

Abstracts

BARRY COOPER. *Subthematicism and Metaphor in Beethoven's Tenth Symphony*

The sketches for the first movement of Beethoven's unfinished Tenth Symphony show that it consisted of two contrasting moods — one gentle and static, the other fast and stormy. This contrast suggests the opposition of Earth and Heaven — a metaphorical image that has also been applied by other writers to the similar contrast between the two movements of Beethoven's last piano sonata, Op. 111. In the case of the symphony, however, such an image is not pure speculation: amongst the sketches Beethoven actually wrote a comment implying just such an Earth–Heaven duality. Closer scrutiny of the sketches also reveals two prominent contrasting motifs — one ascending and one descending — which provide a kind of underlying theme or idea for both the slow and fast sections of the movement. Significantly, the descending one is used elsewhere in Beethoven's music to portray sadness or resignation, whereas the ascending one is used to portray aspiration towards Heaven. Thus there is a motivic as well as a structural duality, and the two dualities can be related only through their non-musical associations. The orchestral completion of this movement by the present writer in 1988 was made without reference to these dualities, yet they are easily audible in it. This provides additional evidence that the orchestral completion possesses strong organic coherence, and that observers who unsuccessfully attempted to denigrate the work also failed to discern this coherence. Beethoven clearly intended his Tenth Symphony to be introspective and personal, and in this respect diametrically opposite to the all-embracing Ninth, with which it was meant to form a contrasting pair.

HARTMUTH KINZLER. *Themeninvention und ihre variative Ausarbeitung im 2. Satz von Schuberts A-Moll-Sonate Op. 42 (D 845)*

The second movement of Schubert's piano sonata in a minor Op. 42 has an unusual variation theme: the recapitulation part of this otherwise regular ternary form includes two special alterations which allow the specific variation principle of each single variation to be anticipated by the preceding one. This principle of an anticipatory variation is to be seen even in the theme itself. There are also some remarks on the variation technique applied in the first movement of Beethoven's piano sonata in a flat major Op. 26.

ROHAN H. STEWART-MACDONALD. *Canonic Passages in the Later Piano Sonatas of Muzio Clementi: Their Structural and Expressive Roles*

The subject of this article is the canonic and quasi-canonic passages in the development sections of Muzio Clementi's later piano sonatas, in particular the Opp. 40 and 50 sets. In the article I assess the passages' unusual effects; speculate on their possible structural and rhetorical purposes and re-evaluate the established critical views surrounding them. In the introductory

discussion I evaluate the extent to which Clementi's handling of contrapuntal techniques — particularly canon — can be considered unusual given many Classical composers' preoccupation with integrating archaisms into their works, a preoccupation that led to phenomena like contrapuntal minuets and fugal finales, and indeed the more informal use of counterpoint in many other contexts. The prominent counterpoint in Clementi's later works can be seen as evidence of a characteristically heightened engagement with the anterior styles towards mid-career, as also reflected in the work of Mozart, Schumann and many other composers. I argue that the Clementi's canons and quasi-canonic passages were indeed unusual, mainly because of the striking and sometimes odd effects created by their sharp reduction of energy; retreat into high registers and frequent engagement with distant key areas: Clementi's canons are generally conceived as unexpected digressions from more 'normal' surroundings. I compare Clementi's specialised uses of canon with Mozart's very different, less localised instances, even in works like the Piano Sonata in F major, K_v 545 where contrapuntal elements are unusually prominent. Within this piece by Mozart, canon is an intermittent concern rather than an isolated peculiarity as it tends to be in Clementi. I also suggest some possible grammatical objectives that may have been served by Clementi's canons. As withdrawals of energy followed by sharp accumulations during retractions, the canons create opportunities for the recapitulation to be articulated with greater force: in this sense, they seem to have an integral purpose, however isolated or structurally superfluous they may appear to be. I also discuss the passages' motivic content, illustrating their strong relationships with earlier themes, and argue that the episodes carry out more intensive processes of development than occurs in the surrounding sections. My aim is to highlight the paradox between the episodes' departure from, and intimate relations with, their immediate and more distant surroundings in particular movements. In the second half, I evaluate the negative critical views surrounding Clementi's highly individual use of canonic technique. After pointing out that Clementi is, in fact, one of many post-Baroque composers whose use of counterpoint has varying degrees of provoked critical unease — Mozart is a less extreme example — I suggest that the established critical views are misplaced, mainly because their characteristic charges of coldness and the prioritising of technical display over expressive misrepresent the frequent sensationalism of Clementi's later works. They seem to reflect the conjunction between the established pedagogical image of Clementi with the similarly 'pedagogical' image of strict counterpoint. My main objective is to suggest that Clementi's contrapuntal passages in the later piano sonatas, however technically strict, create sensations of heightened freedom and strongly characterise his later instrumental music.

