

INTERNATIONAL CONFERENCE

# THE STRING QUARTET FROM 1750 TO 1870: FROM THE PRIVATE TO THE PUBLIC SPHERE

29 November – 1 December 2013

Lucca, Complesso monumentale di San Michele

## PROGRAMME



ORGANIZED BY

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CENTRO STUDI  
OPERA OMNIA  
*Luigi Boccherini*

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PALAZZETTO  
BRUZZANO  
CENTRE  
DE MUSIQUE  
ROMANTIQUE  
FRANÇAISE

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**CENTRO STUDI OPERA OMNIA LUIGI BOCCHERINI**  
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Organized by

**Centro Studi Opera Omnia Luigi Boccherini, Lucca**

**Palazzetto Bru Zane - Centre de musique romantique française, Venice**

In association with

**Italian National Edition of Luigi Boccherini's Complete Works**

**Ad Parnassum Journal**



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ÉTIENNE JARDIN (Palazzetto Bru Zane - Centre de musique romantique française)

FULVIA MORABITO (Centro Studi Opera Omnia Luigi Boccherini)

LUCA LÉVI SALA (Université de Poitiers)

MASSIMILIANO SALA (Centro Studi Opera Omnia Luigi Boccherini)

CHRISTIAN SPECK (Universität Koblenz-Landau)



## KEYNOTE SPEAKERS

CLIFF EISEN (King's College, London)

CHRISTIAN SPECK (Universität Koblenz-Landau)

## FRIDAY 29 NOVEMBER

### 9.00-10.00: *Welcome and Registration*

#### 10.00-10.30: **Opening**

- MASSIMILIANO SALA (*President* Centro Studi Opera Omnia Luigi Boccherini)
- ÉTIENNE JARDIN (*Scientific Coordinator* Palazzetto Bru Zane)
- CHRISTIAN SPECK (*President* Italian National Edition of Boccherini's Complete Works)

#### **Room 1 – Beethoven and the String Quartet**

(Chair: **Rohan H. Stewart-MacDonald, Cheltenham, UK**)

#### 10.30-12.30

- NANCY NOVEMBER (University of Auckland, NZ): *From Private to Public to Private? On the Aesthetics and Reception of Beethoven's String Quartet in F Minor, Op. 95*
- MARK FERRAGUTO (Pennsylvania State University, PA): *Beethoven's Late Quartets and the Idea of "Romantic Sociability"*
- STEPHEN HUSARIK (University of Arkansas at Fort Smith, AR): *Gluck's Theme in Beethoven's «Große Fuge», Opus 133: A Study in Thematic Transformation*
- MARIA TERESA ARFINI (Università della Valle d'Aosta): *Il «Quatuor Scientifique» di Antonín Reicha e la sua influenza sull'ultimo Beethoven*



13.00 Lunch

#### **Room 1: 15.00-16.00 – Keynote Speaker 1**

- CLIFF EISEN (King's College, London)

*Why the String Quartet?*

#### **Room 1 – Boccherini: A Composer *sui generis***

(Chair: **Christian Speck, Universität Koblenz-Landau**)

#### 16.30-18.00

- MARA PARKER (Widener University, PA): *Music Fit For A King: Boccherini's Quartets for Friedrich Wilhelm II*
- LOLITA FÜRMANE (Jāzeps Vītols Latvian Academy of Music): *Boccherini und Haydn als zwei Arttendenzen in dem frühen Streichquartett*
- MICHAEL F. VINCENT (University of Florida, FL): *The String Quartet and the Communication of Genre in Lombardy, ca. 1760-1773*

#### **Room 2 – Aesthetics, Iconography and Performance**

(Chair: **Cliff Eisen, King's College, London**)

#### 16.30-18.30

- STEFAN CARIS LOVE (University of Massachusetts Amherst, MA): *Compositional Deception and the First-Time Listener in the Classical String Quartet*
- MELANIE LOWE (Vanderbilt University, TN): *Topics of Consumer Identity in the 1780s: Pleyel's Op. 1 and Mozart's Op. 10 String Quartets*

- ALAN DAVISON (University of New England, AUS): *Picturing the String Quartet in the Nineteenth Century: A Study in the Visual History of Listening*
- EDWARD KLORMAN (The Juilliard School, NY): *The String Quartet Before the Concert Hall: Did The Players Rehearse?*

## SATURDAY 30 NOVEMBER

### Room 1 – The String Quartet in Italy

(Chair: **Fulvia Morabito, Centro Studi Opera Omnia Luigi Boccherini**)

**9.30-11.00**

- ELISA GROSSATO (Università degli Studi di Verona): *Levolversi del quartetto all'italiana attraverso la competizione pubblica del fiorentino premio "Basevi": il significativo caso di Giovanni Bottesini*
- ALICE SBRILLI (Università degli Studi di Perugia): *I quartetti di Francesco Zanetti (1737-1788): committenza, circolazione e stile*
- ALESSANDRO MASTROPIETRO (Università degli Studi di Catania): *Un temibile concorrente del quartetto d'archi nel secondo Settecento: il trio a due violini e violoncello, tra camera e orchestra*

