

Abstracts

WALTER SCHENKMAN: *Rethinking Diabelli's Waltz in Relation to Beethoven's Variations*

In Beethoven's pre-1802 variations, it is the norm for a given theme to establish a certain train of thought or mood, and for the succeeding variations to follow in that train. Beethoven's Diabelli Variations form an exception to the norm in this regard. There appears to be no immediate relationship of mood or thought between Diabelli's theme as originally conceived and the variations that follow. A search for a performance-mode that might better integrate Diabelli's theme with Beethoven's composition as a whole would seem to be in order. The article reviews the negative influence that Beethoven's purported 'cobbler's patch' remark has had on generations of writers on the subject – and performers of the work as well – in their approach to Diabelli's theme. It highlights the close affinity of Diabelli's compositional techniques and phrase structures in his theme to Beethoven's own techniques. It calls attention to the fact that Beethoven himself was deeply concerned with establishing a logical relationship between Diabelli's theme and his variations: for example, substituting Variation 3 as the opening variation with the present March variation (Kinderman's study). A central portion of the article develops the thesis that Beethoven was influenced by Bach's *Goldberg Variations* in the final arrangement of the Diabelli. The author quotes Diabelli's own words to the effect that Beethoven's new variations will hold a place of honor next to the *Goldberg*, and includes a review of printings of the *Goldberg* score that shows a comparatively wide distribution of the work in printed form during Beethoven's day. The author further develops the idea that the tenor of Diabelli's words in announcing his publication of Beethoven's work strongly suggests that a wide public – including Beethoven and Czerny – must have been perfectly familiar with the aura of the *Goldberg* as a symbol of excellence, even though there is no formal documentation proving Beethoven's own familiarity with the work. The author cites and briefly illustrates the case of the variation movement from the Sonata, Op. 109, as an example of traces of 'Goldberg influence' in another late Beethoven works other than the *Diabelli*. With regard to the similarities between the *Goldberg* and the *Diabelli* itself, his article highlights relationships of a formal nature: i.e., the influence of numbers in the final arrangement of the variations paralleling the influence of numbers in the *Goldberg*. For instance, he argues that Beethoven seems to include Diabelli's theme as the first movement of his work based on the evidence of the relevant numbers (i.e., the central variations – nn. 16 and 17 – actually form the 17th and 18th numbers of a 34-movement total that includes the initial waltz-theme as the first movement). In conclusion, the author suggests that a performance-mode that foregoes Diabelli's original marking of *Vivace* and substitutes a more deliberate tempo in its place would lead into the variations in a musically more meaningful fashion and would better serve the unity of Beethoven's composition. Perhaps an ideal performance might find the *Alla Marcia Maestoso* tempo serving as indicator for the establishment of a basic pulse to be maintained throughout the majority of the variations right up to the final *Tempo di Minuetto*. Applied backwards as well, the *Alla Marcia* tempo might serve as a valuable indicator in finding a more appropriate tempo for the presentation of Diabelli's waltz-theme itself.

STEVE D. LINDEMAN: *An Insular World of Romantic Isolation: Harmonic Digressions in the Early Nineteenth-Century Piano Concerto*

One manner of describing a concerto equates the participants as analogous to an individual functioning within the constraints of society. Composers writing piano concertos in early nineteenth century exploited possibilities inherent in the genre as perfected by Mozart. At the same time, some composers expanded classical parameters of the form, such as thematic content, harmonic vocabulary, and virtuosity in a fresh and unprecedented manner. A particularly interesting area of experimentation involved composers' attempts to define a distant, isolated area reserved as the exclusive domain of the soloist far removed from the tonal world prescribed by the orchestra. Following Beethoven's experimentations in the later concertos, examples may be seen in the piano concertos of Ries, Field, Moscheles, Mendelssohn, Chopin, Wieck, and Robert Schumann (among many others), in which wide-ranging harmonic digressions are introduced by the soloist within the first movement. These digressions propel the harmonic thrust of the movement far afield from its intended goal, typically to the flat mediant, submediant, or Neapolitan areas. By mid-century, harmonic subversion to different areas became almost formulaic, inevitably employed in the areas of pronounced virtuosic display immediately preceding the second and third ritornellos. Robert Schumann was an astute observer of this practice, having reviewed many of these works in the *Neue Zeitschrift für Musik*, and his approach to the genre offerings a fascinating perspective from his dual role as critic, and composer. In this paper, I will examine a number of these digressions, beginning with a salient example from Mendelssohn's Piano Concerto no. 1 in G minor, Op. 25, reaching back to earlier harmonic experimentation in the Beethoven *Emperor* Concerto, and continuing chronologically through examples by the composers mentioned above.

PETER HOLMAN: *Early Music in Victorian England: The Case of the 1845 Concert*

The Early Music Movement did not begin in England with Arnold Dolmetsch in the 1890s, as is often thought, but appears to go back half a century earlier, to a concert in the Hanover Square Rooms on 16 April 1845 organised by Prince Albert in his capacity as a director of the Concerts of Ancient Music. It included two pieces, a «Concerto Passeggiato» supposedly by Cavalieri and an anonymous «Romanesca of the Fifteenth Century», performed by a group of «ancient instruments», including a viola d'amore, a viola da gamba, a theorbo and an instrument described as a «violone». A third piece, said to be a *villancico* of c. 1520 by one Soto di Puebla, was sung by 18 female students of the Royal Academy of Music accompanied by six guitars. A fourth, a «Concerto de Chambre» supposedly published by Jean Strobach in 1698, was apparently prepared for the concert but not performed. This paper discusses the significance of the event in the context of the developing interest in old music in nineteenth-century England, explores its relationship to the *concerts historiques* put on by Fétis in Paris in the 1830s, and considers the possibility that the pieces were actually fakes, written in the nineteenth century.

ABSTRACTS

KEITH CHAPIN: *Classicist Terms of Sublimity: Christian Friedrich Michaelis, Fugue, and Fantasy*

In his essay 'On the Sublime in Music' ('Ueber das Erhabene in der Musik', 1801), Christian Friedrich Michaelis applied theories of sublimity to explain the force of obstreperous musical techniques found in many instrumental genres of the time: swift runs, sudden pauses, brusque chords, long series of low tones, and so forth. He threw a kink into his argument, however, when he claimed that the 'sublime style' was also the simplest. At first glance, he seems to confuse the French classical theory of sublimity (directed toward pithy statements of a noble idea) with the many other theories that circulated at the time (most directed toward more prolix styles). However, Michaelis actually addressed an important issue in the production and reception of sophisticated and even seemingly disjointed music. In its sublime force, a well-written work can seem simple. It can overcome the artificiality of its construction. Through analyses of Johann Sebastian Bach's Fugue in C minor (*Das wohltemperierte Klavier*, Book II) and of Carl Philipp Emanuel Bach's *Freie Fantasie* in F# minor, this article offers an interpretation of forced arguments in Michaelis's essay. If imprecise in his language, Michaelis was sensitive in his criticism.