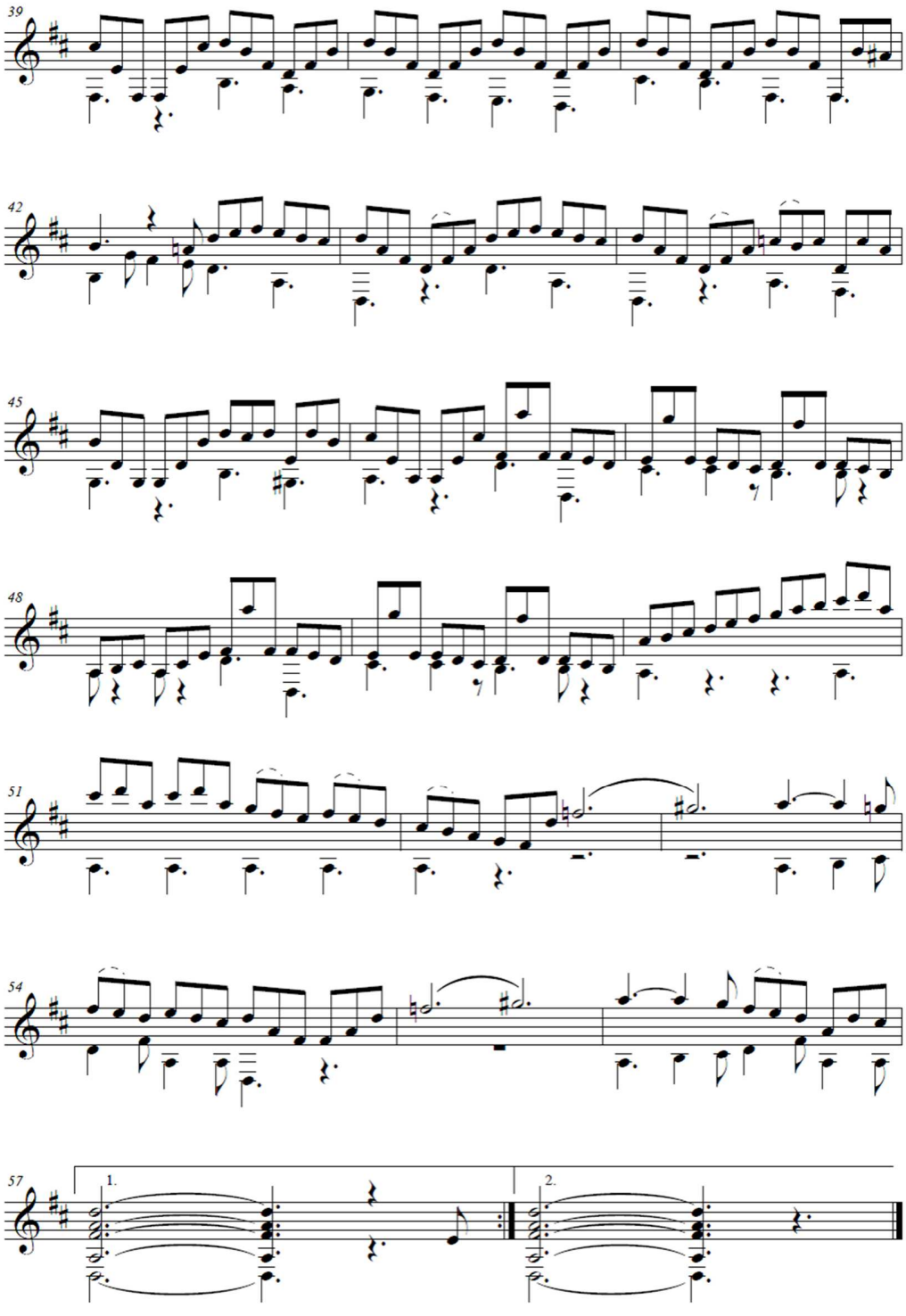
1.
2.
30
33
36


39
42
45
48
51
54
57
1.
2.

