

APHORISMEN, CAPRICCIO, AND HEPTAMERON FOR PIANO SOLO

BY JÜRIG BAUR: A PERFORMER'S GUIDE

Esther Park, B.M., M.M.

Dissertation Prepared for the Degree of

DOCTOR OF MUSICAL ARTS

UNIVERSITY OF NORTH TEXAS

December 2012

APPROVED:

Gustavo Romero, Major Professor
Elvia Puccinelli, Committee Member
Pamela Paul, Committee Member
Steven Harlos, Chair of the Division of
Keyboard Studies
James Scott, Dean of the College of Music
Mark Wardell, Dean of the Toulouse Graduate
School

Park, Esther. *Aphorismen, Capriccio, and Heptameron for Piano Solo by Jürg Baur: A Performer's Guide*. Doctor of Musical Arts (Performance), December 2012, 38 pp., 1 table, 35 examples, bibliography, 31 titles.

The purpose of this dissertation is to give instruction regarding the performance of three important piano works by Jürg Baur (1918-2010). *Aphorismen, Capriccio, and Heptameron* stand out as his most significant piano works both because of their length and because of their pianistic complexity. Since Baur had a successful career as both teacher and composer during his lifetime, his acclaimed works received many honors in Germany. His works can be performed by intermediate to advanced students. Intermediate students can easily offer simpler pieces like *Aphorismen* in competitions, while pieces like *Capriccio* and *Heptameron* better are suited to a more advanced level. Although some of his compositions are difficult to perform compared with other modern German works, Baur's music is more accessible.

In the article, "Auf der Spuren der alten Zeit" Baur is quoted to state that Paul Hindemith and Bela Bartok's music influenced his own compositional ideas. However, although Baur is a modern composer, he didn't write in a totally atonal style, but rather attempted to broaden tonality. While *Heptameron* is atonal, *Aphorismen* and *Capriccio* give the impression of tonality, thus they are more accessible to the audience. I was fortunate enough to study *Aphorismen* with Baur as well as receiving advice for performance of *Capriccio* and some movements of *Heptameron*. Therefore, I gained a primary source of instruction, particularly in regards to pedal markings, rhythmic indications, voice balancing, finger suggestions, articulation markings, and tone of musical expression. In this dissertation, I include my own instructions (accepted by the composer) along with the composer's intentions.

Copyright 2012

By

Esther Park

TABLE OF CONTENTS

LIST OF TABLES	iv
LIST OF MUSICAL EXAMPLES	v
CHAPTER I INTRODUCTION.....	1
CHAPTER II BAUR’S MUSICAL LIFE.....	2
CHAPTER III <i>APHORISMEN</i>	6
“Alter Tanz” (Movement I)	7
“Spiel im Wind” (Movement II).....	8
“Klage” (Movement III)	9
“Hexenreigen” (Movement IV)	10
“Irrlicht” (Movement IV).....	11
“Erinnerung” (Movement VIII)	12
"Wellengang" (Movement IX).....	12
"Eulenspiegelei" (Movement X).....	12
"Einsamer Heimweg" (Movement XI)	14
"Finale" (Movement XII).....	14
CHAPTER IV <i>CAPRICCIO</i>	15
CHAPTER V <i>HEPTAMERON</i>	19
“Bogen und Brüche” (Movement I).....	21
“Ausbrüche” (Movement II).....	23
“Gegen-Klangspiele” (Movement III)	24
“Gegen- Bewegungsmomente” (Movement IV)	25
“Wasser-Spiegelungen” (Movement V)	26
“Atemloses Intermezzo” (Movement VI).....	28
“Minuetto Interrotto” (Movement VII).....	29
CHAPTER V CONCLUSION.....	31
APPENDIX: LISTS OF BAUR’S SOLO PIANO WORKS	33
BIBLIOGRAPHY.....	36

LIST OF TABLES

	Page
Table 1. Mirror structure comparison of Webern and Bauer	19

LIST OF MUSICAL EXAMPLES

	Page
Example 1. <i>Aphorismen</i> (“Alter Tanz”), Movement I, mm. 1-5.	8
Example 2. <i>Aphorismen</i> (“Spiel im Wind”), Movement II, mm.1-4.....	9
Example 3. <i>Aphorismen</i> (“Spiel im Wind”), Movement II, mm.10-11.....	9
Example 4. <i>Aphorismen</i> (“Klage”), Movement III, mm. 1-4.	10
Example 5. <i>Aphorismen</i> (“Hexenreigen”), Movement IV, mm. 1-4.	10
Example 6. <i>Aphorismen</i> (“Hexenreigen”), Movement IV, mm. 17-18 and mm. 23-24.....	11
Example 7. <i>Aphorismen</i> (“Irrlicht”), Movement VI, mm. 17, 21, and 25.....	11
Example 8. <i>Aphorismen</i> (“Wellengang”), Movement IX, mm.1-5 and mm. 21-23.	12
Example 9. "Till Eulenspiegels lustige Streiche," mm.46-49.	13
Example 10. <i>Aphorismen</i> ("Eulenspiegelei"), Movement X, mm. 1-4.....	13
Example 11. <i>Aphorismen</i> ("Eulenspiegelei"), Movement X, mm.34-35.....	13
Example 12. <i>Aphorismen</i> ("Einsamer Heimweg"), Movement XI, m. 36.....	14
Example 13. <i>Aphorismen</i> ("Finale"), Movement XII, mm. 70-73.....	14
Example 14. <i>Capriccio</i> , mm.1-7.....	16
Example 15. <i>Capriccio</i> , mm. 17-20.....	17
Example 16. <i>Capriccio</i> , mm. 144-145.	17
Example 17. <i>Capriccio</i> , mm.147-152.	18
Example 18. <i>Heptameron</i> ("Bogen und Brüche"), Movement I, mm. 1-4.	21
Example 19. <i>Heptameron</i> ("Bogen und Brüche"), Movement I, mm. 9-11.	21
Example 20. <i>Heptameron</i> ("Bogen und Brüche"), Movement I, mm. 16-19.	22
Example 21. <i>Heptameron</i> ("Bogen und Brüche"), Movement I, mm. 37-40.	22

Example 22. <i>Heptameron</i> ("Ausbrüche"), Movement II, mm. 1-4.	23
Example 23. <i>Heptameron</i> ("Ausbrüche"), Movement II, mm. 7-9.	24
Example 24. <i>Heptameron</i> ("Gegen-Klangspiele"), Movement III, mm. 22-23.....	25
Example 25. <i>Heptameron</i> ("Gegen-Klangspiele"), Movement III, mm. 26.	25
Example 26. <i>Heptameron</i> ("Gegen-Bewegungsmomente"), Movement IV, mm. 68-70.	26
Example 27. <i>Heptameron</i> ("Wasser-Spiegelungen"), Movement V, mm. 1-3.....	26
Example 28. <i>Heptameron</i> ("Wasser-Spiegelungen"), Movement V, mm. 9-10.....	27
Example 29. <i>Heptameron</i> ("Wasser-Spiegelungen"), mm.53-56.	27
Example 30. <i>Heptameron</i> ("Atemloses Intermezzo"), Movement VI, m. 5 mm. 6-7.	28
Example 31. <i>Heptameron</i> ("Atemloses Intermezzo"), Movement VI, m. 21.....	28
Example 32. <i>Heptameron</i> ("Atemloses Intermezzo"), Movement VI, m. 62 and m. 63.....	28
Example 33. <i>Heptameron</i> ("Atemloses Intermezzo"), Movement VI, mm. 69-70.	29
Example 34. <i>Heptameron</i> ("Minuetto Interrotto"), Movement VII, m. 1.....	29
Example 35. <i>Heptameron</i> ("Minuetto Interrotto"), Movement VII, mm. 6-8.	30

