

## Abstracts

JOHN IRVING: *Listening again and again: Mozart's Music in Niemetschek's 'Life'*

Franz Xavier Niemetschek's *Leben der k.k. Kapellmeisters Wolfgang Gottlieb Mozart nach Originalquellen beschrieben*, first published in 1798 and reprinted in 1808, is the earliest biography of Mozart. While it appears unduly subjective in its approach to the writing of biography – at least for modern agendas of historical scholarship – it nevertheless contains some valuable reflections on Mozart's life and art. Among these is Niemetschek's claim that «The true beauty of [Mozart's] music is best appreciated when it has been heard several times [...] Do we not enjoy listening to his piano concertos, sonatas and songs as much the thirtieth as the first time? Who has plumbed the depths of his violin quartets and quintets even after hearing them many times? This is the real touchstone of classical worth». Niemetschek makes no attempt to justify these claims, and in doing so retrospectively, we uncover a network of important contexts for the appreciation of Mozart's music, principally authorial intention, communication and reception, and the nature of inspiration and creative response – all of these invoking the opposition of analytic versus aesthetic modes of thought and their claims and counter-claims.

MARTIN EYBL: *From Court to Public: The Uses of Keyboard Concertos in Austria 1750-1770*

The keyboard concerto in the 1750s and 1760s has traditionally received less attention from scholars than those genres generally regarded as the period's most innovative: symphony and string quartet. Indeed, from the perspective of formal organization, the concerto appears rather conventional. More than other genres of instrumental music, however, the keyboard concerto reflects an ongoing process of cultural decentralization in the Habsburg Empire during the reign of Empress Maria Theresia (1740-1780). Three manuscript collections of some fifty keyboard concertos by Wagenseil, Hofmann, Steffan, Haydn and others were originally intended for private use by the Empress' daughters, yet this imperial repertoire gradually lost its exclusiveness. The wide dissemination of these works sheds light on developing markets of music, musical instruments, and private music lessons. Taking these works as a point of departure, this paper examines the circulation of music within its social contexts and, in addition, considers problems of terminology, genre, and performance practice. In 1760s Austria the keyboard concerto could be regarded as both chamber music and orchestral music. In order to illuminate the contemporary genre categories, the paper focuses on the interrelation among diverse scorings, the different titles sometimes used for the same composition (*concerto*, *concertino*, *concert*), and the different genres to which variant versions of some works belong (*divertimento solo*, *accompanied keyboard divertimento*, *keyboard concerto*). The keyboard concerto was played by amateurs and professionals both, in aristocratic circles and in public concerts. Its various manifestations thus provide insight to a more and more diversified musical practice.

DANIELA MACCHIONE: *Gioachino Rossini: «Aria variata per il violino». Storia di un tema*

This essay results from the discovery of a manuscript set of variations for violin attributed to Rossini, entitled *Aria variata per il violino*. An ink blot on the title page covers the surname of the dedicatee and/or recipient of the composition, who probably belonged to the ranks of those talented amateurs whose social condition permitted them to cultivate the art of music for pleasure. The year and place of the composition are reported in the manuscript («Bergamo 1814»). Although this is a period in the life of the young Rossini that is relatively obscure, biographical, cultural, and social considerations favor considering it to be an authentic composition by the Pesarese. Still, whether it is by Rossini or not, in its formal simplicity and moderate technical ambitions, the short set of seven variations documents a genre that was widely used already in the XVIII century. It also represents well the Italian violin school of that time, still in the wake of traditions identified with Locatelli, to which Paganini would soon prove a rare exception. The daily use of compositions like the *Aria variata* makes it an ‘intellectual product’, in whose production, mode of use, and consumption one may recognize the influences of what historians have called ‘material culture’. By using technical and compositional processes close to the *ars combinatoria*, the theme of the *Aria variata per il violino* seems likely to be derived from the contraddance from *Il noce di Benevento*, a ballet of Salvatore Viganò with music by Süßmayr. The melody was made famous through a set of variations by Paganini, *Le Streghe*, Op. 8, which seems to have functioned as an intermediary between the ballet and the *Aria variata*. At the core of this essay is the coordinated reading of literary, musical, and iconographical documents, which together illustrate the history of this exemplary ‘Theme’, its reception, and the cultural as well as musical reasons for Rossini’s choice.

EDUARDO LOPES: *Rhythm and Meter Compositional Tools in a Chopin’s Waltz*

Although many musicians (whether composers, performers, or writers) see rhythm as the most fundamental and indispensable element of music, the traditional music theory often positions the durational parameters of music (i.e. rhythm and meter) at an hierarchical second plan, seeking to understand them in relation to pitch structure. Even though 20<sup>th</sup> century music theory raises the awareness for rhythmic issues in music, it mainly concentrates on contemporary music. This stance may lead the most distracted to believe that the music (i.e. composers) from the past did not place particular structural or perceptual importance on rhythm and meter. Conversely, in this article I explore rhythmic issues present in Chopin’s *Waltz in C Sharp Minor*, Op. 64 no. 2. The striking Romantic individuality of Chopin as a composer, clearly evident in the way he develops the basic characteristics of his pieces, allows an extensive assessment of the operation of rhythmic constructs (in this case those of a ternary nature): while the specific motional qualities that define the waltz will be traced to the internal organisation of these constructs, the compositional processes involved in the development of these qualities will be also investigated. In particular I shall examine the relationship between the operation of different rhythmic constructs and the musical contexts in which they are inserted. For the above I will use ‘Just in Time’ – a purely durational rhythmic analytical construct which assesses the operation and qualities (mainly salience and kinesis) of rhythm and meter, and their interaction with other music parameters. As a proof that indeed rhythm is of paramount importance in music of many genres an ages, this article shows some ways in which Chopin links saliences produced by the rhythmic organisation and saliences produced in other parameters; it also shows how the rhythmic development of this waltz derives from thematic material presented at its very beginning.