

## Abstracts

FLOYD GRAVE: *Galant Style, Enlightenment, and the Paths from Minor to Major in Later Instrumental Works by Haydn*

Amid a general preference for major discourse in later eighteenth-century instrumental music, minor tonality played a persistent if marginalized role among Haydn's symphonies, string quartets, and piano trios, owing in part to the composer's standard practice of including a single minor-key composition within a group of three or six. In works for solo keyboard – and in other genres as well – Haydn sometimes favored what may be described as a galant minor, whose subdued dynamics, regular phrase structure, and avoidance of registral extremes mimicked the predictability of major-oriented galant discourse. Whereas closure in minor was unproblematic within the confines of this relatively modest domain (at least for a time), the more urgent, theatrical, or vividly colored minor idioms for which the symphony seemed to call came increasingly to demand the transcendence of minor at some point prior to a work's conclusion. Parallels between Haydn's minor-to-major tendencies and contemporary theoretical views on the imperfection of minor harmony suggest a degree of resonance between the composer's outlook and the aspirations of enlightened eighteenth-century musical science. More specific reflections of recognized Enlightenment ideals may be sought in certain later minor-key works of Haydn's where a principal theme undergoes transformation as part of a musical narrative of progress from darkness and discord to a realm of light and reconciliation.

BALÁZS MIKUSI: *Haydn's «Requiem for Mozart»? Revisiting the Slow Movement of Symphony No. 98*

This essay reconsiders the idea, first raised by Donald Francis Tovey, that the slow movement of Symphony No. 98 could have been meant as a «Requiem for Mozart». Apart from the obvious chronological proximity (Haydn had heard of Mozart's death in late December 1791, this work being first performed on 2 March 1792) and the generally 'Mozartian' character of the whole Adagio, Tovey primarily based his argumentation on the similarity of Haydn's second subject to the second subject of the slow movement in Mozart's 'Jupiter' symphony. As for the opening of the movement, however, he could only quote a later parallel from *The Seasons*; while Robbins Landon's suggestion that Haydn's first subject would have been inspired by «God save the King» to some extent even contradicts the deeply personal content hinted at by Tovey. I propose two further parallels for the interpretation of Haydn's opening theme, which seem to better harmonize with – and thereby potentially confirm – the Adagio's Toveyan program. Firstly, the *Agnus* from Mozart's 'Coronation' mass, K. 317, starts with a melody quite similar to Haydn's Adagio and develops it by slightly varied repetitions just as the latter does. Since Haydn seems to have been familiar with Mozart's work by 1790, and even evoked the same melody in the *Agnus* of his own *Harmoniemesse* a decade later, his modeling the symphony's Adagio theme on it seems plausible. Secondly, the slow movement of another symphony by Haydn, that of No. 75, is also closely related to the Adagio from a melodic point of view, and is explicitly cast in variation form. In this case, we

even have written proof that Mozart knew the quoted Haydn work: in 1784 he jotted down the incipit of it on a piece of paper. (Partly based on this, Elaine Sisman believes that this movement served Mozart as a model when composing the Andante of the Piano Concerto in B-flat major, K. 450.) Moreover, this variation theme by Haydn also survives with a text *An die Freundschaft*, which may allow us to pair the two opening phrases of this «Requiem for Mozart» with the lines: «In silent grief, in tears of longing...». In conclusion I clarify that my goal in examining all these parallels is by no means to ‘prove’ Tovey’s hypothesis once and for all, but rather to demonstrate that it may account for many more features of the Adagio than previously thought.

STÉPHANIE MORALY: *Aux sources d’un Âge d’Or. La Sonate pour violon et piano en France au XIX<sup>e</sup> siècle*

