

Abstracts

ALEXANDRE DRATWICKI: *Les 'impressions de voyage', source d'inspiration pour les pensionnaires compositeurs de la Villa Médicis (1880-1910)*

A perennial cause of debate amongst the Prix de Rome laureates as well as within the Académie des beaux-arts itself, the regulations for the Italian voyage had been subjected to constant modifications throughout the nineteenth century. Although the Italian sojourn did not play an essential part in the formation of these young musicians, one can nevertheless observe its influence on and interest for the laureates in the ways these travel impressions were translated into the descriptive orchestral suites – a relatively modern genre within the corpus of the *envois de Rome*. The warm reception of these compositions by the Académie des beaux-arts can be explained by the ‘distanced’ realism represented by an Italian subject, which rendered them more acceptable than those ‘naturalist’ works which would soon sow the seeds for controversy within the French lyric landscape of the end of the century. Sunshine, open space, festivals, and folklore are among the principal themes celebrated by the Parisian musicians exiled in Rome. These four aspects in particular, developed with a more or less personal touch, allowed for a smooth succession of contrasting effects. The need for pictorial variance, which appeared to have been a governing factor in the development of all the symphonic suites studied in this paper, shows that Italy provided a range of palettes more than adequate to stimulate the imagination.

CHADWICK JENKINS: *Influence and Revolt: Mozart's 'Paris' Symphony, K. 297*

The period spanning late March to early October 1778 remains one of the most enigmatic moments within Mozart's biography. During this ‘Parisian’ period, Mozart was free for the first time in his life from the constant and overbearing presence of his father. However, unwilling to relinquish his advisory role, Leopold Mozart attempted to maintain supervision of Wolfgang's compositional development through correspondence. David Schroeder reads the letters of this period as an attempt on Leopold's part to establish an «epistolary commerce», an attempt that Wolfgang manages to sabotage. By providing scholars a new, historically minded method of approaching the correspondence, Schroeder has consequently opened a new avenue for interpreting the often puzzling works of this transitional period. This paper, through an analysis of the ‘Paris’ Symphony, will directly investigate a work that came out of this period and attempt to distinguish between Mozart's burgeoning originality and the musical conventions employed as a response to his father's exhortations to be «guided by French taste». My contention is that the symphony, no less than the letters, is the enactment of a struggle with Leopold. After examining Wolfgang's rhetorical strategies in the letters of the period concerning composition in general and the ‘Paris’ symphony in particular, I proceed to a comparison between Mozart's symphony and the contemporaneous ‘Parisian’ style of composition. I hope to show that through the composition of this ‘public’ work, Mozart engaged his father in a contest that he hoped would not only demonstrate his mastery of the

French style but also his ability to subvert the expectations to which that style had given rise. The paper concludes with a consideration of the different ways listeners might engage with this oft-maligned but intriguing work.

SION M. HONEA: *Christian Rummel's Suites for Military Band*

Christian Rummel's two extant suites for military band offer rare and invaluable insights into the practical literature of the early nineteenth-century military band. These insights include evidence relevant to instrumentation, orchestration, the evolution of wind instruments, compositional procedures, and publishing practice. Rummel himself is superbly qualified to represent this field of musical endeavor, for his career embraced professional experience as a military band director in Napoleon's army, a successful orchestra and opera conductor, composer, and concert artist. The suites, which Rummel called simply «Military Music», stand as early examples of an important genre in the literature for the wind band. The suites exhibit deliberate design in their choice and arrangement of selections rather than the casual concatenation of movements that apparently typified the genre. His choice of individual musical forms demonstrates both his acceptance of tradition as well as his independence and sensitivity to broader influences. Rummel's instrumentation and orchestration also display specific connections with earlier traditions, especially that of the early Revolutionary and Imperial bands, but again possess distinct idiosyncrasies that can be attributed to Rummel's own creative imagination. The two suites evince an evolution of orchestration that indicates Rummel's sophisticated awareness of both the wind ensemble's inherent weaknesses and also the larger context of developments in the contemporary orchestra. The composer's constitution and use of the woodwind choir is more inventive and resourceful, while his treatment of the brass is more conventional. Even so, Rummel manages to introduce some degree of innovation and greater subtlety in the interaction of the two choirs, while remaining within a received tradition of wind ensemble music. Beyond their musical significance, Rummel's suites offer evidence for early publication practice, for in a note appended to the second suite the composer states that he intends to publish a bi-monthly series. Internal evidence hints at possible reasons for this series' apparent rapid failure.