CHAPTER I

INTRODUCTION

The aim of this study is to provide a performance guide for three significant twentieth-century works by Jürg Baur (1918-2010). Though Baur was an honored composer and teacher in Germany during his lifetime and his works continue to be played there, his music is rarely performed in the United States. Baur composed in virtually all genres: orchestral pieces, concertos, string quartets, woodwind quintets, song cycles, pieces for choir, organ, chamber music for various instruments, and operas.¹ As he lived for almost a whole century, his works reflect a wide range of styles, from the works of his early compositional life to his later music. In his article entitled “Über Musik allgemein und im Besonderen; das kurze Klavierstück und seine Stellung in der modernen Musik,” Oliver Drechsel notes that Baur’s piano pieces, most of which are miniatures, serve as representative works to examine the changes in his musical style over the course of his compositional life.² Among all of his piano works, *Aphorismen*, *Capriccio*, and *Heptameron* stand out as examples of Baur’s diversity as a composer. Compared to his contemporaries, Baur’s piano works are more accessible in their musical language. Having known Baur personally and studied with him both in seminars and privately, I am able to give performance suggestions which came directly from the composer. This guide should serve as an introduction to Baur’s music.

¹ Oliver Drechsel, “Jürg Baur,” *Komponisten der Gegenwart: Loseblatt-Lexikon- Nachlieferung*, edited by Hanns-Werner Heister and Walter-Wolfgang Sparrer, vol.33 (München : Edition Text & Kritik, 2007), 1-2.

² Oliver Drechsel, “Baur: Über Musik allgemein und im Besondern; Das kurze Klavierstück und seine Stellung in der modernen Musik,” *Annotationen zur Musik: Ausgewählte Schriften, Aufsätze und Vorträge* (1972): 190-93.

CHAPTER II

BAUR'S MUSICAL LIFE

Jürg Baur explained to me in private lessons that he was born in Düsseldorf into a musical family. His father (amateur violinist) was interested in piano transcriptions of operas and symphonies. His father's interest in these scores gave the young pianist the opportunity to examine many different musical styles. Moreover, Baur told me that he began studying piano with Adelheid Kröber³ and organ and musical composition with Albert Thate (1903-1982) in 1942. Baur said in seminars that he took an early interest in the polyphonic style of Johann Sebastian Bach (1685-1750). In addition, he explained in seminars that he became interested as well in the piano music of Béla Bartók (1881-1945), Igor Strawinsky (1882-1971), Paul Hindemith (1895-1963), Ernst Krenek (1900-1991), and Ernst Toch (1887-1964) when he was very young. Inspired by this music, Baur tried to compose pieces of his own. His first composition, a work for string quartet, was premiered by the Schulze-Prisca-Quartet at the Hindenburg- Gymnasium Düsseldorf in 1936. A member of the quartet introduced Baur to Philip Jarnach (1892-1982), a professor of composition in Köln Musikhochschule (Cologne University of Music).⁴

Jarnach, significant French-born German composer and pianist, acclaimed by both Claude Debussy (1862-1918) and Maurice Ravel (1875-1937) in the 1920s, had studied under Ferruccio Busoni (1866-1924) during the First World War. His first teacher was Edouard Risler (1873-1929), who, in 1906, was the first French pianist to perform all of Beethoven's sonatas. During the First World War (1914) Jarnach escaped to Switzerland where he met Busoni and became his

³ Dates unknown.

⁴ All this information can be found in Oliver Drechsel, "Baur im Selbstporträt: Studium an der Musikhochschule Köln im Dritten Reich," in *Annptationen zur Musik: Ausgewählte Schriften, Aufsätze und Vorträge* (Köln-Rheinkassel: Dohr Verlag, 200). 11-30. The whole chapter tells about Baur's life.

student. Later, he followed Busoni to Berlin and remained there until he became a professor at Köln Musikhochschule in 1927.⁵

Jarnach completed Busoni's opera *Doktor Faustus* (1925), which his teacher had left unfinished at his death. Soon after, Jarnach accepted Jürg Baur as his student. The young Baur was pleased, as Jarnach's *Drei kleine Charakterstücke* had been one of his favorite works for piano during his studies with Kröber.

Jarnach was a strict teacher. Under his tutelage, Baur began a traditional education in counterpoint and harmony. Jarnach also forbade Baur from free composition. Baur felt pressure to compose in a conservative, tonal idiom. However, he adored Jarnach, and therefore remained conservative in his compositional style,⁶ but as a result, Baur was unsure if he wanted to make composition his major area of study. Therefore, he took courses in sacred music, in organ performance with Michael Schneider (1909-1994), and in piano performance with Karl Hermann Pillney (1896-1980). Baur's studies at Köln University were split in two by the war; he entered the university in 1937, was forced to serve in the military from 1939 to 1945, and finished his studies in 1948.⁷

Before his graduation, he had already received a position as a lecturer of music theory at Düsseldorf Robert-Schumann-Institut (Conservatory). While teaching in Düsseldorf, Baur did postgraduate studies at Köln Musikhochschule, finishing a degree in musicology in 1951 under Willi Kahl (1893-1962) and Karl Gustav Fellerer (1902-1984). From 1952 to 1960, Baur also

⁵ Lars Wallerlang, "Jürg Baur: Ein Musiker bis zum letzten Atemzug," *Westdeutsche Zeitung*. <http://www.wz-newsline.de/lokales/duesseldorf/kultur/juerg-baur-ein-musiker-bis-zum-letzten-atemzug-1.154643> (accessed December 12, 2011).

⁶ Oliver Drechsel, *Jürg Baur: Annotationen zur Musik: Ausgewählte Schriften, Aufsätze und Vorträge* (Köln: Verlag Dohr, 2003), 251-63.

⁷ Oliver Drechsel, "Baur im Selbstporträt: Studium an der Musikhochschule Köln im Dritten Reich," in *Annotationen zur Musik: Ausgewählte Schriften, Aufsätze und Vorträge* (2000): 11-30.

worked as choirmaster and organist at the St. Paulus-Kirche in Düsseldorf. For six months in 1960, he studied at the Villa Massimo in Rome with a scholarship from the Deutsche Förderung.⁸ Baur's time spent at the Villa Massimo affected his compositional output greatly. The radical change in atmosphere inspired him to compose in a free "atonal style."⁹ In 1971, Baur became a professor of composition at Köln University, a post he held until 1990. He was mainly a composer of orchestral and instrumental music. He composed thirty-six orchestral, fifty instrumental, twenty-four keyboard (organ and piano), and thirty vocal works. He also wrote music for instruments not usually heard in concert, such as the recorder and the accordion. Baur became one of the first musicians to compose works for the recorder in the post-war era.¹⁰ Baur wrote a quartet for four recorders called *Tre studi per Quattro* (1972), a recorder concerto for solo and chamber orchestra called *Concerto da camera* (1975), and a concerto for organ and orchestra called *Konzertante Fantasie* (1985), all unusual choices of instruments for concerti.

In 2005, Baur created his first and only opera, *Der Roman mit dem Kontrabass*. The piece was inspired by a libretto by Michael Leinert (born 1942). Among his other significant orchestral works, such as *Carmen Variations* (1946), *Konzert für Streicher* (1940-1952) was the last tonal work composed before developing a new musical style including dodecaphony and serialism.¹¹ Other well-known orchestral works include *Romeo and Juliet* (1962) and *Sentieri musicali* (1990). It is also interesting to note that he applied the musical concepts of his predecessors, such

⁸ Ibid. 27-30.

⁹ Drechsel, *Jürg Baur*, 31-33.