Sonata

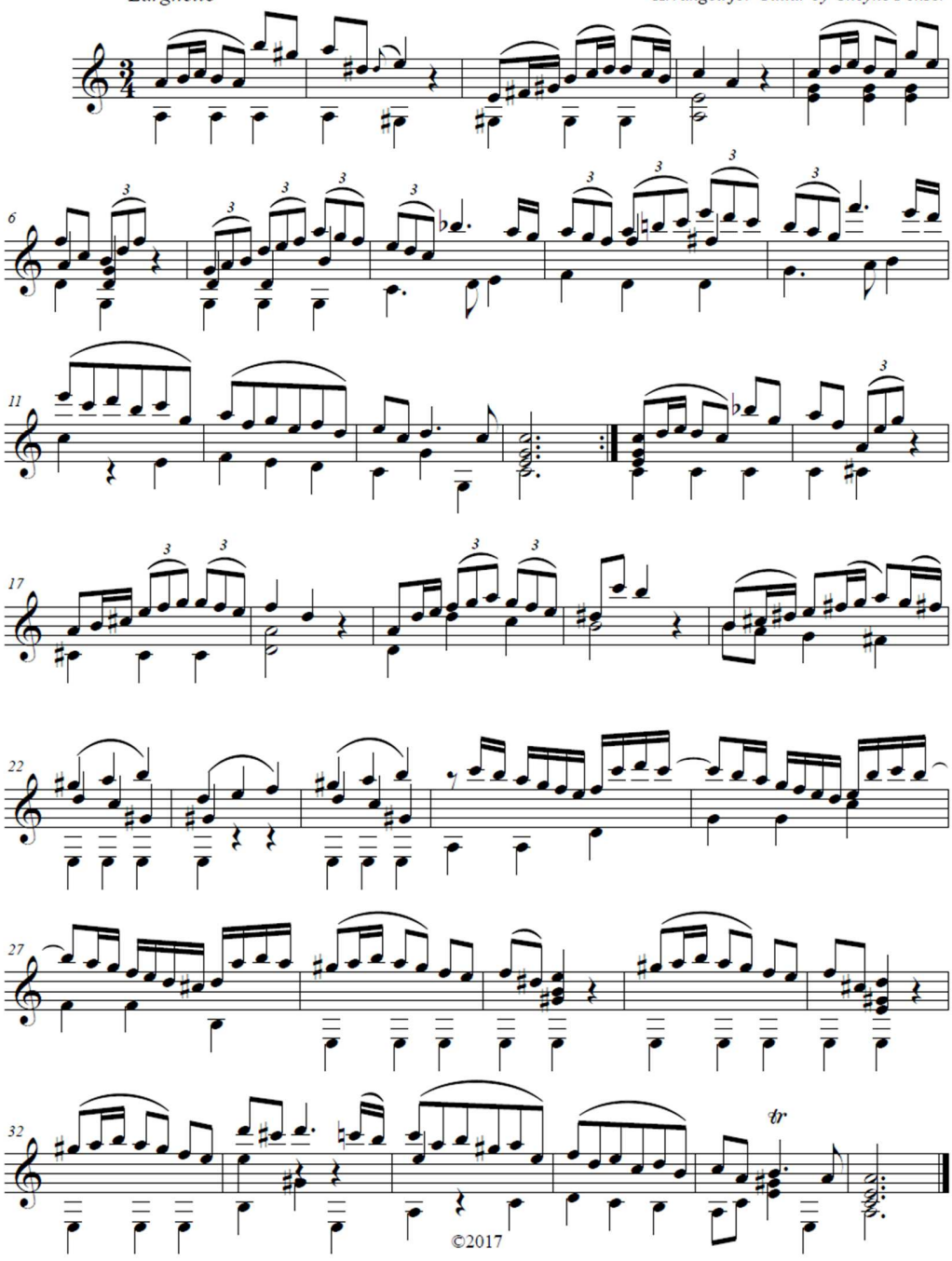
Mus.2421-R-15

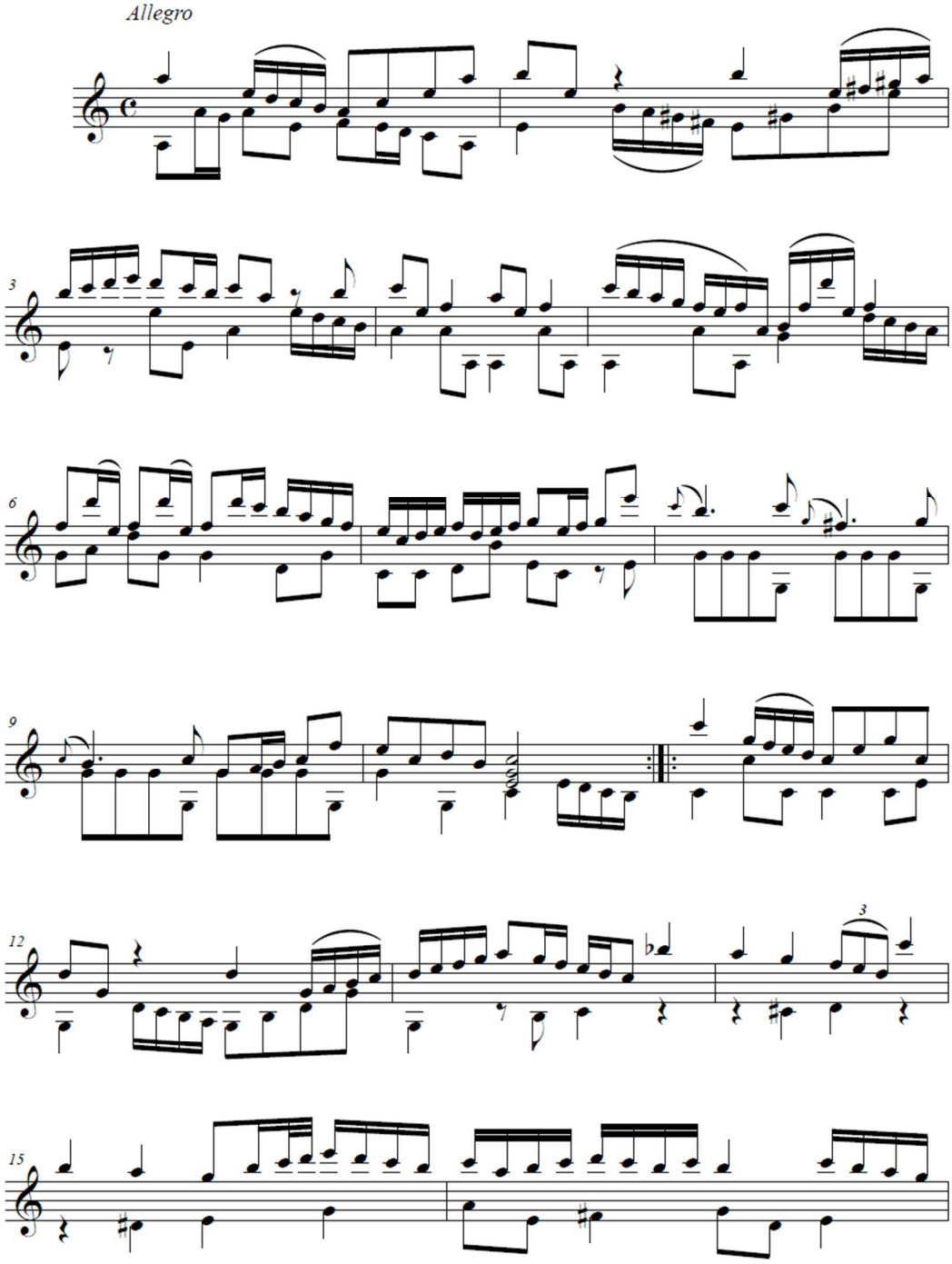
(*Originally in G minor*)

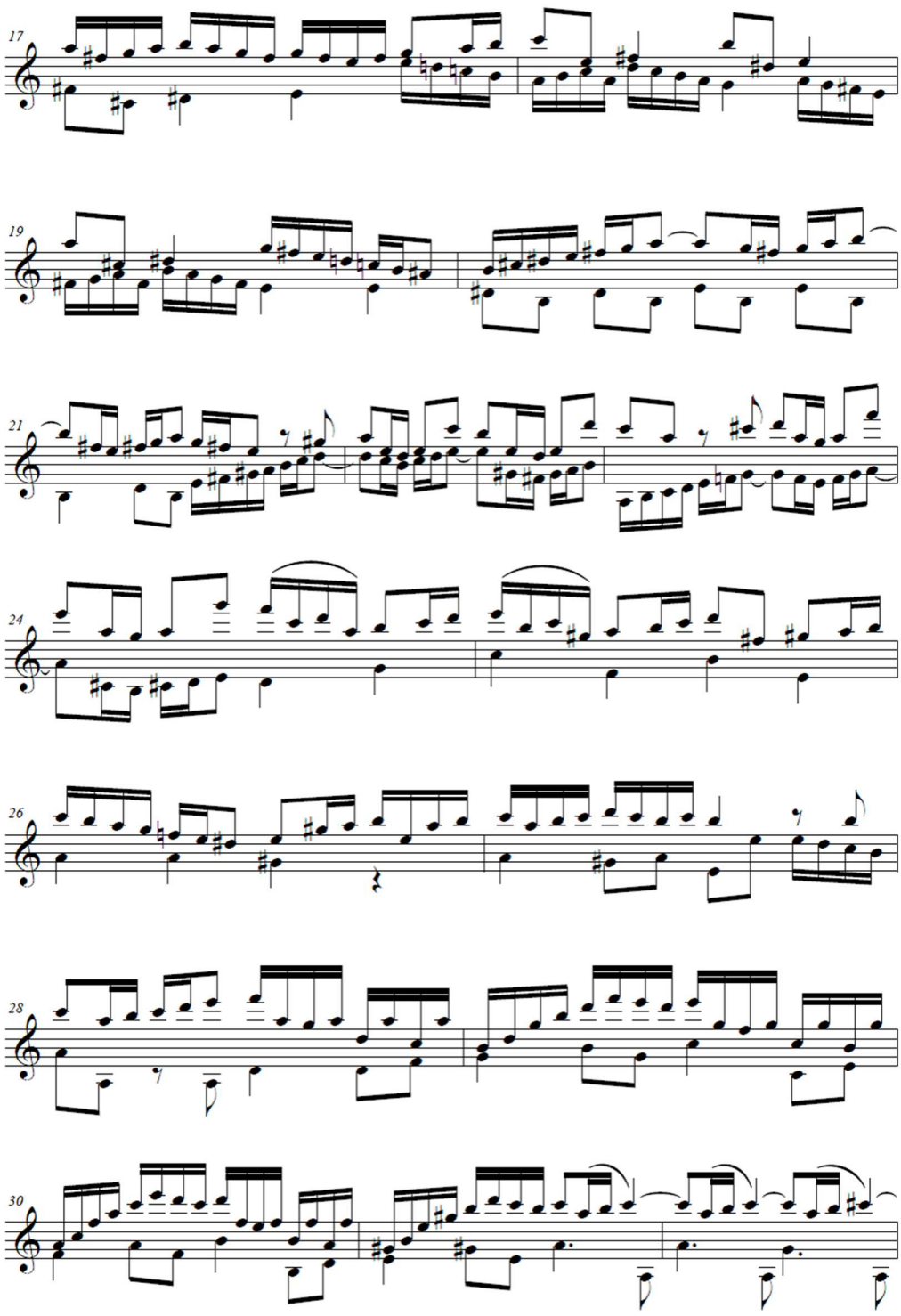
