

## Abstracts

CHRISTIAN SPECK. *Über Zusammenhänge zwischen thematischer Arbeit und metrischer Reguliertheit des musikalischen Baus in der Streichquartettkomposition von Luigi Boccherini*

Altogether, Boccherini composed 91 string quartets in the years 1761–1804. Many of them were printed several times and circulated all over Europe in his own day. If we view these quartets in terms of the well-known early definitions of the ‘string quartet’ genre given by Christoph Heinrich Koch in his *Lexicon* in 1793, we find that they fulfil the criteria of the genre as well as those of Haydn and Mozart. This article, however, deals with the aesthetic difference that can be seen between Boccherini’s and the Viennese classical quartet style. Since one of the most significant features of Boccherini’s quartet style is the regularity of its phrase structure, the author analyzes the relationship between musical dramaturgy and metrical construction. The example chosen to illustrate this is the *Allegretto* of Boccherini’s String Quartet in C major Op. 33 no. 2 (Gérard 208). Here we find evidence for the connection between metrical regularity and the treatment of the opening theme in Boccherini’s writing for string quartet.

STEFAN ECKERT. «[...] wherein good Taste, Order and Thoroughness rule». *Hearing Riepel’s Op. 1 Violin Concertos through Riepel’s Theories*

Writing in 1756, Friedrich Wilhelm Marpurg praises the publication of three violin concertos, stating that it has been a long time since the audience «has seen such fine examples for the violin, elaborated according to all the rules». That Joseph Riepel is the composer of these concertos might be unexpected, since we usually think of him as a theorist and author of the *Anfangsgründe zur musicalischen Setzkunst* (1752–1768). Yet, a closer examination of Riepel’s *Anfangsgründe* reveals that it actually contains some of the most detailed discussions of concerto form. In addition, Riepel not only mentions his three violin concertos in the first, second, and third chapter of the *Anfangsgründe* but also publishes them with a preface, which explicitly refers to his theoretical writings. Considering Riepel’s violin concertos in light of his theoretical writings, I argue that Riepel’s conceptions can lead us to an understanding of a mid-eighteenth-century Galant Concerto form in its own right, instead of viewing it as transitional or derivative of either the ritornello or the sonata concerto form. Indeed, Riepel demonstrates in the *Anfangsgründe* how each tutti and solo of the concerto articulates a complete syntax, which can be manipulated by means of expansion and variation. This conception of the galant concerto thus takes into account the audience ability to comprehend the unfolding of its syntax and to judge it is a composition «...wherein good taste, order and thoroughness rule».

RENATA SUCHOWIEJKO. *Henryk Wieniawski in America*

Henryk Wieniawski (1835–1880), famous violinist and composer, was one of the outstanding Polish artists of the 19th century. He completed his studies under Lambert Massart at the

Paris Conservatoire in 1846. Two years later he began a solo virtuoso career. He performed in France, Germany, England, Russia and Scandinavia, arousing enthusiasm from audiences and critics alike. In 1860 he settled in St. Petersburg where he was appointed soloist at the court of the Tsar and professor of violin at the Conservatoire. This permanent post did not hinder his concert career, which he pursued throughout Europe. In 1872 he resigned from imperial service and embarked on a long tour of the United States, lasting almost a year and a half – from September 1872 to January 1874. Initially, he performed alongside Anton Rubinstein, but later on he played alone. Their concert itinerary stretched from the east coast to New Orleans. Their permanent base was in New York to which they returned several times. Altogether they gave over 200 concerts. The tour was excellently organised. The local papers carried concert notices, and the tickets could be reserved by telegraph. By travelling by train, they could cover a number of towns in a short space of short time. In charge of all the arrangements was Maurice Grau, a prominent American impresario, who carefully protected himself against unforeseen circumstances. His contracts obliged the artists to give six concerts a week (with only «war, revolution or epidemic» releasing them from the engagement). They were forbidden to give other concerts and any breach of contract would incur penalties. The American press is an excellent source of information on Wieniewski's concerts. At the beginning of the 1870s music criticism was already in full bloom in the specialist periodicals, cultural magazines and newspapers. Unlike Europe, music criticism was more closely connected to the daily press. Almost every self-respecting daily and even many of the local papers had special columns devoted to music. Thanks to the press, we can follow Wieniewski's concert tour in great detail, gather a lot of factual information and valuable comment on his technique and performing style and also learn about the reactions of the public.

GUY DAMMANN. «*Sonate, que me veux-tu?*»: *Jean-Jacques Rousseau and the Problem of Instrumental Music*

The frequency of approving citations of Fontenelle's famous question, «*Sonate, que me veux-tu*», reflects the degree of perplexity which met the idea of purely instrumental music in eighteenth-century French musical writing. Although the expressive qualities of such music were rarely denied *tout-court*, for a century whose pursuit of signs followed an almost exclusively positive conception, the question of what instrumental music signified permitted of no easy answers. For this reason theoretical interest in the aesthetics of instrumental music was almost completely overshadowed by the enormous quantity of material devoted to vocal and theatrical music. The contributions to music theory by the philosopher Jean-Jacques Rousseau are often placed in firm association with this suspicion of the 'emptiness' of instrumental music. There are good reasons for this. Rousseau's musical writings are almost exclusively concerned with vocal music, his aesthetics of music amount essentially to an aesthetics of opera, and his own compositions are all either vocal or in some way theatrical. Moreover, in systematically pitting significant music against merely 'sensational' music, the prescriptive thrust of his music theory would appear strongly to condemn pure instrumental music as being neither relevant nor desirable. My intention in this paper is not so much to question the idea that Rousseau condemned pure instrumental music, but rather to suggest that the grounds on which he did so were

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neither so firm nor unambiguous as is often supposed. After giving a brief exposition of the extreme position taken in Rousseau's *Lettre sur la musique françoise*, and offering suggestions as to why the extremity is exceptional, I examine a few key quotations from elsewhere in Rousseau's musical writings in order to question whether the notion of musical significance, as developed by Rousseau in his writings, can really be conceived in opposition to non-vocal music.