¹⁰ Drechsel, "Jürg Baur," 1-2.

¹¹ Julius Alf, "Between Generations: Jürg Baur," in *Jürg Baur: Aspekte seines Schaffens*, edited by Armin Kläs, Arndt Richter and Lutz-Werner Hesse (Wiesbaden: Breitkopf & Härtel, 1993), 9-21.

as Schumann is group of character pieces and Bach is polyphony.¹² Although mainly a composer of instrumental works, he also wrote important vocal music such as *2 Humoresques* (1948), *Kinderlieder* (1949), *Wir glauben all an einen Gott* (1950), and *Die Blume des Scharon* (1979), which also trace from his change from tonal to atonal style. Baur wrote numerous compositions for the organ. His best known organ pieces are *Christ ist erstanden* (1970), *Drei Ricercare über das Thema des Musikalischen Opfers von J.S. Bach* (1977), *Meditazione sopra Gesualdo* (1977), *Fantasia nuova* (1984), *3 Toccatas* (1985/6), and *Kaleidoskop* (1989).¹³

Over the course of his compositional career, he wrote relatively few piano works. His solo piano compositions are all written in different musical styles and they represent his entire compositional output. His piano works are divided in three different styles: tonal, twelve-tone, and atonal music. In order, they are: *Ostpreußen-Suite* (1939), *Drei Stücke im alten Still* (1941/43), *Aphorismen* (1942-46), *Burleske* (1943/44), *Drei frühe Klavierstücke* (1943-57), *Capriccio* (1951-1952), *Improvisation* (1960), *Heptameron* (1964-1965), and *Fabula rosa* (2006). (In fact, *Burleske* was a piece from *Ostpreussen-Suite*; *Capriccio* and *Improvisation* were pieces from *Klaviermusik 56* which Baur separated in the revised version and set them as individual pieces). *Ostpreußen-Suite*, *Drei Stücke im alten Still*, *Aphorismen*, *Burleske*, and *Drei frühe Klavierstücke* are tonal; *Capriccio* and *Improvisation* are twelve tone; the rest of the remaining pieces are atonal. All of his piano works are published by Breitkopf & Härtel or Dohr Verlag.

¹² Oliver Drechsel. "Musik mit Robert Schumann." *Annotationen zur Musik: Ausgewählte Schriften, Aufsätze und Vor Vorträge* (2000): 126.

¹³ Information about Baur's compositions are listed at Thomas Braatz, "Jürg Baur (Composer)," Bach Cantatas Website, <http://www.bach-cantatas.com/Lib/Baur-Jürg>, htm (accessed February, 2006), as well as heard from the composer personally. Parts of the Recorder compositions are listed in Oliver Drechsel, "Baur: *Tre studi per Quattro*. Drei Episoden für Blockflötenquarttet," in *Annotationen zur Musik: Ausgewählte Schriften, Aufsätze und Vorträge* (Köln-Rheinkassel: Dohr Verlag, 2000), 151-153.

CHAPTER III

APHORISMEN

In the liner notes to his recording of Baur's piano works, Oliver Drechsel writes that "*Aphorismen* (1942-46) has the inventiveness and atmospheric tone which are an ideal introduction to Baur's personal idiom."¹⁴ The work is divided into twelve movements, each with a distinct motive or theme that is varied and repeated. Though each movement stands on its own, Baur conceived the whole set as a cycle. Though the cycle was not intended to be programmatic, as Drechsel points out in his book *Annotationen zur Musik*, every movement bears a title that suggests a sort of promenade through the German forest. This is yet another example of the influence of Schumann, as this is similar to the way Schumann organize his character pieces. Moreover, the focus of each piece is on musical nuances and distinctive sounds, all of which give the work its atmospheric tone.¹⁵

The names of the movement are entitled "Alter Tanz" (Old dance), "Spiel im Wind" (Play in wind), "Klage" (Mourning), "Hexenreigen" (Round dance of the witches), "Ostinato," "Irrlicht" (Will-o'-the-wisp), "Felsen" (Rocks), "Erinnerung" (Remembrance), "Wellengang" (Tides), Eulenspiegel (Trickery of Eulenspiegel), Einsamer Heimweg (Lonesome Homecoming Trail), and "Finale." According to Baur, the tempo markings describe more the musical mood of each movements rather than the speed: for example, *Presto* should be understood as nimble in musical character rather than very fast. For better understanding, I list tempo markings with the explanations. Baur offered:

- Alter Tanz "Andante con moto"= very strict, in a slow walking speed, not lively
- Spiel im Wind "Presto agitato"= nimble and very playful

¹⁴ Oliver Drechsel, "Jürg Baur: Das Klavierwerk," piano; digital disc (Mechernich, Germany, D-53894, 1996).

¹⁵ Oliver Drechsel, "Baur: Über eigene Kompositionen; Romero und Julia." *Annotationen zur Musik: Ausgewählte Schriften, Aufsätze und Vorträge*, (1972): 122.

- Klage “Andante”= A very expressive, moderate tempo
- Hexenreigen “Allegro con fuoco”= A very aggressive, steady 4/4 rhythm
- Ostinato “Grave ma non troppo lento”= Very strict rhythm, played at a slow speed, all ostinatos should be played pesante.
- Irrlicht “Vivace”= playful, not too fast
- Felsen “Allegro moderato”= very strictly in rhythm, more moderate speed
- Erinnerung “Andante con moto”= not too slow but very simple as well as expressive
- Wellengang “Poco lento”= strictly in slow tempo and very expressive
- Eulenspiegelei “Allegro molto”= very lively and witty, but not very fast
- Einsamer Heimweg “Allegretto tranquillo”= slow and very expressive
- Finale “Allegro molto”= very nimble and lively, not too fast

Each of the twelve movements contains articulation marks that require clarification.

Baur’s treatment of accents and tenuto marks, in particular, are of prime importance for a performer to achieve the unique expressive character of each movement. In a number of seminars and private lessons that I had with the composer, he explained that these markings have a different connotation depending on whether the movement is slow or fast; thus, depending on the context, the pianist must use different touches to convey the proper mood. A discussion of each movement of *Aphorismen* follows, focusing on the interpretation of these expressive markings as well as other performance suggestions regarding fingering and pedaling.

“Alter Tanz” (Movement I)

The movement opens with a double sigh motive in the left hand; one rendered with two quarter notes and the other with two eighths (see Example 1). Thus the first

tenuto marking should be executed with a heavy, strong sound, while the second should be softer. The absence of a slur connecting the first two notes reflects the stamping and hopping nature of older German dances, such as the *Ländler*. In three-four times, the emphasis would traditionally be given to beat one; Baur, however, explained that the emphasis here should be given to the motive beginning on beat three. Thus, the third tenuto should be performed like an accent, with more emphasis than the first note of the measure. This pattern continues through to the end of the movement, as specified in the score (*simile bis zum Schluß*).

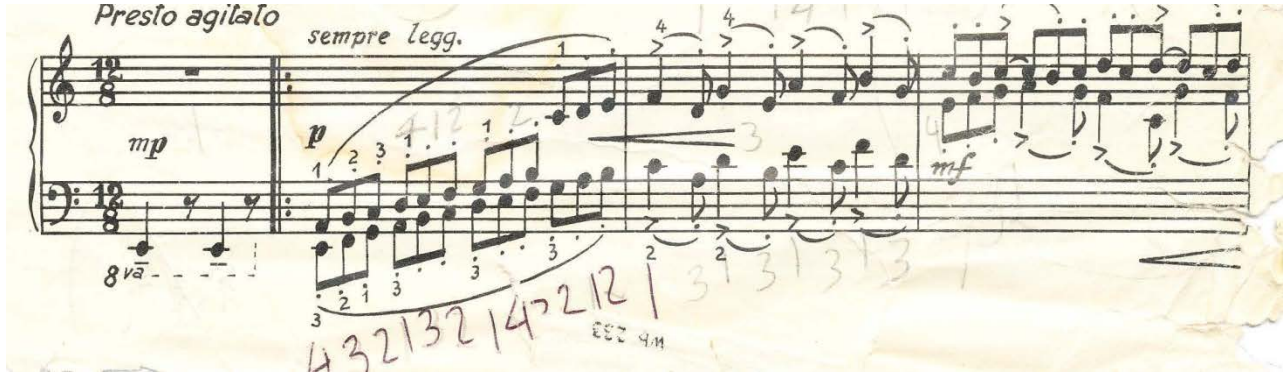
Example 1. *Aphorismen* (“Alter Tanz”), Movement I, mm. 1-5.