Johann Georg Pisendel

Arranged for Guitar by Cheyne Fehser

Larghetto




Allegro
3
6
9
12
3
15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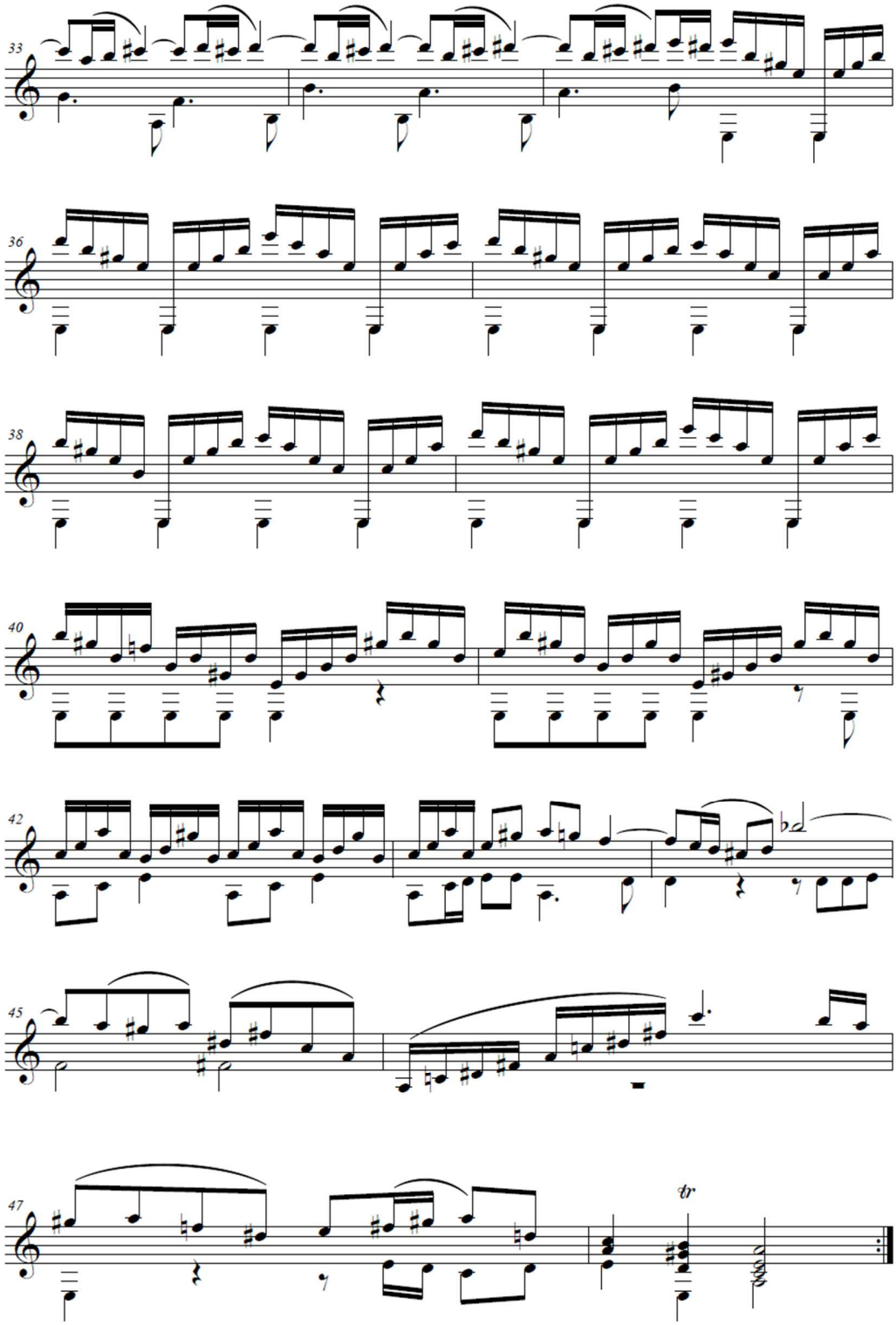
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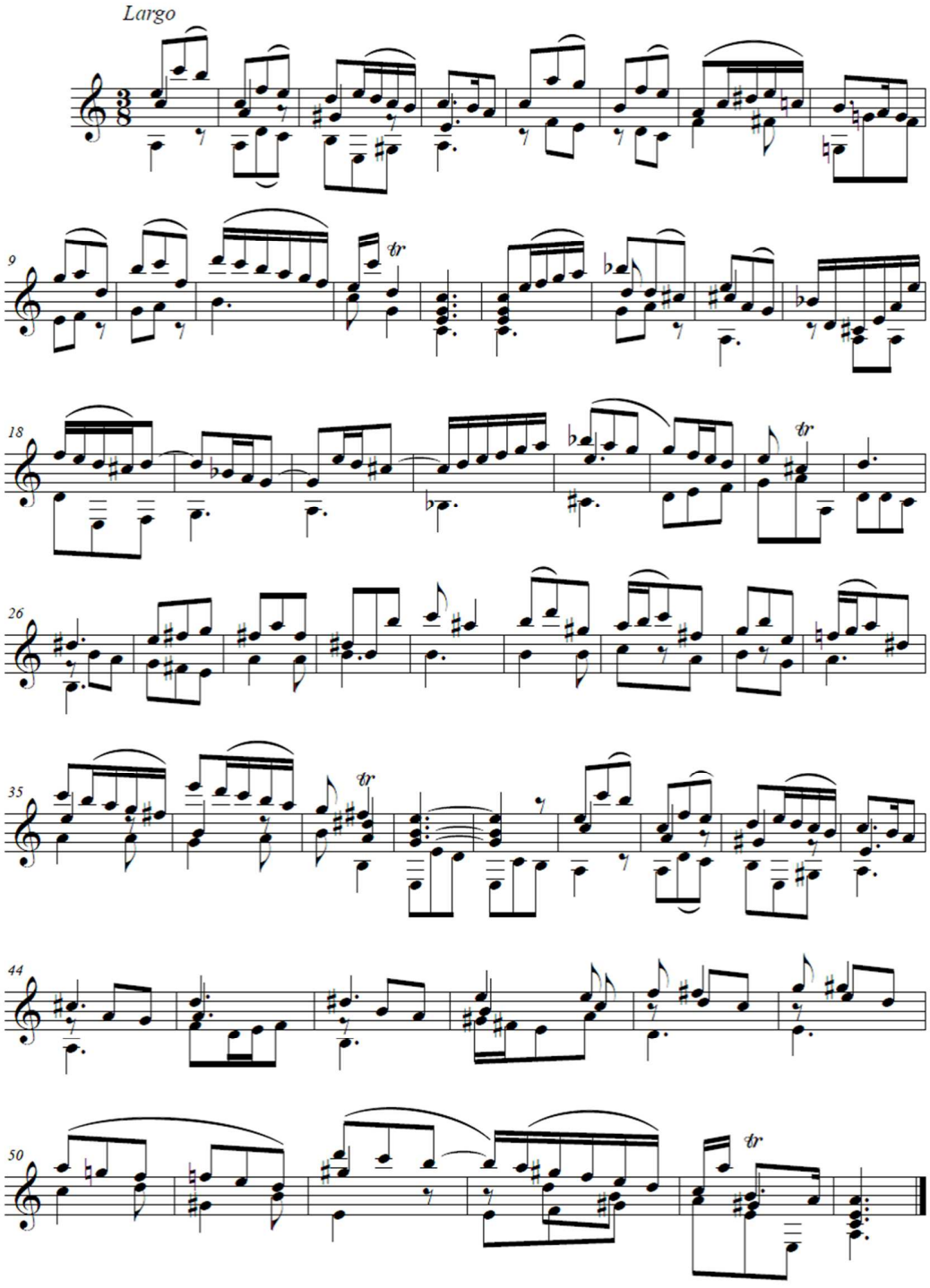
42
45
47
tr


Largo
