

Abstracts

ADENA PORTOWITZ. *The Recapitulation as Climax in the First Movements of Mozart's Early Concertos*

Theorists writing in the late eighteenth and early nineteenth centuries regard Solo I as the focal point of the first movement in late Classic concertos. However, Mozart's early concertos (1773-1779), composed before his move to Vienna, differ in that they are end-oriented, and Solo III, the recapitulation, clearly emerges as the climax of the movement. While length underlines the structural importance of this area, and a brilliant style characterizes its closing measures, more substantial, inherent climaxes result from concinnous relationships of expressive and structural events. This paper demonstrates the means by which Mozart simultaneously achieves expressive intensity and structural clarity. A comparison of Solo I with Solo III reveals that thematic extensions, the use of new material, *ars combinatoria*, local modulations, extended reformulations, careful choice of topics, and reorchestrations secure climactic effects. Whereas some of these procedures attest to a growing maturity of style, others reflect strategic preferences. Most notable is Mozart's increasing predilection for more integrated textures, and sophisticated solutions for including multiple orchestral and solo themes within the recapitulation. These findings provide a frame of reference by which to evaluate Mozart's later Viennese masterpieces, illuminating early techniques that reappear in later works, alongside processes of continuous stylistic growth.

ANTONIO CASCELLI. *Schenker, Chopin's «Berceuse» Op. 57 and the Rhetoric of Variations*

Schenker's analytical motto, written on the title page of *Der freie Satz*, i.e. *Semper idem sed non eodem modo* («Always the same but not in the same way»), implies a distinction between what is told and how it is told or, in other words, between events and their description. From this point of view the totality of tonal music may constitute the various representations of the same *Ursatz*. However there is a case in which the distinction between events and their various realisations is relevant within the same piece of music: this is the case in a set of variations, where the theme can clearly be identified with the initial distribution of events, and the subsequent variations portray them always in a different way. In this respect Schenker's motto becomes an heuristic analytical fiction, a «background of beliefs for a music-structural foreground of attention», the purpose of which is to convey synthesis. In this article I will explore this Schenkerian analytical fiction embodied by Chopin's *Berceuse*, Op. 57, which is based on variation-technique, although it lacks the traditional closure between variations. The main structural element of the theme, a neighbour motion, constitutes the thread which runs throughout the variations. Taking into consideration the metaphorical language used by Schenker in the description of musical effects, this analysis will also highlight the importance of a rhetorical plan in the ordering of variations. My account will be based on an examination of Schenker's published material about the *Berceuse*, and the unpublished documents from the Ernst Oster Collection.

JEN-YEN CHEN. *The Sachsen-Hildburghausen Kapelle and the Symphonies of Christoph Willibald Gluck*

The *Kapelle* maintained by Prince Joseph Friedrich von Sachsen-Hildburghausen from 1749 to 1761 belongs among the outstanding early examples of the aristocratic orchestras that flourished in Austria in the later eighteenth century. These orchestras underscored newly diverse conditions of patronage which shifted some of the focus of musical life away from the Viennese imperial court. The present essay offers an overview of the music and musical practices of the Sachsen-Hildburghausen *Kapelle* and investigates a group of the works that likely formed a part of the chapel's repertoire, the symphonies of Christoph Willibald Gluck. Though the provenance of these symphonies remains uncertain, at least some were probably written for performance as concert works during Gluck's tenure as Kapellmeister to Prince Joseph Friedrich, from 1754 to 1756. A review of archival sources permits an updating of earlier bibliographical work by Alfred Wotquenne and Rudolf Gerber and leads to a revised figure of fourteen symphonies stemming from Gluck's pen. These works are examined with reference to their possible connection to the Sachsen-Hildburghausen *Kapelle*. Consideration of the elite and exclusive nature of the chapel's academies helps to account for some of the central features of this music, including its intimate scoring and strongly melodic orientation.