“Spiel im Wind” (Movement II)

Baur suggests the fingering pattern of 1-2-3 and 3-2-1 in both hands in m. 2. In the case of a pianist with large hands, the composer suggested the alternative finger of 1-2-3-4 and 4-3-2-1. The accents in m. 3 should be played like heavy tenutos. Beginning in m. 3, each of four accented quarter notes should increase in dynamic and strength. The accents in m.4 give the music a sense of syncopation, reflecting the imagery suggested by the movement’s title.

Example 2. *Aphorismen* (“Spiel im Wind”), Movement II, mm.1-4.



The accents and tenutos return to their original functions in mm.10-11.

Example 3. *Aphorismen* (“Spiel im Wind”), Movement II, mm.10-11.



“Klage” (Movement III)

In *Klage*, all upbeats with tenuto markings in this piece are intended to sound like accents, as in the opening motive: the upbeat should be performed as an accent, whereas the accented Eb in m. 1 should be played smoothly, reversed from usual meaning of these articulation markings as Baur does in the slow movements of this work. All eighth notes resolving from quarter notes that are marked with a tenuto should be played longer than their note value. These long, drawn-out note values help to express the title’s sorrowful mood.

Example 4. *Aphorismen* (“Klage”), Movement III, mm. 1-4.



“Hexenreigen” (Movement IV)

In mm. 1 to 3, the second eighth note in each measure should be performed longer and with an accent. The repeated syncopation in the left hand paints the image of witches stomping around in a circle. For eighth notes with accents located in the latter half of a measure (such as beats three and four of m. 2), a more effective accent can be achieved by using the thumb and middle finger together. Not only does this technique achieve a stronger sound, it also will naturally lengthen the duration of these notes.

Example 5. *Aphorismen* (“Hexenreigen”), Movement IV, mm. 1-4.



A ritardando is recommended in m. 17 to emphasize the arrival of the loudest note in the movement in m. 18. In mm. 23 to 24, all the accented notes in the left hand are played longer and all the notes with tenuto markings are played longer than an eighth-note value, though they have a relaxed sound.

Example 6. *Aphorismen* (“Hexenreigen”), Movement IV, mm. 17-18 and mm. 23-24.



“Irrlicht” (Movement IV)

All the accents in this piece are heavy and should be played with a long note value. Notes with tenuto markings, however, should be performed more like an accent. Each accent in m. 17 should increase in volume. The right hand part in m. 21 requires a special, expressive legato: it should be played by moving the wrist in a semi-circular, counter-clockwise motion for each note. The composer advises using both hands for the last three staccato eighth notes in m. 25. However, Baur also allowed this passage to be played with the left only for a more effective diminuendo.

Example 7. *Aphorismen* (“Irrlicht”), Movement VI, mm. 17, 21, and 25.



“Erinnerung” (Movement VIII)

In this movement, tenuto and accent markings should be performed with their normal function. Because of polyphonic writing, attention to balance between the hands is crucial.

"Wellengang" (Movement IX)

In this piece, when two tenuto quarter notes are found (for example in mm. 1 to 3) the first note must be played forcefully like an accent. The second one must sound less than the first, but it should be held for the same duration. This articulation pattern represents the motion of waves coming in and out. From m. 7 until the end of the movement, the pianist must apply the sostenuto pedal. In addition, sensitive use of the sustaining pedal is recommended. The last E should be played with the sostenuto pedal (m. 22) and the following chord (m. 23) is played with the sustaining pedal.

Example 8. *Aphorismen* ("Wellengang"), Movement IX, mm.1-5 and mm. 21-23.



"Eulenspiegel" (Movement X)

This is the only piece from *Aphorismen* where Baur used from other composer's motivic

impression. It derived from the tone poem of Richard Strauss (1864 – 1942): *Till Eulenspiegels lustige Streiche*. Here, Baur stated that performers should play this movement with a mischievous and playful character. Baur advised to pay attention to the title itself, rather than to tempo indications. Strauss employed this melody:

Example 9. "Till Eulenspiegels lustige Streiche," mm.46-49.¹⁶



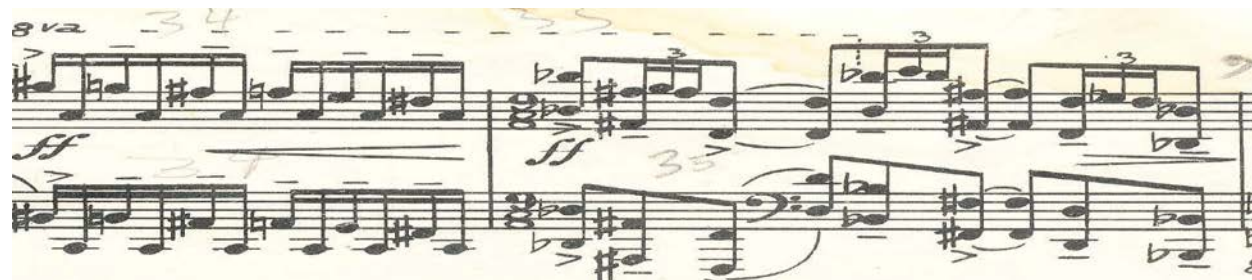
From the motive above, Baur made this arrangement:

Example 10. *Aphorismen* ("Eulenspiegelei"), Movement X, mm. 1-4.



All of measure 35 should be played at slower speed. Just before m.36, Baur suggested a quick musical break before the tempo returns to its nimble and witty pace.

Example 11. *Aphorismen* ("Eulenspiegelei"), Movement X, mm.34-35.



¹⁶ Drechsel, *Jürg Baur: Das Klavierwerk*, 67.

"Einsamer Heimweg" (Movement XI)

The composer wanted a very balanced, melancholic, and expressive sound in this movement. In m. 36, Baur notes that the music requires a ringing sound (*klingend*). Hence, the performer is advised to delay the last chord to give it the necessary expressivity and solemnity.


Example 12. *Aphorismen* ("Einsamer Heimweg"), Movement XI, m. 36.



"Finale" (Movement XII)

Like the eighth movement, "Erinnerung," accents and tenuto markings in the *Finale* have their normal function. In addition, a pianist with small hands can perform mm. 70 to 72 with both hands.

Example 13. *Aphorismen* ("Finale"), Movement XII, mm. 70-73.

A photograph of a handwritten musical score for Movement XII, mm. 70-73. The score is written on a single staff. It shows four measures of music. The first measure is marked "mf rapide". The second measure is marked "pp". The third measure is marked "sffz". The fourth measure is marked "sffz" and has a red circle around it. The score includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). Handwritten numbers "70", "72", and "73" are visible above the staff. The page number "-57" is visible at the bottom right.