PETER NIEDERMÜLLER. *Soziale und ästhetische Implikationen des öffentlichen Konzertlebens in Wien zu Beginn des neunzehnten Jahrhunderts*

In Vienna concerts had taken place already in the second half of the 18th century, but these only served as substitutes for the time the theatres were closed which is during Lent and Advent. Though Emperor Joseph II as a part of his set of reforms opened the theatres during Lent and Advent from 1786 on, more and more concerts took place at the same time. Finally in the 1820s concerts made a sixth of all the performances given in the five big theatres (not even counting concerts in other locations). Different explanations for this development can be given, but some of them cannot be verified for Vienna. In Vienna concert life is no indication for social change, it is not the musical platform of the middle class, for social conditions there

stayed very stable until 1848, and the city nobility played a big part in the organisation of concerts. Viennese concert life is also not a simple reaction to the new aesthetics of absolute music (as put forth in the writings by E. T. A. Hoffmann or Franz Grillparzer), for vocal compositions played the most important part in the concert sets. This paper suggests that with the rise of concert life a new form of listening comes up. As an example for this point a lengthy concert review about the first performances of Ludwig van Beethoven's *Ninth symphony* by Johann Friedrich Augst Kanne is discussed.

PAUL CIENNIWA. *Unexpected Examples of Sonata Form: Claude-Bénigne Balbastre's 1759 «Pièces de clavecin, premier livre»*

As a genre, 18th-century French *pièces de clavecin* were generally written in either of two forms: *rondeau* or binary. The binary form pieces were often rounded, that is, with a return to opening material during the second half. While it is certain that rounded binary form was crucial to the development of sonata form, scholars do not usually turn to *pièces de clavecin* as source material for sonata form. Claude-Bénigne Balbastre's 1759 *Pièces de clavecin, premier livre* would seem an unlikely candidate for early examples of sonata form. The collection, like those produced by Balbastre's French contemporaries, contains *rondeau* and binary form pieces arranged by tonality. In other words, the *Pièces de clavecin* do not appear to be anything out of the ordinary. Nonetheless, some of the collection's binary form pieces are in sonata form. Given Balbastre's use of sonata form, harpsichordists and musicologists may now reconsider the role of sonata form in the development of *pièces de clavecin* and, in turn, the role of *pièces de clavecin* in the development of sonata form.

FEDERICO CELESTINI. *Das blicklose Auge der klassischen Kunst. Ein Beitrag zur Klassik-Diskussion*

This paper is concerned with the influence of Hegel's aesthetic on musicology, particularly in regard to the idea of classicism. The discipline of Musicology has been more strongly shaped by the idealistic concept of classicism than any other discipline, over a longer period of time. This concept originated in the first half of the 19th Century (Amadeus Wendt), was utilised regularly in German-speaking countries as a fundament of music historiography, and was the object of a strong revival in the sixties (Finscher, Eggebrecht). A comparison between the aesthetic positions of Adorno and Eggebrecht, both inspired by Hegel, shows that the adaptation of Hegel's concept of 'classic art' for the music of the so-called 'Wiener Klassik' not only transforms this repertoire into a museal object of ritual and nostalgic contemplation, but also contradicts the 'spirit' of Hegel's aesthetic self.