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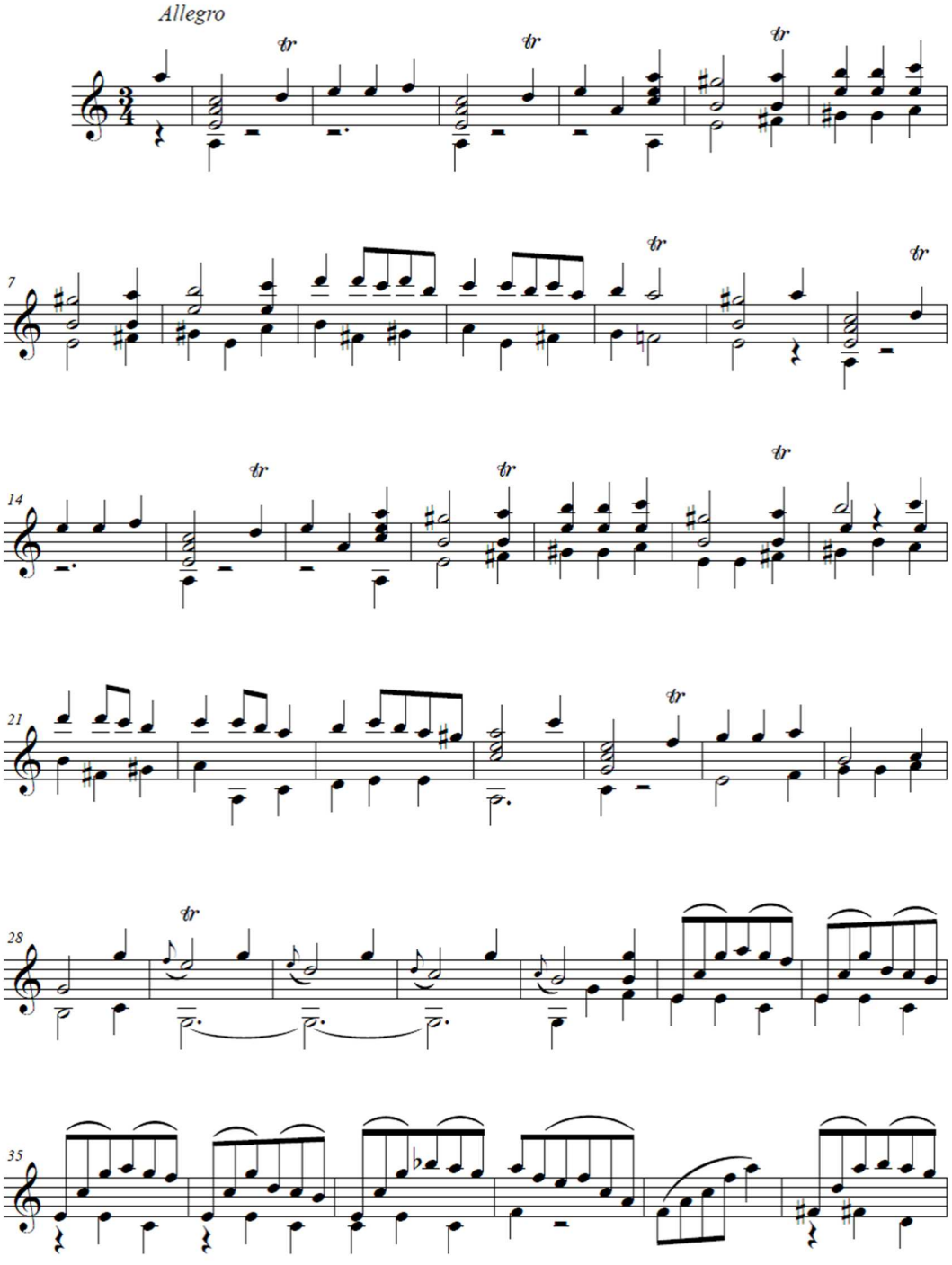
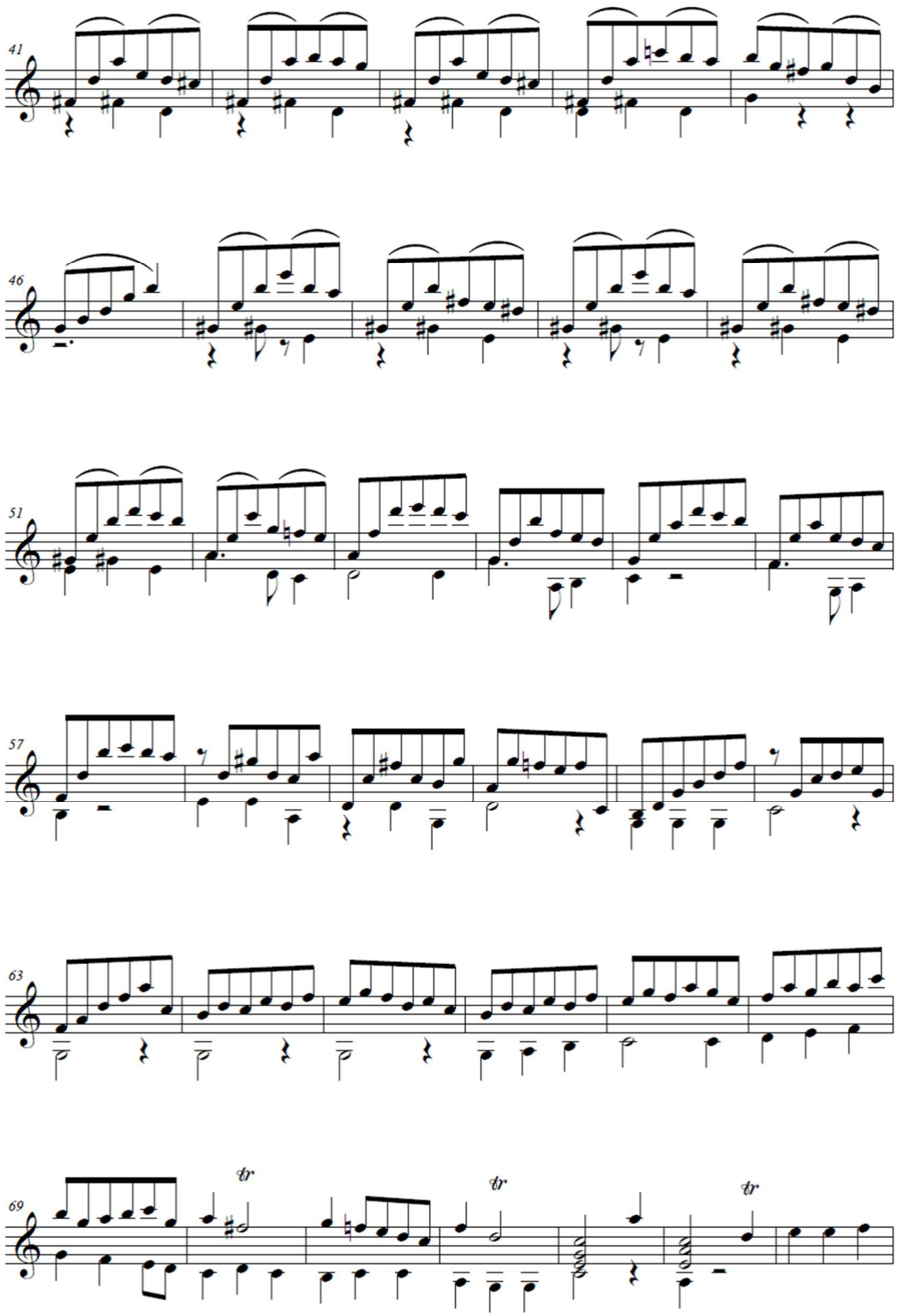
26
35
44
50


Allegro
tr
7
14
21
28