CHAPTER IV

CAPRICCIO

Capriccio was written in 1951 and 1952. It was first composed in 1951 as the third movement of *Klaviermusik 56* with the title “Toccata.” Later, Baur re-named it *Capriccio* in order to avoid confusion with another work (the third movement of his *Suite for Cembalo*) with the same title. *Capriccio* became an independent work due to its musical style: the composer edited it and published it later in 1953. The 1950s were a period of experimentation for the composer. According to what Baur said in his lectures, he wanted to compose in a new, more dodecaphonic style. But he also did not want to lose the accessibility of tonality. Hence, he experimented in his works during this period and finished his third *Streichquartett* (1952).¹⁷ This piece is strict dodecaphonic.

Capriccio, cast in ABA form which he started in the year 1951, was not intended as a dodecaphonic work but later became experimentation with dodecaphony. In his lectures, Baur said that the rhythmic layer of this work is more significant than its use of twelve-tone rows. Unlike *Aphorismen*, this work has a thicker musical texture with more percussive elements. Oliver Drechsel shares this opinion, mentioning in the liner notes from the recording of Baur’s piano works that the composer “experimented with freeing himself from tonal harmony. Here, the rhythm rather than the melody reigns supreme.”¹⁸ The emphasis on rhythm is apparent from the beginning, where the meter continuously shifts between 9/8, 6/8, 5/8, and 8/8 meters. The syncopated accents in these opening bars suggest a jazz-like character.¹⁹ In addition, Baur allowed playing the eighth notes staccato to create more distinctive martellato sound. The pianist

¹⁷ Oliver Drechsel, *Jürg Baur: Das Klavierwerk* (Köln-Rheinkassel: Dohr, 1998), 87-115.

¹⁸ Drechsel, *Jürg Baur: Das Klavierwerk*, digital disc.

¹⁹ Drechsel, *Jürg Baur*, 96.

must be careful that pedaling does not interfere with the clarity of the rhythm. Baur only indicates use of the sustaining pedal.

However, in the first twelve measures and mm. 100 to 106, I suggest careful usage of the sostenuto pedal in conjunction with the sustaining pedal in order to achieve greater clarity of sound in the eighth notes and syncopated quarter notes. In passages with sustained bass notes and running eighth-note lines, such as at mm. 4 to 12 and 108 to 116, pianists with weaker hands can use the sostenuto pedal to hold the bass notes. The eighth-note lines can then be shared between the hands. This technique will bring out the *martellato* effect that Baur demands at the beginning of the score.

Example 14. *Capriccio*, mm.1-7.

Allegro ritmico, con brio

sf

sub. p

Ped.

poco a poco cresc.

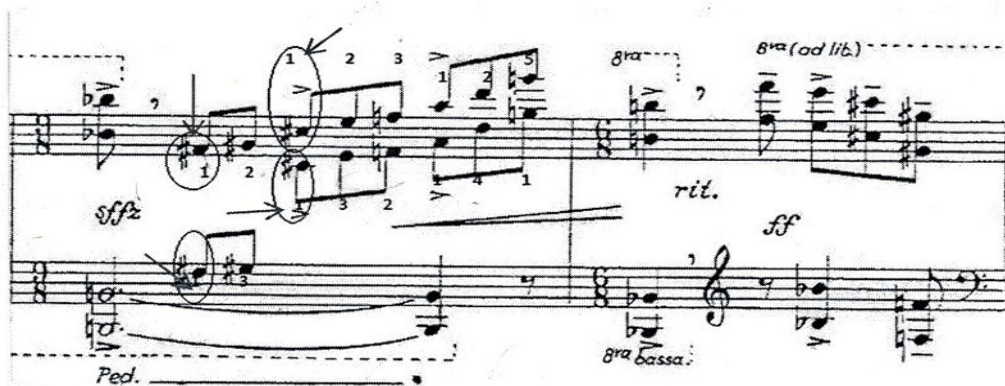
For the *sforzando* markings in mm. 18 and 20, Baur accepted that the performer can use two strong fingers, such as thumb and third finger or thumb alone, in order to accent the highest notes.

Example 15. *Capriccio*, mm. 17-20.



Unusual fingerings may aid in the performance of this work. While it is slightly unorthodox to use the thumb on a black key, it is recommended for greater technical security in some passages. One such passage occurs from mm. 144 to 145. Here, the right hand should use the fingering 1-2-1-2-3, and the left hand 1-3-1-3-2. By playing the last octave in the right hand in m. 144, this will also help to prepare the left-hand leap. Another suggestion is to use thumbs for the first three eighth notes in m. 144.

Example 16. *Capriccio*, mm. 144-145.²⁰



In the final measures, the opening material returns. The ending, however, is more dramatic than the opening measures. Baur increases the length of the passage from two measures to six and adds notes, such as the accented G natural in m. 147. The dynamic of the passage and the pedaling should reflect this change. A difference should be made between the ending passage

²⁰ The fingerings in this example are from the author.

(mm. 147-152) and the opening (mm. 1-2). The repeated bass note (see Example 17) can also be played with two strong fingers of both hands.

Example 17. *Capriccio*, mm.147-152.

The image displays a musical score for Example 17, *Capriccio*, measures 147-152. The score is presented in two systems. The first system covers measures 147-150, featuring a *Breiter* (Broad) marking and a *Ped.* (Pedal) line. The second system covers measures 151-152, marked *Sehr breit* (Very broad) and ending with *Fine*. The score includes piano and bass staves with various musical notations such as slurs, accents, and dynamic markings. The piece is identified as *Wb. 240* with a performance duration of 18 minutes.

CHAPTER V

HEPTAMERON

Jürg Baur's *Heptameron* (1965-68) uses a mixture of techniques, as noted by Ilan

Kunik:

Baur's pieces are an interesting compendium of modern pianistic devices, including pizzicato and glissando on the strings inside the piano. They are short, and melodic invention is at a discount; but they show a lively and enthusiastic sense of sound, and the faster ones have rhythmic propulsion, which in itself has rarity value in music of the kind. A pianist of imagination will not find the music unduly difficult.²¹

The composer conceived the idea from Anton Webern's *Bagatellen für Streichquartett* and indeed used the same *Klopfmotiv* (or "knocking motive").²² The term *Klopfmotiv* signifies triplets that have expanded intervals over octaves, which can be seen in Baur's *Heptameron* as well as in Webern's *Bagatellen* (Example 19).

Table 1. Mirror structure comparison of Webern and Bauer

Webern's op.9, <i>Bagatellen</i>	Baur's <i>Heptameron</i>
1. Presto	1. Andante rubato
2. Allegro	2. Allegro molto
3. Andante	3. Sostenuto
4. Adagio	4. Poco vivace
5. Allegretto	5. Poco lento
6. Allegro	6. Presto
	7. Moderato

In *Heptameron*, the fourth movement functions as a kind of mirror, reflecting the tempo structures of the opening movements. There is one notable difference between Webern and Baur: while Webern begins his tempo structure with a fast movement, Baur begins with a movement

²¹ Ilan Kunik, "Heptameron: Seven Pieces by Jürg Baur," *Music & Letters* 48, no. 3 (July 1967): 303.

²² Drechsel, *Annotationen*, 86-87.

marked *Andante rubate*. In addition, technical application of Knockmotive : these consist of intervals over an eighth or ninth that jump up and down in a short time span, typically with groupings of 16th note or 32nd note triplets that are played with sudden dynamic changes from *ppp* to *fff*. Plucking and striking the strings, as well as slow glissandi: beginning slowly then accelerating, and the use of the fist that Baur employed from Webern's compositions (especially Bagatellen op.9).²³

Baur composed in a totally atonal style in the 1960s.²⁴ During his year in Rome, his worked on a number of musical ideas including his own concept of "Arabesque" (which is musically represented by triplets tremolos, trills, intervals that rapidly jump up and down, etc.) or mirror-like arrangements of tempo indications. One of the structural elements of *Heptameron* was inspired by Webern's op. 9 and Schönberg's op. 19,²⁵ both of where contain "mirror structures," meaning alternations between slow and fast movements and exchanging of dynamic markings from *ppp* to sudden *ff*. (Example 18). The works by Webern and Schönberg are aphoristic in their character and Baur applied similar ideas in *Heptameron*. Baur nicknamed *Heptameron* "pantomimic scenes." The entire work is atonal. As this work is the most experimental in its musical language, Baur later named each movement with a descriptive title to give the performer an idea of how to perform the music.

