

Abstracts

RITA STEBLIN. *Anton Gräffer's Reminiscences of Paganini's Viennese Concert Tour of 1828: An Inside View of the First Performance and the Break with Antonia Bianchi*

The phenomenal success of Niccolò Paganini's European tour began with a five-month visit to Vienna in March–August 1828. The great violinist's stay in the Austrian capital was marked by fourteen concerts, which earned him huge sums of money, as well as by the end of his relationship with Antonia Bianchi, the mother of his son. The hitherto unknown reminiscences of Anton Gräffer, assistant to Domenico Artaria, Paganini's concert manager, provide an eyewitness account of the violinist's rehearsals and Viennese debut as well as an inside story of the domestic quarrel and legal settlement with Bianchi. These memoirs are published here for the first time together with my commentary explaining their significance. Various errors in the Paganini literature can now be corrected: the first concert on 29 March 1828 was a great success, playing to a full Redoutensaal; the concerts normally opened with an overture or other work from the serious classical repertory. We learn new piquant details about why Paganini was so angry with Bianchi and how she was goaded by a group of Viennese women to demand a large monetary settlement from him. Paganini emerged as the clear winner in the dispute. Joseph Kriehuber's three lithographic portraits of Paganini and Bianchi, together with the first publication of their exact dates, are presented here as illustrations.

SUSAN WOLLENBERG. *Master of her Art: Fanny Hensel (née Mendelssohn Bartholdy), 1805-1847*

Writing a report on the recent Fanny Hensel bicentenary conference held under the auspices of the University of Oxford, Faculty of Music, Daniel Gallagher referred to the «enthusiasm that buzzed amongst delegates» at the event, and to «what was abundantly clear from the conference as a whole»: that «an international community of Hensel scholars is presently engaged in diverse and exciting work». It does indeed seem that at this bicentennial juncture we are living in exciting times for Hensel scholarship. What R. Larry Todd has referred to as the «curtain of silence» that fell over Hensel's work after the mid-nineteenth century has been drawn back only relatively recently, to reveal a substantial oeuvre deserving of our sustained attention. As Daniel Gallagher noted in his report, much of the work presented at the Oxford conference was characterized by a welcome focus on Hensel's music. My own contribution was closely concerned with a particular piece, drawing out of it ideas about Fanny Hensel's style and authorial persona. Here in these bicentenary reflections I want to take a rather different view, focusing more generally on the 'afterlife' of Hensel and her music within the scholarly tradition; and to chart the growing recognition of its author's importance, taking a wider look at research and writings on her in the past few decades, and examining their implications. I will do this in the broader perspective of the recent growth of women's studies in music, drawing on ideas that these latter developments have generated.

BENEDICT TAYLOR. *The Problem of the 'Introduction' in Beethoven's Late Quartets*

A peculiar feature of Beethoven's three 'Galitzin' quartets is the ambiguity manifested in their opening movements between what is a slow 'introduction' and what, alternatively, can be viewed as an allegro first subject. In all three quartets the music of the opening slow section reappears again at least twice within the first movement, casting doubt upon its status as an extrinsic introduction. Indeed, from the way in which Beethoven exploits this ambiguity, it seems fair to class both thematic segments – adagio and allegro – as integral parts of a first-subject complex, whose changing functional use across the course of the movement is one of the primary motivating factors in each quartet. My contention is that these bi-segmented introduction/first-subject complexes can be viewed as a paradigm for the unfolding of the rest of the movement and indeed work. The opposition at the very start of the quartet is of such great contrast that much of the ensuing music necessarily reflects such conflict. Certain peculiarities of both the large- and smaller-scale form can be seen to result, in part, from demands stemming from these 'introductions'. In particular, the tendency of these works towards strophic-variation or 'rotational' approaches to form can be seen to be closely related to this peculiar initial feature. This case is exemplified through an analysis of the opening movement of the E_b Quartet, Op. 127. In particular, I am concerned with whether or not such a conflict can resolve; i.e., is there a positive, synthetic trajectory (as is commonly read in Beethoven's 'middle-period' works), or does the form break under the strain. The approach taken here raises further important questions concerning the implications that the use of 'rotational' formal principles might have on the idea of sonata form, and Beethoven's possible conception of this.