35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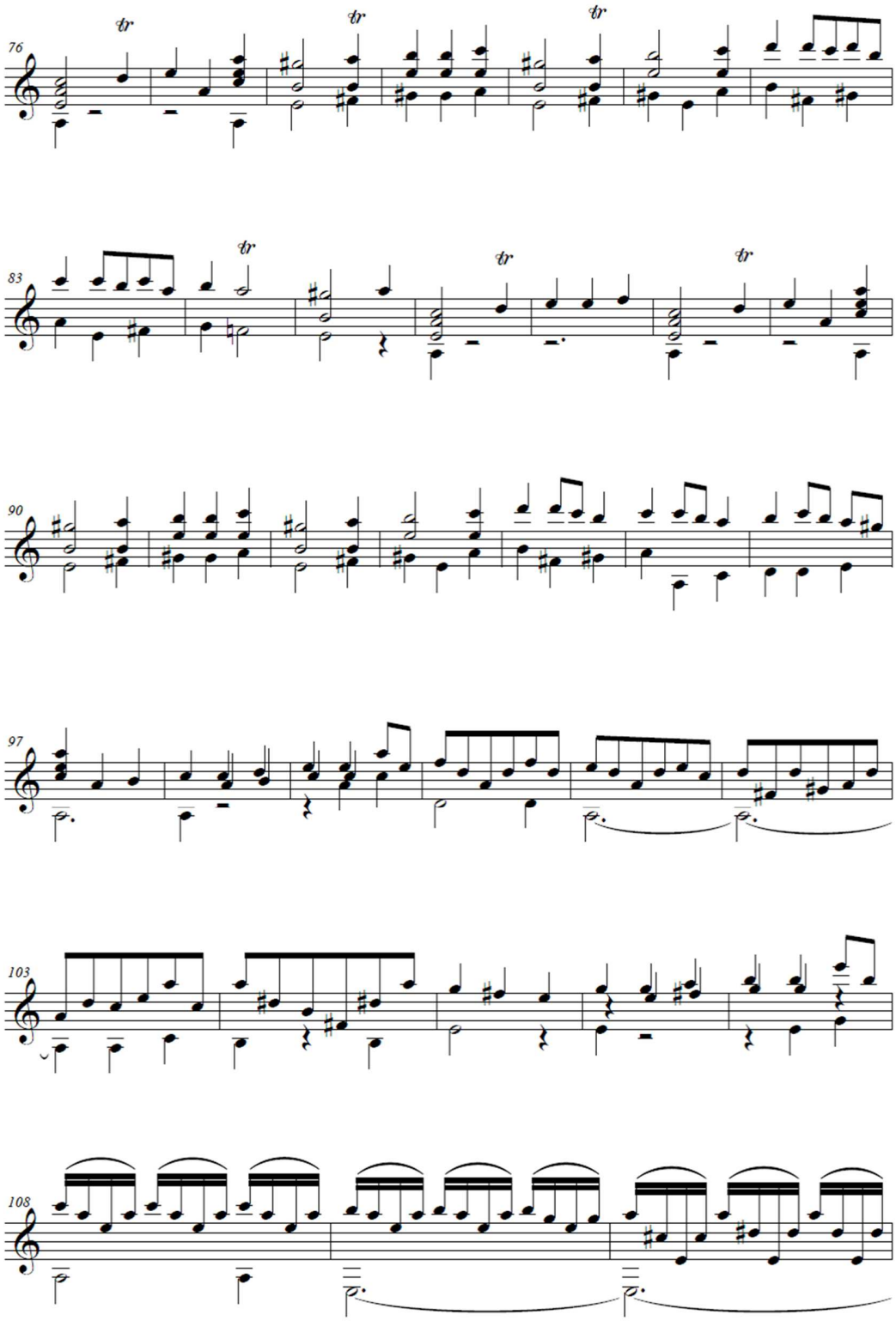
57
63
69
tr
tr
tr


76
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83