KORDULA KNAUS: *Adolf B. Marx, Ludwig van Beethoven und die «gendered sonata form»*

Using the terms 'masculine' and 'feminine' for describing musical texture has a widespread tradition within music theory as well as music history. One of the most prominent and influential theorists is Adolf Bernhard Marx. In his book *Lehre von der musikalischen Komposition* he allocates the first theme of the sonata form to the attribute masculine, and the second theme to feminine. Referring to Marx, feminist researchers as Susan McClary or Marcia Citron identified a «gendered narrative paradigm» that underlies the sonata form in general. Other researchers tried to demonstrate that Marx's gendered ascriptions are metaphors and do not tell us anything about musical meaning. However, both parties do not reconsider Marx's usage of gendered paradigms within his own analyses. Thus, the following article wants to provide an insight into Marx's analyses of symphonies and sonatas, especially in his book *Ludwig van Beethoven – Leben und Schaffen*, because in Beethoven Marx finds his most prominent example for legitimating his compositional theory. A close reading of

Marx's Beethoven book shows that there are a huge amounts of different narratives created for describing the symphonies. Images of nature, biographical factors, and stories of war, fight and victory dominate within Marx's analyses. When creating a subject position in his analysis, which is the case in some symphonies, it is always the central figure of a male hero struggling with the world. Any kind of feminine sphere lacks completely. Thus, a gendered narrative paradigm in the sense of a masculine first theme and a feminine second theme does not exist within Marx's own analyses. The article then provides some further advices for managing this contradiction in musicological research. Instead of clinging to determined gendered paradigms one should follow up the different and complex gendered narratives not only in the analyses of Marx but also in the writings of other theorists and music critics.

URI GOLOMB: *Mendelssohn's Creative Response to Late Beethoven: Polyphony and Thematic Identity in Mendelssohn's Quartet in A-major Op. 13*

Mendelssohn's Quartet in A minor, Op. 13, completed in October 1827, is one of several works by the young composer to feature the unmistakable influence of Beethoven's 'late' style. Op. 13 is therefore treated frequently as an apprentice work, an attempt by a teenage composer to come to terms with the style of an earlier and venerated master; Beethoven's music is thus used as a critical yardstick in evaluating Mendelssohn's work. Mendelssohn's aims in his work, however, were often quite different from Beethoven's. In this paper, I attempt to place Op. 13 within Mendelssohn's own creative development, examining where his Beethovenian apprenticeship might fit within the development of his own style. I shall focus on a comparison between Mendelssohn's work and Beethoven's Quartet in A minor, Op. 132, which served as primary model for the first and (to a lesser extent) last movements of Mendelssohn's quartet. Mendelssohn's work displays greater formal clarity and rhetorical directness than that of his late-Beethovenian models. Mendelssohn avoids Beethoven's tonal, thematic and emotional ambiguities, and his fractured musical surface, in favour of fluency and continuity. He also seeks a more obvious sense of unity: Beethoven achieves unity through subtle, implicit motivic connections which are not always directly audible; Mendelssohn's Op. 13, on the other hand, is a cyclic work, the unity of which relies on explicitly audible connections between entire (self-sufficient) themes. In terms of expressive ambience, Op. 13 is clearly linked to Mendelssohn's own earlier compositions. Several of the composer's teenage works (notably the First Symphony, Op. 11, and several movements in his String Symphonies) are characterised by an agitated, dramatic expression, reminiscent of Haydn's so-called *Sturm und Drang* works. Op. 13, especially in its outer movements, achieves a greater intensity and drive than Mendelssohn's earlier explorations of agitated expression, and this is due in no small part to devices which he probably owes to his intense familiarity with Beethoven's late works (e.g., the fragmentation and disruption of thematic materials, and the use of polyphony as a destabilising factor, a means of bringing two contrasted themes together, allowing one to question the other). Here too, however, Mendelssohn's music aims at a more direct, theatrical expression, eschewing Beethoven's ambiguity. Even in his partial adaptation of Beethoven's means and thematic materials, then, Mendelssohn was not merely attempting to assimilate Beethoven's style. Instead, he treated his models selectively, emulating those features in Beethoven's work that helped him in consolidating and intensifying his own expressive aims.