

Abstracts

BARRY COOPER: *The Two — or Two Dozen — Finales for Beethoven's Quartet Opus 130*

Beethoven sketched about two dozen possible finale themes for his Quartet Opus 130 – far more than previously realized. The first sketch shows a fugue, but the theme is light and jig-like, and numerous subsequent themes sketched are neither fugal nor serious in character. In this respect the massive *Grosse Fuge*, the original finale, is a somewhat unexpected intrusion into what had previously been envisaged. Karl Holz's well-known account of how he persuaded Beethoven to compose a new finale is not supported by Beethoven's conversation books and correspondence, which imply a significantly different scenario. After completing an independent piano version of the *Grosse Fuge* Beethoven evidently decided the quartet version should stand independently too; this seems to be the main reason why it was replaced by a new finale. Several possible themes were sketched for this, and the sketches show that the theme adopted was cunningly derived from the fourth movement of the quartet. The conversation books enable all these events to be placed in a biographical context.

DAVID CHAPMAN: *Tuning Variations as a Guide to Bass-Line Instrumentation in the Orchestral and Solo Literature for the Eighteenth-Century Contrabass «Violon»*

The issue of instrumentation in the bass line of works from the latter half of the eighteenth century received a good deal of scholarly attention in the mid-twentieth century. Several authors put forth theories concerning the proper deployment of bass-line instrumental forces, often taking works by W. A. Mozart and Joseph Haydn from the serenade and divertimento traditions as a point of departure and relating their findings to the instrumentation of larger works. While much of this research proved informative, two particular areas of this discussion remained somewhat opaque: When was a double-bass instrument used in works from this period and what type of double-bass instrument was employed? Much of the twentieth-century research concerning these questions centered on an examination of the lower compass of the bass lines in works from this period to make such determinations. The article discusses problems associated with using this as the principal criterion for such conclusions and offers alternative views based on important features of the double-bass instruments used in this music, such as size, number of strings, and tunings. Additionally, traditional groupings of instruments – particularly the «serenade quartet» (two violins, viola, and double bass) popular in Salzburg during the latter part of the eighteenth century – are considered. By adopting this more contextualized approach, new insights into the proper performance of a wide variety of music from this period may be obtained.

SERGUEI N. PROZHOGUIN: *Cinque Studi su Domenico Scarlatti*

Section One – 'Notarial and financial Acts on musical autographs of the composer, on his personal harpsichord and on his portrait' – is based largely on as-yet unedited documents

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from Domenico Scarlatti's Inheritance. In particular these sources permit the reconstruction of the history of Scarlatti's personal *Clavicordio*, an instrument apparently built in the early 1740s that has certain peculiar technical characteristics; a dating to the year 1742 appears on the well-known portrait housed in Museu Casa dos Patudos at Alpiarça (Portugal), together with a possible attribution to one of Meléndez brothers. Section Two, 'Chronological definitions of the *Essercizi per Gravicembalo*', summarises the data contained in the advertisement of Adamo Scola's *Essercizi's* in *The Country Journal; or the Craftsman* that connects it with the Julian Calendar in use at that time in England and relating it to the context of the War of Jenkin's Ear. Taking into account the few remarks on Aranjuez and the year 1754 in the Codex of Scarlatti's sonatas Sant. Hs. 3964 from the Bischöfliche Santini Bibliothek (Münster), the Third Section, 'Possibilities and limits of a chronological verification of the Sonatas KK. 372-379', describes new documentary sources and historical data relating to the stay of the Spanish Court in Aranjuez during the aforementioned year. The theoretical polemic that arose in the 1760s from a quotation by Antonio Soler in his *Llave de Modulación*, taken from a work for four voices, *a cappella*, apparently by Domenico Scarlatti, as well as some documents from the period 1729-1754, are examined in Section Four, 'Data in Spanish sources on Domenico Scarlatti's sacred choral works'. Finally, the Supplement is devoted to the Ms. 5110 from Newberry Library (Chicago) containing 21 Sonatas apparently composed by Domenico Scarlatti, an attribution which, taking into account graphic and stylistic features, appears to be apocryphal. A list of the corresponding work's Incipits follows.