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tr
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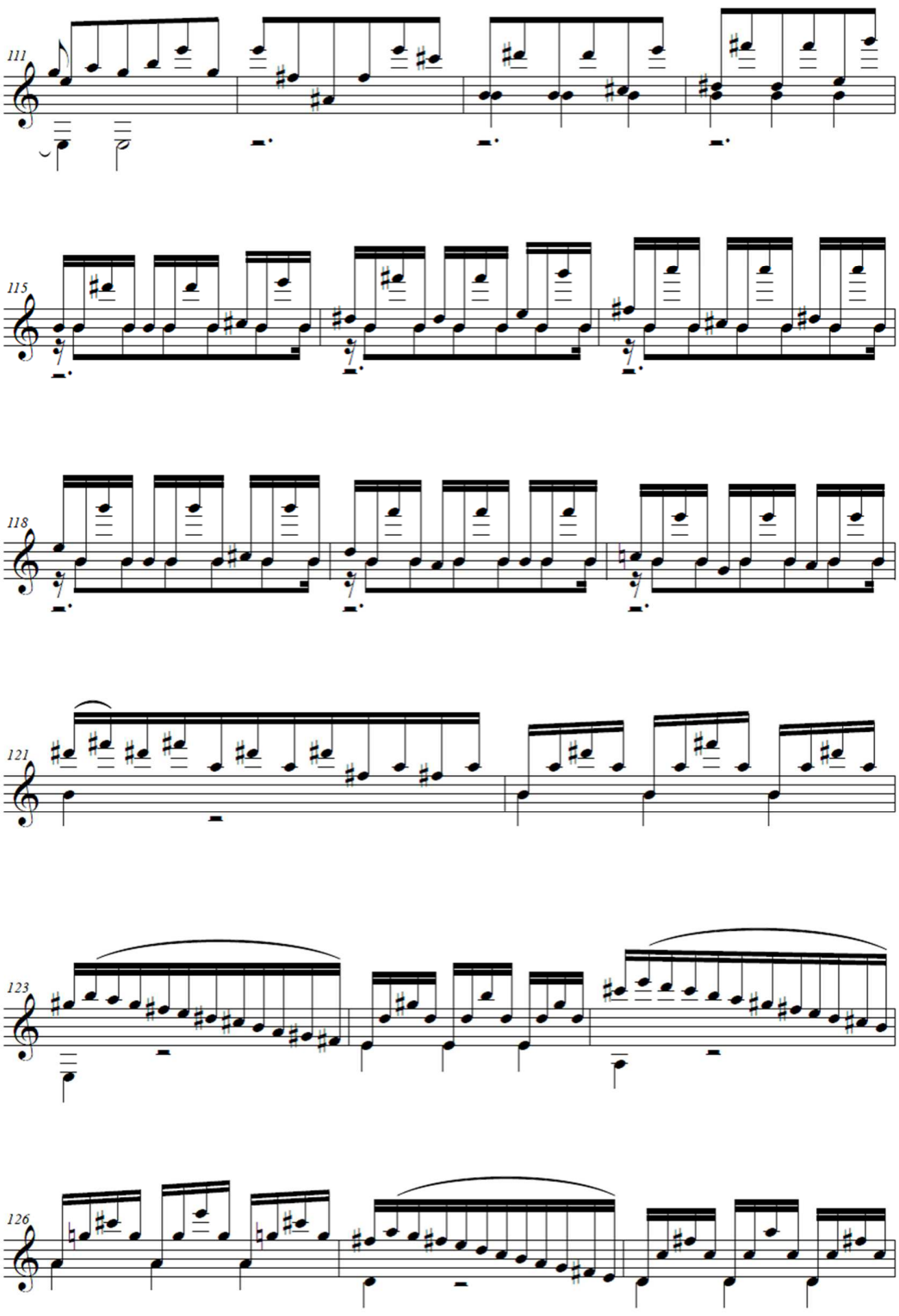
97
103