These titles capture the imaginative character intended for each movement: I. "Bogen und Brüche" (Bow and arrow), II. "Ausbrüche" (Outburst), III. "Gegen-Klangspiele" (Play of contrast in sound), IV. "Gegen- Bewegungsmomente" (Contrasting moments of motion), V. "Wasser-Spiegelungen" (Reflections in the water), VI. "Atemloses Intermezzo" (Breathless

²³ Much of this information is from seminars with Baur and in Drechsel, *Jürg Baur: Das Klavierwerk*, 119-22.

²⁴ *Ibid.*, 119-48

²⁵ Drechsel. *Annotationen*, 79-81

i ntermezzo), and VII. “Minuetto interrotto” (Interrupted minuet).²⁶ Each movement of *Heptameron* is based on an individual idea and/or technical problem; these include rolling tremolos, sweeping triplet figures, plucking and hammering the strings inside the piano, sudden changes in dynamics, as well as glissando techniques inside the piano. Pedaling issues in this work is also discussed.

“Bogen und Brüche” (Movement I)

In order to produce a more effective *ff* dynamic for the last Bb in m. 1, I suggest the use of the fist (*col pugno*). In m. 2, application of the sostenuto pedal and a steady vibration on the sustaining pedal is necessary to affect the difference in dynamic levels.

Example 18. *Heptameron* ("Bogen und Brüche"), Movement I, mm. 1-4.

I

Jürg Baur (1964/65)

Andante rubato

accel.

rit.

* (x) bedeutet pizz. auf der Saite

pp

mf

ff

sub. ppp

accel.

fp

fp

espr. mf

rit.

The tremolo in m. 9 can be difficult to perform in tempo with the indicated dynamic markings; to facilitate this, it can be divided into two tremolos, one in each hand.

Example 19. *Heptameron* ("Bogen und Brüche"), Movement I, mm. 9-11.

pp

ff

espr. mf

rit.

Ped.

rit.

To control the change in dynamics in m. 16, the left thumb must release the key halfway. In mm. 17 and 19, the wide leaps can be performed with both hands; the large intervals here convey the imagery of a bow being stretched that is suggested by the title of the movement. At the end of m. 19, the pedal must be halfway released (*Pedal etwas heben*), as Baur indicates.

Example 20. *Heptameron* ("Bogen und Brüche"), Movement I, mm. 16-19.

Mm. 37 to 40 recall the opening of the movement. As in m. 1, the pianist should use a steady vibrato on the sustaining pedal. The passage is particularly difficult to perform because it requires the use of the sostenuto pedal to hold the dotted half notes in the upper part at the same time as the right foot is vibrating the sustaining pedal. It is more comfortable to stand up for this passage to be able to reach inside the piano.

Example 21. *Heptameron* ("Bogen und Brüche"), Movement I, mm. 37-40.

“Ausbrüche” (Movement II)

Throughout the second movement, there are a number of fingerings that the pianist can use to execute the note clusters; each grouping of seconds can be played with one hand (as marked in Example 24) with an alternation of the hands, or with the hands clenched into a fist. It is recommended that the performer use a combination of all three fingerings, alternating in response to the dynamics, register, and character of the music. If the pianist performs the passage with an alternation of the hands – that is to say the left hand playing the first group and the right hand playing the second – the left thumb can be used for the first notes and fingers 2 and 3 on the right hand for the second.

Example 22. *Heptameron* ("Ausbrüche"), Movement II, mm. 1-4.

The musical score for Example 22, "Ausbrüche" (Movement II), mm. 1-4, is presented in a grand staff. The tempo is marked "Allegro molto, poco rubato". The score begins with a dynamic marking of "subito poco sfz". The music consists of a series of sixteenth-note clusters. Handing is indicated by circled "L" and "R" above notes. Dynamics include "subito poco sfz" and "rit. Fists". A "32" is written above several clusters. The score ends with a double bar line and repeat signs.

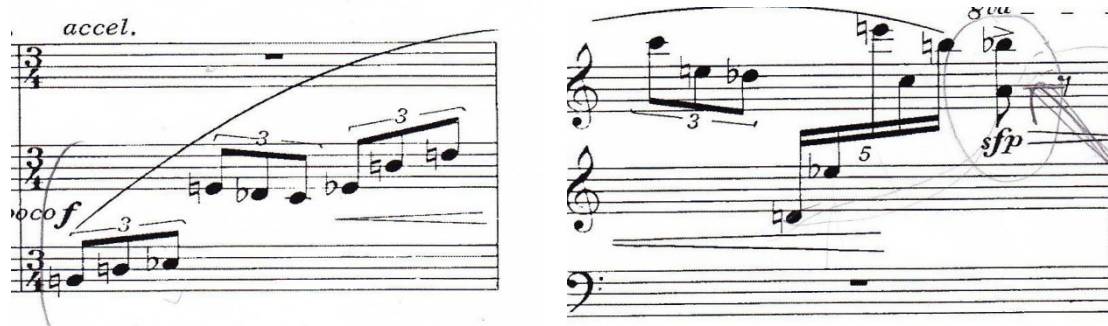
For passages at a louder dynamic or with an accent, the player should execute the seconds with their hand in a fist. Starting at m. 7, the performer should use both hands and the middle pedal for the long bass notes in octaves.

Example 23. *Heptameron* ("Ausbrüche"), Movement II, mm. 7-9.

“Gegen-Klangspiele” (Movement III)

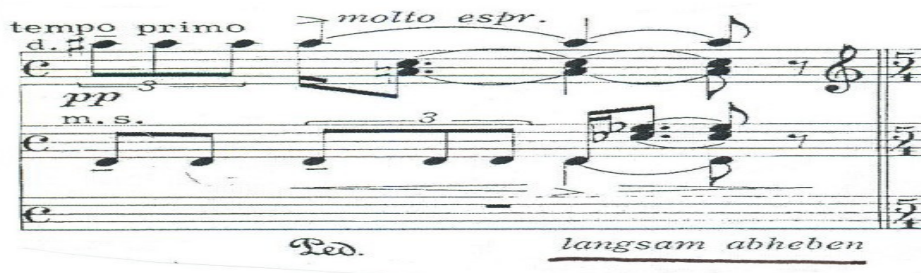
Most of the tenuto and accent markings in this movement should be approached softly with a gentle rotation of the wrist. Effective fingerings for triplets, such as in mm. 22 to 23, and flexible exchange between the hands are necessary. The accented *sfp* eighth note in m. 23 (the upper Bb) should be performed with the hands divided using thumb or 3-1 in both hands.

Example 24. *Heptameron* ("Gegen-Klangspiele"), Movement III, mm. 22-23.



In m. 19, the composer calls for the pianist to lift his or her hands from the keyboard slowly (*langsam abheben*). To make this technique possible, both hands should initially be flat when striking the notes. With the fingers still pressing the keys, the pianist should start to round the hands and raise the wrists and arms. For better control, the body should move toward the keyboard to properly control the hands and wrists.

Example 25. *Heptameron* ("Gegen-Klangspiele"), Movement III, mm. 26.