GERMÁN LABRADOR. *Música y vida cotidiana en la corte española (1760-1808): la afición musical de Carlos IV*

This paper studies chamber music at the Spanish Court during the last forty years of the XVIIIth century, through the figure of king Carlos IV. As the main music lover in the Royal family, Carlos IV played the violin, employed Gaetano Brunetti as his private composer and virtuoso for 28 years, and created a private orchestra that followed him whenever he left Madrid's Palace. After Gaetano Brunetti's death his son Francisco, a virtuoso of the cello, succeeded him as Director of the orchestra, letting new authors and music into the Palace. Carlos IV also created quite a diverse and valuable music collection, where one can easily note which where the authors and the kind of music preferred at the Spanish Court as time passed by. An attempt to reconstruct the history of the music collection and the group of the king's musicians is made through administrative documents of many kinds, so that an unknown part of every day life at Spanish Court is unveiled.

ROHAN H. STEWART-MACDONALD. *Elements of 'Through-composition' in the Violin Concertos Nos. 23 and 27 by Giovanni Battista Viotti*

The point of departure for this article is Ethan Haimo's 'Remote Keys and Multi-Movement Unity: Haydn in the 1790s' (1990). Haimo discusses three works by Haydn with large-scale key-schemes based on thirds and also harmonically generated links between the movements. The Piano Trio in C major, Hob. xv: 27 (circa. 1796), for instance, has a slow

movement in the distant key of A major; but all three movements are linked by periodic engagements with A *minor*. Haimo argues that, in works of this kind, distant key relationships between the movements act as a pretext for heightened (or compensatory) unification of the cycle through specialised harmonic processes. Haimo also cites various other composers who used similar procedures, namely Jan Ladislav Dussek, Daniel Steibelt, Luigi Boccherini and Johann Baptist Cramer. My purpose is to explore two further examples – the Concertos Nos. 23 in G major and 27 in C major by Giovanni Battista Viotti. Viotti scholars have remarked on the unusual key-schemes of these two concertos: both have slow movements in E major, and the key also appears in the outer movements, as if to generate links between the movements that are even more explicit than the ones cultivated by Haydn that Haimo discusses. Thorough exploration of the tonal behaviour of Viotti's two concertos is lacking from existing accounts, as indeed is any full stylistic contextualisation of their more unusual features. As well as addressing this, I will reconsider Haimo's view that intermovemental harmonic links of this kind were cultivated for purposes of unification. I will take into account the variables that may affect listeners' ability to perceive such links, acknowledging potential difficulties in memorising and processing events that are purely harmonic and unsupported by any motivic points of reference. I will also consider the possibility that such links can actually *increase* sensations of large-scale diversity, and that this may even have been their purpose: it is possible that disparate key-schemes collaborated with intermovemental harmonic links to uphold the eighteenth-century ideal of large-scale diversity in multi-movemental instrumental works rather than anticipating later, nineteenth-century preoccupations with 'organic' continuity. I will also reconsider the notion that the key-schemes of Viotti's Concertos Nos. 23 and 27 were directly influenced by Haydn's in works like the Symphony No. 99 and the String Quartet in G minor, Op. 74, No. 3 ('Horseman'). Although some of Haydn's examples pre-date Viotti's, and the two composers worked for a time and collaborated closely within the same geographical environment (London), the similarities that do exist between their works are indicative, less of a path of influence travelling from Haydn to Viotti as of mutual experimentation with similar compositional procedures. In experimenting as they did with placing slow movements in distant keys, Haydn and Viotti may have been partly responding to the tastes of late eighteenth-century London audiences, but probably also reacting to the more general preoccupation with tonal experimentation that encompassed a broad cross-section of British-based and continental composers in the 1790s.

DEREK CAREW. *Hummel's Op. 81: A Paradigm for Brahms' Op. 2?*

This article examines a number of perceived similarities between the thematic material, pianistic writing, harmonic usage and, to a lesser extent, structural procedures of two piano sonatas in the same key of F sharp minor: the Op. 81 (1819) of Johann Nepomuk Hummel (1778-1837) and the better-known Op. 2 (1852) of Johannes Brahms (1833-1897). Both composers were prodigious pianists and both were renowned for their improvisational ability. Although there is no documentary evidence of Hummel's influence on Brahms, it is possible that, given the latter's exceptional creative energy, his impressionable age (musically speaking) and Hummel's reputation (even if slightly on the wane at this stage), the older composer's sonata may well have been the catalyst for that of the younger man's.