108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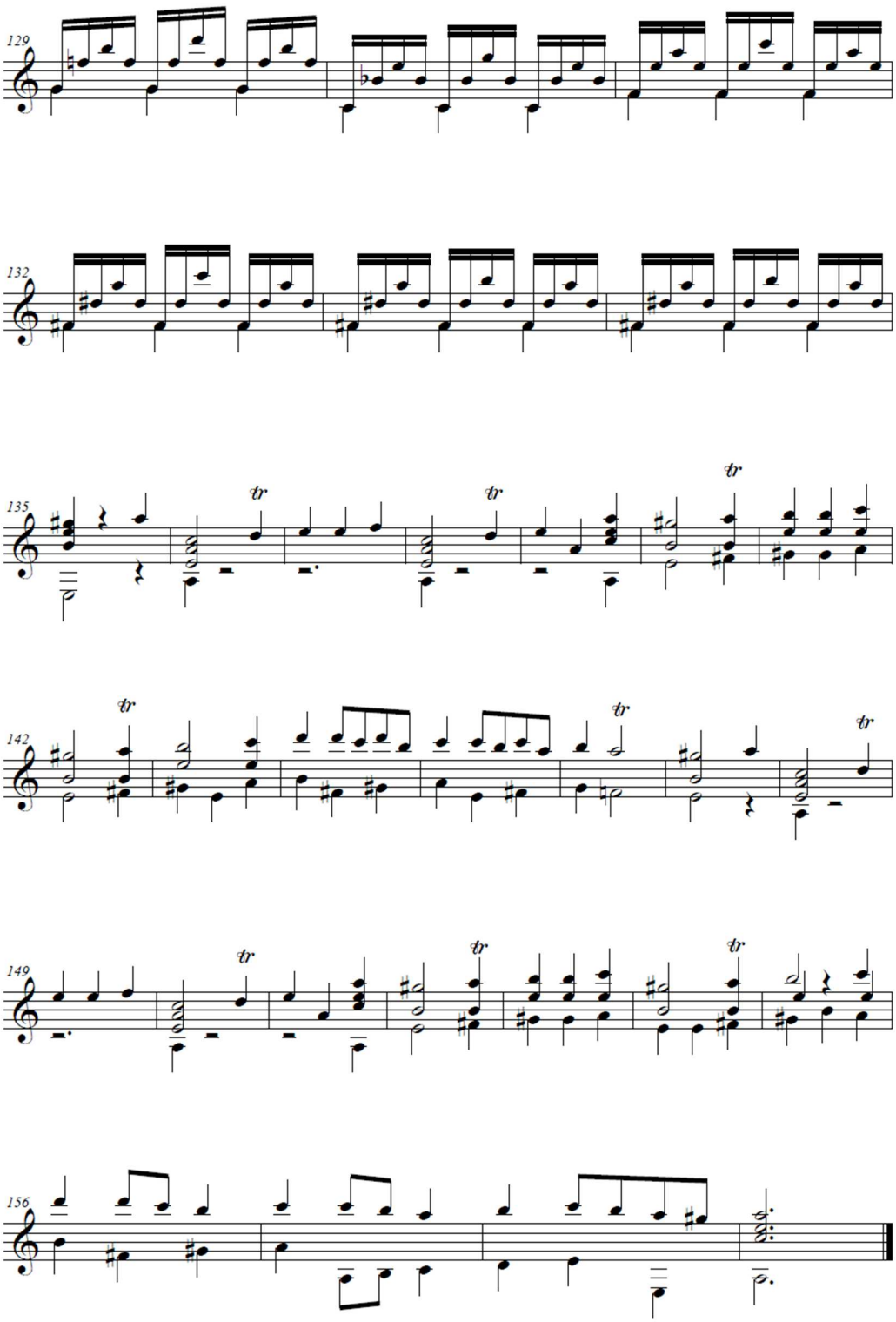
121
123
126


129
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