“Gegen- Bewegungsmomente” (Movement IV)

Effective fingerings and extreme precision while shifting positions across the keyboard are required to successfully perform the fourth movement. For example, pianists with small hands can exchange the fingerings of 3-2-1 and 1-2-3 between both hands in mm. 68 to 70, as shown in Example 26.

Example 26. *Heptameron* ("Gegen-Bewegungsmomente"), Movement IV, mm. 68-70.

“Wasser-Spiegelungen” (Movement V)

In my opinion, the pianist should mark the E and F strings with colored tape when learning this movement, as it can be difficult to find them quickly after the downward glissando in m. 3. The instructions *stumm sofort auf der Seite nachschlagen* (Immediately touching without any sound) require some explanation: after playing the glissando and hit with the fist (col pugno) the low E and F, Baur wants that these two inner strings to be dampened with the right fingers (2, 3 and 4) which immediately dampen the strings.

Example 27. *Heptameron* ("Wasser-Spiegelungen"), Movement V, mm. 1-3.

To execute the inner string glissando in m. 9, it is highly recommended that the pianist use a small, firm object such as a guitar pick. In conjunction with the *piano* glissando, the E on

the keyboard should be struck loudly; the use of the middle pedal is recommended for this passage, along with a subtle vibrato on the sustaining pedal.

Example 28. *Heptameron* ("Wasser-Spiegelungen"), Movement V, mm. 9-10.

The musical score for Example 28 consists of three staves. The top staff has a treble clef and contains a single note with a fermata, marked *gva*. The middle staff has a bass clef and contains a series of chords and notes, marked with *sfz*, *d.m.*, and *pp*. The bottom staff has a bass clef and contains a series of chords and notes, marked with *S.M.*, *sfz*, and *ff*. Above the staves, there are markings for *rit.* and *lento*. Below the staves, there are markings for *Ped.*, *gliss. (Saiten)*, and *Pedal langsam heben*.

Baur requires that the tied chords from mm.53-56 must be played with the hands first, then the chords need to be held with the sostenuto pedal. While striking a glissando inside of the strings, Baur calls for sustaining pedal for a fuller sound. In my opinion, these glissandi are best controlled when the performer uses a nail-file.

Example 29. *Heptameron* ("Wasser-Spiegelungen"), mm.53-56.

The musical score for Example 29 consists of three staves. The top staff has a treble clef and contains a series of notes and chords, marked with *(Saiten)*, *gliss.*, *p*, and *pizz.*. The middle staff has a treble clef and contains a series of chords and notes, marked with *mp*, *p*, and *pp*. The bottom staff has a bass clef and contains a series of chords and notes, marked with *mp*, *p*, and *pp*. Below the staves, there are markings for *Ped.* and ***.

“Atemloses Intermezzo” (Movement VI)

In the sixth movement, it is more comfortable to play the last eighth notes of mm. 5 to 7 with the left hand.

Example 30. *Heptameron* ("Atemloses Intermezzo"), Movement VI, m. 5 mm. 6-7.

The performer can strike the accented eighth notes in m. 21 with the rear of the fists before quickly leaping up to the high G.

Example 31. *Heptameron* ("Atemloses Intermezzo"), Movement VI, m. 21.

For the long glissando in m. 62, Baur writes that the pianist should play without a fixed pulse (*senza tempo*). The high C at the beginning of the next measure can be played effectively with the side of the hand.

Example 32. *Heptameron* ("Atemloses Intermezzo"), Movement VI, m. 62 and m. 63.

The final note of the movement should be struck with the first three fingers of the right hand.

Example 33. *Heptameron* ("Atemloses Intermezzo"), Movement VI, mm. 69-70.



"Minuetto Interrotto" (Movement VII)

The use of both hands is recommended to bring out the accented notes in m. 1. The sustaining and sostenuto pedals should be depressed simultaneously for the long G here.

Example 34. *Heptameron* ("Minuetto Interrotto"), Movement VII, m. 1.



In m. 6, I suggest that the upper thirty-second note (A natural) be played with the right hand instead of the left; the accented G# that follows would then be played with the left thumb instead of the fifth finger, giving it the appropriate emphasis. The half note in m. 8 must be accented with thumb and third finger before the trills begins.

Example 35. *Heptameron* ("Minuetto Interrotto"), Movement VII, mm. 6-8.

The image displays two systems of musical notation. The first system consists of two staves in 2/4 time, with a dynamic marking of *fp*. The second system consists of two staves in 3/4 time, featuring a large slur over the first staff and a dynamic marking of *sffz*. The first staff of the second system includes a sixteenth-note triplet marked with a '6' and an accent. The second staff includes an eighth-note triplet marked with an '8' and an accent. The dynamic marking *sffz* is also present at the end of the second staff. Below the second system, the text 'wh 703' is written.

CHAPTER V

CONCLUSION

Although Jürg Baur's music is well known in Germany, it is rarely performed or discussed outside of his home country. His work earned him much recognition and many prizes throughout his career, including the Recklinghausen Young Generation Prize in 1956, Schumann Prize (Schumann Förderpreis der Stadt Düsseldorf) of the city of Düsseldorf in 1957, the Federal Cross of Merit (Verleihung des Bundesverdienstkreuzes) in 1970, an honorary membership to the German Musical Council (Deutsche Musikrat) in 1988, the North Rhine-Westphalia Service Award (Nordrhein-Westfalen-Preis) and the City of Duisburg Music Prize (Duisburger Ehren-Musik-Preis) in 1994.²⁶ I chose to focus my work on these particular compositions as they are Baur's most substantial in length, while also being more accessible compared to his other works. In addition, the works represent Baur's three different compositional periods from 1940 to 1960.

Unlike his German contemporaries, Baur's piano works are written in a comparatively simpler musical language. Baur stated to me that his intention was to compose in a modern style while using *Erweiterte Tonalität*, to apply old-fashioned "classical form" that he acclaimed from "old time masters" such as Schumann or Bach. He admired Bach's style of polyphony and Bach's use of his name in musical letters (B-flat-A-C-B), which he called *Urthema*. He adored Schumann's usage of programmatic character-pieces. He had Schumann as his compositional model in mind when he composed piano miniatures, which were almost character-pieces.

Furthermore, it is noteworthy that Baur intended to be recognized as a modern composer. Paradoxically, using Schumann as his model for piano solo pieces, he remains a

²⁶ Klaus Lang, "Composing Today: Interview with Baur," *Neue Zeitschrift für Musik* 144 (October 1984): 17-20.

19th century composer in his desire to create character pieces with evocative titles. In lessons and seminars, Baur stated the difficulty of categorizing his musical style. Because of the wide variety of his musical language in his piano works, it is difficult to classify him into a specific category as a modern composer.

Baur said that his main goal is to pursue “sound, musical atmosphere and expression that reflect his inner personality” in all of his works. He also explained that in addition to other compositions, he actually wrote more than only nine piano (including other genre) pieces, but during the War, many manuscripts were destroyed. Because Baur composed his piano works in such an accessible style (except for *Hetameron*), not too difficult and mainly in a tonal musical character, young students who might have reservations about learning “contemporary” music might find Baur’s pieces an effective gateway to newer musical styles. Consequently, I prefer Baur’s piano compositions to the music of his German contemporaries. With this dissertation, I hope to provide an authoritative performance guide of these important works, thus enriching the piano repertoire with the music of Jürg Baur.

APPENDIX

LISTS OF BAUR'S SOLO PIANO WORKS

This appendix lists all the piano solo works of Jürg Baur. Most of his piano compositions were published by Breitkopf & Härtel Verlag (Edition). Baur worked on some compositions over a long time because; he left them uncompleted (due to personal reasons, such as the war or sickness), only to come back to them and finish them later. Some of them were actually composed for other instruments in their first draft (such as Sonata for Two Cembali and Fabula rasa for vocal and piano or organ), and recomposed for the piano.