**11.30-12.30**

- MARIATERESA DELLABORRA (Istituto Superiore di Studi Musicali "Vittadini" Pavia): *Giovanni Battista Viotti e "les quatuors dialogués"*
- STEPHANIE KLAUK (Istituto Storico Germanico di Roma): *Streichquartettspflege in Rom in der zweiten Hälfte des 18. Jahrhunderts*

### Room 2 – Franz Joseph Haydn

(Chair: **Christian Speck, Universität Koblenz-Landau**)

**9.30-11.00**

- FEDERICO GON (Università degli Studi di Padova): *«Due secoli, l'un contro l'altro armato»: reminiscenze barocche e tendenze romantiche nei Quartetti Op. 76 di Franz Joseph Haydn*
- ALEXANDER RAYMOND LUDWIG (Boston College, MA): *Searching Haydn's Quartets for Tovey's 'Luxurious Effects'*
- RAINER KLEINERTZ (Universität des Saarlandes, Saarbrücken): *Die Streichquartette Joseph Haydns im Spiegel der Sonatentheorie Francesco Galeazzis*

**11.30-13.00**

- JAMES S. MACKAY (Loyola University New Orleans, LA): *Sonata-Form Solutions: Formal Experimentation in Joseph Haydn's String Quartets, Opus 17*
- WALTER KREYSZIG (University of Saskatchewan, Canada/Universität Wien): *Haydn als Wegbereiter Beethovens: Zur Verknüpfung von "stile antico", gelehrtem Kontrapunkt und "stile galante" in den Finalsätzen von Haydns Opp. 20/2, 20/5 und 20/6 und der Fortsetzung des strengen Stils in Beethovens «Großer Fuge in B-Dur», Op. 133*
- BALÁZS MIKUSI (National Széchényi Library, Budapest): *Joseph Haydn's String Quartet Collection*



13.00 Lunch

### Room 1: 15.00-16.00 – Keynote Speaker 2

- CHRISTIAN SPECK (Universität Koblenz-Landau)  
*Joseph Haydn and the Classical String Quartet: Vocal and Instrumental Thinking in the Variations of Op. 76, No. 3*

### Room 1 – The String Quartet in Vienna

(Chair: **Walter Kreyszig**, University of Saskatchewan, Canada/Universität Wien)

16.30-18.00

- ROBERTO SCOCCIMARRO (Hochschule für Musik und Tanz Köln): *Joseph Eybler e il quartetto per archi a Vienna negli anni 1790-1810*
- JULIA GOŁĘBIEWSKA (Ignacy Jan Paderewski Academy of Music/Adam Mickiewicz University, Poznań): *String Quartets of Józef Elsner. Between the Viennese Tradition and Polish National Style*
- ANNE M. HYLAND (Royal Holloway, University of London): *Form versus Aesthetic: Schubert's «Quartettsatz» and the Dialectic of Private and Public*

## SUNDAY 1 DECEMBER

### Room 1 – The String Quartet in France

(Chair: **Luca Lévi Sala**, Université de Poitiers)

9.30-11.00

- FLORENCE DOÉ DE MAINDREVILLE (Université de Reims Champagne-Ardenne): *Naissance et développement d'une société de quatuors en province au milieu du XIX<sup>e</sup> siècle : l'exemple de Reims*
- LOUISE BERNARD DE RAYMOND (Université Paris-Sorbonne): *Vers une symphonisation de l'écriture du quatuor à cordes au début du XIX<sup>e</sup> siècle : l'exemple des quatuors à cordes d'Antoine Reicha*
- MURIEL BOULAN (Université Paris-Sorbonne): *La révélation d'un jeune compositeur sur la scène publique au début des années 1830 : les quatuors à cordes de Henri Reber*

11.30-12.30

- FABIO MORABITO (King's College London): *Signs of the Distance: Mapping the Performer's Space in the 1820s Parisian Professional String Quartet Concert*
- LIVIA LAIFROVA (EHESS, Paris): *Les premières éditions parisiennes de quatuors à cordes des compositeurs tchèques au tournant des XVIII<sup>e</sup> et XIX<sup>e</sup> siècle.*

### Room 2 – Production and Reception in European Countries

(Chair: **Cliff Eisen**, King's College, London)

9.30-11.00

- ROHAN H. STEWART-MACDONALD (Cheltenham, UK): *Works for String Quartet by Samuel Wesley: A Preliminary Overview*
- WARWICK LISTER (Florence): *Feliks Yaniewicz and the String Quartet in Great Britain, 1810-1830*

- MICHAELA FREEMANOVÁ (Ethnological Institute of the Academy of Sciences of the Czech Republic): *String Quartet Repertoire in the Late Eighteenth-Century and Early Nineteenth-Century Collections of the Bohemian Nobility and Religious Orders: Dissemination at Home and Abroad*

**11.30-12.30**

- CHRISTIANE HEINE (Universidad de Granada): *String Quartet Composition in Spain after Juan Crisóstomo de Arriaga [1824] until the 1870s: A Non-Existent History of the Genre?*
- BEATRIZ HERNÁNDEZ POLO (Universidad de Salamanca): *Schumann: from “Modern” to “Classic”. Presence and Reception of the String Quartets of European Romantic Composers in Madrid through the Activity of the “Cuarteto Francés”*



