

Abstracts

BEVERLY JEROLD: *The Tromba and Corno in Bach's Time*

Before the introduction of valves for trumpets and horns in the nineteenth century, these instruments were limited to notes of the harmonic series. Yet Johann Sebastian Bach and other composers of the age wrote *tromba* and *corno* parts that use the unavailable notes extensively, seemingly ignoring the precepts offered in books treating these instruments. Were these parts actually played on the trumpet and horn, or did the nomenclature of the period differ from ours? Early sources indicate a wide variety of terminology variants, and also that certain woodwind and brass instruments served as trumpet substitutes, not only because of their chromatic capability, but also because of their greater technical facility and more reasonable volume. With one very early exception, all known writers before the introduction of valves restrict the trumpet's notes to the harmonic series. The period's low intonation standards were what enabled a few trumpeters (all but one anonymous) to claim the ability to obtain the trumpet's missing notes – a claim disputed by those with a sharper sense of pitch. Among the many early writers in agreement on the limitations of the trumpet and horn, six are directly related to Leipzig and/or Bach. In examining Bach's works, we find several instances in which a single *tromba* or *corno* part contains either two different transpositions or both transposed and untransposed movements, thus indicating the use of two different instruments. This and other evidence leads to the conclusion that in Bach's day *tromba* and *corno* were simply generic terms designating an instrument of brass-like flavour capable of playing the composer's part. But by the time of Haydn and Mozart, nomenclature was becoming more standardized; their writing for trumpet and horn observes the instruments' limitations.

ANATOLE LEIKIN: *Thematic Rapprochement in the Recapitulations of Haydn, Mozart, and Beethoven*

Tonal unity between the principal and the secondary groups in the recapitulation of Classical sonata form is the main but not the only procedure through which the initial conflict between these two groups is resolved. A tonal integration of the principal and secondary sections in the recapitulation is usually accompanied by an acquired thematic rapprochement as well. The thematic rapprochement, found in both mono- and polythematic sonata forms, is achieved through transposing some essential thematic elements in the recapitulatory secondary group onto the same pitches as in the commonly held thematic material in the principal section. Consequently, the secondary group in the recapitulation moves closer to the principal group not only tonally but also thematically. Although music theorists in the past did not discuss the acquired thematic rapprochement in the recapitulation, numerous examples from the music of Haydn, Mozart, and Beethoven illustrate these composers' intuitive desire to implement this procedure.

ABSTRACTS

ROHAN H. STEWART-MACDONALD: *The Treatment of the Sonata Principle and the Cultivation of 'Cyclic' Processes in the Symphonies of Sir Charles Villiers Stanford (1852-1924)*

Whereas the choral works of Sir Charles Villiers Stanford (1852-1924) have retained a central place in the repertoire of British church and cathedral choirs the instrumental works have fallen into relative obscurity. The decline in the reputation and familiarity of large areas of Stanford's output was already well established by the time of the composer's death in 1924, and it continued beyond. This decline in Stanford's reputation as a composer, in particular, of instrumental works in 'traditional' genres such as the symphony (of which Stanford produced seven) is due to several interrelated factors: these include the ascendancy of Elgar at the turn of the twentieth century, which all but eclipsed Stanford, and the perception of Stanford himself (along with Hubert Parry) as a reactionary figure whose historical significance lay more in his activities as a teacher and pedagogue than as a composer. In the 1950s Ralph Vaughan Williams, a former composition student of Stanford's, predicted (and advocated) a revival of Stanford's works. This did not gain true momentum until the 1980s with the release of new recordings and, more recently, the publication of two major biographies, by Jeremy Dibble (2002) and Paul Rodmell (2002). The purpose of this article is to build on the work of those two writers by exploring Stanford's symphonies from a stylistic perspective and considering their place in late nineteenth-century musical style. The focus is on the sonata-type movements and on specific aspects of formal grammar, encompassing the tendencies towards clear structural articulation that, from one point of view, has been seen to mark out Stanford's approach to the sonata principle as 'classicistic'; there is also consideration of the progressive traits that link Stanford's works with mainstream late nineteenth-century trends. The third section of the article focuses on the 'cyclic' interrelationships between movements that Stanford cultivated with ever greater sophistication, starting with the Third Symphony and culminating in the Seventh – acknowledged, by Jeremy Dibble in particular, as one of the composer's most ingenious formal experiments. This part of the discussion is based on the ground breaking theorising about 'cyclic' form that appears in Benedict Taylor's (unpublished) Ph.D. dissertation on Mendelssohn, dating from 2006. The article concludes with a consideration of the extent to which the most 'classicistic' or superficially reactionary features of Stanford's deployment of form might, paradoxically, be considered one of the most individualising traits of his style, setting it apart, for instance, from that of his direct contemporary Hubert Parry and also of the continental figures whose music Stanford is known to have admired and emulated.