Breitkopf & Härtel Verlag:

Ostpreußensuite (1939)

- I. Stiller See
- II. Abenddämmerung
- III. Spuk

Drei Stücke im alten Still (1941-1943)

- I. Präludium
- II. Flämische Weise
- III. Tanzskizze

Aphorismen (1942-1946)

- I. Alter Tanz
- II. Spiel im Wind
- III. Klage
- IV. Hexenreigen
- V. Ostinato
- VI. Irrlicht
- VII. Felsen
- VIII. Erinnerung
- IX. Wellengang
- X. Eulenspiegelei
- XI. Einsamer Heimweg
- XII. Finale -

Drei frühe Klavierstücke (1943-1960)

- I. Abend
- II. Jagd
- III. Ernte

Variationen (1953)

Dohr Verlag

Fabula rasa=Mosaik für Klavier: Auf der Suche nach Robert Schumann (2006)

Breitkopf & Härtel Verlag and Dohr Verlag

Sonata for two pianoforte (1952-1957)

Capriccio (1953-1956)

Heptameron (1964-1965)

- I. Andante rubato
- II. Allegro molto
- III. Sostenuto
- IV. Poco vivace
- V. Poco lento
- VI. Presto
- VII. Moderato

BIBLIOGRAPHY

Books

- Drechsel, Oliver. *Jürg Baur: Annotationen zur Musik: Ausgewählte Schriften, Aufsätze und Vorträge*. Köln-Rheinkassel: Dohr, 2003.
- _____. *Jürg Baur: Das Klavierwerk*. Köln-Rheinkassel: Dohr, 1998.
- Hesse, Lutz-Werner, Armin Kläs, and Arnd Richter. *Jürg Baur: Aspekte seines Schaffens*. Wiesbaden: Breitkopf & Härtel, 1993.

Articles in Periodicals

- Abbing, Jörg. "Gespräch mit Jürg Baur am 1. November 2006 in Düsseldorf." *Festschrift für Almut Rössler* (2007): 59-75.
- Dawes, Frank. "Heptameron by Jürg Baur." *The Musical Times*, 108, no. 1491 (May 1967):447-48.
- Drechsel, Oliver. "Baur im Selbstporträt: Neue Musik im Rheinland: Skizzenhafte Erinnerungen und Gedanken eines prominenten Komponisten in Verbindung mit dem eigenen Lebenslauf." *Neue Musik im Rheinland*. Beiträge zur rheinischen Musikgeschichte 157 (1993): 11-26.
- Drechsel, Oliver. "in memoriam" *Annotationen zur Musik: Ausgewählte Schriften, Aufsätze und Vorträge* (2000): 251-263.
- _____. "Baur im Selbstporträt: Studium an der Musikhochschule Köln im Dritten Reich." *Annotationen zur Musik: Ausgewählte Schriften, Aufsätze und Vorträge* (2000):11-30.
- _____. "Anton Webern. Anfang oder Ende?" *Annotationen zur Musik: Ausgewählte Schriften, Aufsätze und Vorträge* (2000): 82-87.
- _____. "Über Anton Weberns Bagatellen für Streichquartett." *Annotationen zur Musik: Ausgewählte Schriften, Aufsätze und Vorträge* (2000): 82-90.
- _____. "Musik mit Robert Schumann." *Annotationen zur Musik: Ausgewählte Schriften, Aufsätze und Vorträge* (2000): 126-127.

_____. "Baur: Über Musik allgemein und im Besondern; Das kurze Klavierstück und seine Stellung in der modernen Musik." *Annotationen zur Musik: Ausgewählte Schriften, Aufsätze und Vorträge* (1972): 190-193.

Kunik, Ilan. "Heptameron: Seven Pieces by Jürg Baur." *Music & Letters*, Vol. 48, No. 3 (July 1967): 303.

Lang, Klaus. "Composing Today: Interview with Baur." *Neue Zeitschrift für Musik* 144 (October 1984): 17-20.

Articles in Collections of Essays

Alf, Julius. "Between Generations: Jürg Baur." In *Jürg Baur: Aspekte seines Schaffens*. Edited by Armin Kläs, Arndt Richter and Lutz-Werner Hesse, 9-21. Wiesbaden: Breitkopf & Härtel, 1993.

Baur, Jürg. "New Music in Rhineland: Sketch Recollections and Thoughts of a Prominent Composer—Together with His Own Curriculum Vitae." In *Neue Musik im Rheinland: Beiträge zur rheinischen Musikgeschichte*. Edited by Heinz Bremer, 3-13. Kassel: Merseburger, 1996.

Peters, Rainer. "Auf der Suche nach der verlorenen Zeit: Jürg Baur's Konzerte." In *Jürg Baur: Aspekte seines Schaffens*. Edited by Armin Kläs, Arndt Richter and Lutz-Werner Hesse, 31-39. Wiesbaden: Breitkopf & Härtel, 1993.

Stockmeier, Wolfgang. "Musikalische Nebenstunden." In *Jürg Baur: Aspekte seines Schaffens*. Edited by Armin Kläs, Arnd Richter and Lutz-Werner Hesse, 83-87. Wiesbaden: Breitkopf & Härtel, 1993.

Article in Dictionaries and Encyclopedias

Drechsel, Oliver. "Jürg Baur." *Komponisten der Gegenwart: Loseblatt-Lexikon-Nachlieferung*. Edited by Hanns-Werner Heister and Walter-Wolfgang Sparrer. Vol.33, pp. 1-2. München : Edition Text & Kritik, 2007.

Levi, Erik. "Baur, Jürg". *The New Grove Dictionary of Music and Musicians*. 2nd ed. Edited by Stanley Sadie and John Tyrell, 931-32. London: Macmillan Publishers, 2001.

Published and Unpublished Dissertations

Guddelhofer, Mattias. "Jürg Baur: The Late Chamber Music." Ph.D. diss., University of Cologne, 2000. *

Wallerlang, Lars. "The Orchestra Works of Jürg Baur as a Dialogue between Tradition and Modern Trends." D.M.A. diss., University of Cologne, 2003.³¹

Scores

Baur, Jürg. *Aphorismen*. Wiesbaden: Breitkopf & Härtel, 1957.

_____. *Capriccio*. Wiesbaden: Breitkopf & Härtel, 1957.

_____. *Heptameron*. Wiesbaden: Breitkopf & Härtel, 1966.

Websites

Hewitt, Susan. "Jürg Baur." Wikipedia. http://de.wikipedia.org/wiki/J%C3%BCrg_Baur (accessed November 15, 2011).

Wallerlang, Lars. "Jürg Baur: Ein Musiker bis zum letzten Atemzug." *Westdeutsche Zeitung*. <http://www.wz-newsline.de/lokales/duesseldorf/kultur/juerg-baur-ein-musiker-bis-zum-letzten-atemzug-1.154643> (accessed December 12, 2011).

Discography

Baur, Jürg. *Jürg Baur: Das Klavierwerk*. Oliver Drechsel, piano; digital disc (Mechernich, Germany, D-53894, 1996).

Drechsel, Oliver and Matthias Güdelhöfer. *Mit wechselndem Schlüssel, Klavierlieder*. Verlag Dohr DCD 008.

Herchenröder, Martin. *Orgelwerke*. Verlag Koch/Schwann, 3-1846-2 H1.

Hindemith, Paul. *Paul Hindemith: Complete Sonatas*. Kalle Randalu, piano; digital disc (Dabringhaus und Grimm oHG, MGD 304 0693-2, 1997).