The sonata for violin and piano knows an acme in France at the end of the XIX<sup>th</sup> century, and we all acknowledge the great masterpieces by Fauré, Franck, Debussy or Ravel. However, this prosperous time seems to occur rather ‘miraculously’, after a century of French instrumental music being dramatically inexistent. The purpose of this article is therefore to take a closer look at the sources of French sonata and demonstrate how the musical height symbolized by Franck’s *Sonate* (1886) was actually truly prepared – even though discretely – by various corroborating elements. The sonata for violin and keyboard was a very popular genre in the baroque era, both in Italy and France. It even reaches a first peak in Paris at the end of the XVIII<sup>th</sup> century, with an intensive publishing from the 1760s to the 1790s. After that, the great time of instrumental music is over in France and the subsequent violin and piano sonatas are those by Mozart, Beethoven or Schubert. France remains a highly musical place, but the audience’s interest is quite entirely turned towards opera and ‘light-spirited’ works. Nevertheless, composers and performers start slowly rediscovering ‘serious’ music, and a slowly growing number of instrumental works are composed throughout the century, including sonatas for violin and piano. Meanwhile, France is the birthplace of the great Franco-Belgian Violin School, encompassing important initiators, dedicatees, and interpreters of sonatas. Furthermore, these French violinists – starting with their first representative Pierre Baillot – are passionate chamber music players. They found a large number of *Sociétés de Quatuors* that will progressively incorporate more and more sonatas in their performing repertoires, and hence accustom the audience with the developing genre. In addition, French artists, feeling endangered by the German culture, get organized to defend and promote their own music. This is the admitted purpose of the *Société Nationale de Musique*, created in 1871, where a great number of sonatas are to be premiered. In this favourable context, three great masters play a decisive part: César Franck, Gabriel Fauré and Camille Saint-Saëns. Their influence as composers, teachers and instrumentalists (the three of them are organists), is major. Furthermore, they give us the three first master-works of the resuscitating sonata for violin and piano: Fauré’s *Sonate* no. 1 Op. 13 (1876), Saint-Saëns’ *Sonate* no. 1 Op. 75 (1885) and of course Franck’s *Sonate* (1886). These three ‘*chefs-d’oeuvre*’ will become true models to the following generations. Very successful since their first hearing, they remain among the most performed sonatas for a few decades. Besides, they share several common features, particularly in their keyboard writing, that seem to lay the foundations of a French style. The ‘golden age’ has arrived, and the French sonata for violin and piano will flourish for over sixty years.

## ABSTRACTS

### JOÃO PEDRO D'ALVARENGA: *Some Preliminaries in Approaching Carlos Seixas' Keyboard Sonatas*

The figure and the oeuvre of Carlos Seixas (1704-1742) were rediscovered in the 1930s chiefly by the British musicologist Macario Santiago Kastner (1908-1992), whose writings and editions raised the attention of international scholars and interpreters for the Portuguese composer. Nevertheless, and in spite of an unusual editorial tradition for Portuguese standards, a critical appraisal of the body of sources of Seixas' keyboard sonatas has never been attempted, to the point of even impeding the knowledge of how many there really are. This article deals briefly with the issues of source situation, authorship attribution and the distinctive characteristics of Seixas' style, offering a preliminary catalogue of the sonatas and a description of four of the manuscript collections containing them, housed at the National Library of Portugal. Textual peculiarities and problems of works surviving in more than one source are examined and the question of text 'banalization' by means of the incorporation of performance practice gestures is also discussed, advancing the hypothesis of the existence of two different traditions for some of the sonatas – one written and one 'oral' – that merge in the texts known to us.

### DILLON R. PARMER – NICOLE GRIMES: «Come, Rise to Higher Spheres!» *Tradition Transcended in Brahms's Violin Sonata No. 1 in G Major, Op. 78*

Scholarly discussion of the models Brahms used to compose the Violin Sonata in G Major (Op. 78) generally sites his «Regenlied» and «Nachklang» (Op. 59 nos. 3 & 4). Indeed, the songs provide the principal theme for the finale; a recurring dotted rhythm for the thematic material of each movement; and, in their poems, a context for clarifying the expressive narrative of the sonata as a whole. Although Kalbeck has pointed to additional models, few scholars explore the possibility that Brahms may have drawn from other compositions. Kalbeck's evidence is a single document, the first page of Heinrich Groeber's personal copy of an edition of the Sonata. There, Brahms inscribed the incipits from two other G-Major Violin Sonatas, one by Mozart, another by Beethoven, over which he added a quotation from the *Verklärung* scene in Goethe's *Faust* (Part II, Act 5 scene 7). Brahms reliance on his own songs notwithstanding, a comparative analysis of the three sonatas shows that he may have indeed modeled his Sonata on features of its progenitors, especially the cyclic recurrence of themes and the stylistic invocation of nature. When read against the Faustian quotation, such parallels suggest that Brahms identifies his musico-historical lineage through covert formal modeling and marks his first published violin sonata as transcending that lineage in a new synthesis.