THERESE ELLSWORTH. *Women Soloists and the Piano Concerto in Nineteenth-Century London*

The piano concerto continued to thrive during the 19th century because it adapted to changing compositional styles and adjusted to transformations in concert life. During the early decades, more than half of concerto performances featured the composer as soloist. By the 1840s just over ten percent were of this sort. Because few women composed piano concertos, they functioned as performer-interpreters before most male soloists did and contributed to the transition from pianist-composer to virtuoso-interpreter. At mid-century women accounted for nearly forty-five percent of piano concerto soloists heard by London audiences since 1800. Women soloists, like their male counterparts, comprised native performers, émigrées and touring virtuosos attracted to London's flourishing concert life. Englishwoman Lucy Anderson championed the concertos of Beethoven, playing them more frequently than any soloist before 1850. Émigrée Louise Dulcken selected a diverse repertoire unmatched among London performers of the period, including early performances of the Chopin concertos. Native pianist Arabella Goddard favoured the «classical» literature and, notably, those of fellow countryman William Sterndale Bennett. With the arrival of touring virtuoso Marie Pleyel in 1846, a shift occurred in the critical reception of women soloists. Favourably compared with male pianists, she was hailed as a genius and the «best pianist in Europe». Clara Schumann, important not only for her first-rate performances but also her impact as a teacher on future generations of soloists, confined her repertoire chiefly to «legitimate» concertos and to promulgating her husband's Concerto in A minor. Burgeoning late 19th-century concert life affected the growth in the number of women soloists heard by London audiences, while greater access to training influenced the increasing number of women who composed their own concertos.

ABSTRACTS

RYSZARD DANIEL GOLIANEK. *Three Previously Unknown Musical Pieces by Juliusz Zarębski*

The composer and pianist Juliusz Zarębski (1854–1885), who died prematurely, was one of the most prominent Polish musicians of the post-Chopin era. He studied with Liszt in Rome and Weimar and was also involved in the invention of the piano with two reversed keyboards built by the Mangeot brothers. His musical output comprises about 50 items, mainly piano works for two or four hands. In the Goethe- und Schiller-Archiv (GSA) in Weimar many original manuscripts of Zarębski's musical works are preserved (call numbers GSA 60/Z 152–169). Detailed research on them led me to the discovery of three unknown works by Zarębski. Among them, of special interest is a piano work called *Un pezzo agitato con un intermezzo amoroso*. Its existence has not been mentioned in any musicological study regarding Zarębski's biography, which is quite unexpected. Its analysis has led me to the conviction that the rediscovered piece might be the *Grande Fantaisie Symphonique*, a piece treated as lost or destroyed by the composer. Expressive and quasi-programmatic descriptions at particular points of the score, as well as the general arrangement of the work, suggest Liszt's influence. The second work preserved is a piano piece without title, a typical instrumental romantic miniature. The third piece is an unknown version of the *Polonaise triomphale* Op. 11 scored by the composer for symphonic orchestra. Originally, it was designated for piano for four hands and, as such, published by Schott Editions in Mainz in 1882. All three discovered pieces broaden our knowledge of Zarębski's output and style. They should be published and brought into the performing repertoire.

ABIGAIL CHANTLER. *The Classical Period: A Musicological Misnomer*

A central premise of the 'New Musicology' has been the recognition that the examination of compositional history in a stylistic vacuum, divorced from developments in intellectual, social, and political history, provides no basis for understanding music historically. Against this background the idea of a discrete 'classical period' of c. 1770–1830, as that which is identified with a quite precisely defined musical style, has retained its credibility as an historiographical premise. However the association of the 'classical period' with the 'classical style', most influentially formulated by Charles Rosen, undermines the diversity of the music of the late-eighteenth and early-nineteenth centuries, and entails a misrepresentation of the relationship between the evolution of musical style and contemporaneous developments in the history of ideas. Indeed the lack of an historical basis for a 'classical period' in the history of music is reflected in the fact that, as Dahlhaus suggests, music was marginalized in the classical aesthetics of Kant, Körner, and Schiller, the 'classical period' being contemporaneous with the birth of romantic musical aesthetics.