13.00 Lunch



## ABSTRACTS

### Keynote Speakers

- CLIFF EISEN (King's College, London)

#### **Why the String Quartet?**

This conference is dedicated to string quartets – not to string trios or string quintets, not to chamber music for winds or mixed ensemble or chamber music with piano. Yet all of these chamber music scorings have long and venerable histories, just like the string quartet, and at one time, certainly up to the last decades of the eighteenth century, they seem to have had comparable status. How is it, then, that the string quartet became the dominant, prestigious genre of chamber music, a marker by which composers' greatness is measured? Or a genre to which composers turned not as an opus 1, as was frequent during the eighteenth-century, but as an opus *ultimum*? This paper looks at the history and growing prestige of the string quartet during the period 1750 to 1870 and tries to account for its increasing dominance and ultimate supremacy both historically and – what is perhaps more important – historiographically and biographically. The sources for this study include the dissemination of manuscript parts and editions, including publishers' catalogues, contemporaneous reviews of string quartets and other chamber works, music historical writing from the late eighteenth to mid-nineteenth century, music encyclopedias and dictionaries of the time, music biography, writings about genre generally, (non-musical) literature and, finally, the musicological literature.

- CHRISTIAN SPECK (Universität Koblenz-Landau)

#### **Joseph Haydn and the Classical String Quartet: Vocal and Instrumental Thinking in the Variations of Op. 76, No. 3**

The composer Joseph Haydn (1732-1809) is the founder of Viennese Classicism. He is also known as the creator of the string quartet. With his string quartets and symphonies he played a decisive role in establishing instrumental music as a genre of even rank next to that of vocal music. The aim of this lecture is to illustrate the Viennese Classical tradition and at the same time the highly original elements of the string quartet style of Joseph Haydn, with recourse to a single work, namely, his arrangement of the Emperor's hymn in the String Quartet No. 62 in C-Major, Op. 76, No. 3, Hob. III/77 (1797). The famous variation movement of Haydn's own Lied 'Gott, erhalte Franz den Kaiser' ('God preserve Franz, the Emperor') is defined mainly by the duality of two moments, both of which are typical of Haydn: a common understanding (*Allgemeinverständlichkeit*) and the high aesthetic demand (*Anspruch*). Haydn places this duality as a musical process into this work. In the composition itself, a metamorphosis takes place from the vocal idiom to the instrumental idiom in that the chorale-like texture embracing the theme of the Emperor's hymn is transformed to the genre of the quartet. In this manner, Haydn's seemingly simple variation movement appears as a highly ingenious reflection on the idea of the variation itself – and with that also as a reflection of the very essence of instrumental music in general.



## Participants

• **MARIA TERESA ARFINI** (Università della Valle d'Aosta)

### **Il *Quatuor Scientifique* di Antonín Reicha e la sua influenza sull'ultimo Beethoven**

Antonín Reicha compose il *Quatuor Scientifique* a Vienna nell'aprile 1806. Si tratta di un brano di musica da camera assai particolare, ad oggi ancora inedito: in dodici movimenti con un'introduzione intitolata *La Pantomime, Fantaisie pour deux Violons, Alto et Violoncelle*. Quest'ultima parrebbe essere un melologo, giacché reca un testo sul Genio sotto la parte del primo violino, forse da recitarsi durante l'esecuzione o forse un semplice commento. Otto dei dodici movimenti sono fughe, di cui due su temi di Mozart (vii) e di Haydn (xi); altre due sono tratte dalle *Trente-six fugues pour le pianoforte* Op. 36. Intento di Reicha era mostrare ancora una volta compiutamente la propria sapienza contrappuntistica, e in particolare la tecnica della permutazione e il trattamento tonale dei soggetti, così come aveva fatto nell'Op. 36. Le *Trente-six fugues* Op. 36 erano state pesantemente criticate da Beethoven: «z. B.[eispiel] mir ein gewisser fr.[anzösischer] <Reicha> Componist Fugen presentirte après une Nouvelle Methode, welche darin besteht, daß die Fuge keine Fuge mehr ist, etc» (lettera di Beethoven a Breitkopf & Härtel, 18 dicembre 1802). Tuttavia Beethoven ha probabilmente tenuto conto di molte innovazioni e particolarità compositive di Reicha, che fu suo compagno di studi e amico. Un esempio potrebbe essere l'impiego delle tecniche di variazione teorizzate da Reicha (*Traité de Haute Composition musicale*, II, p. 304) nelle Variazioni Diabelli Op. 120. Anche la musica da camera di Beethoven, in specifico i quartetti per archi, fu influenzata da Reicha? Cercando modelli per l'ultima produzione quartettistica beethoveniana, fortemente caratterizzata dal contrappunto e dall'impiego di particolari strategie tonali, non si possono dimenticare Reicha e i suoi più interessanti quartetti, come il *Quatuor Scientifique*, che, seppure inedito, Beethoven ha molto probabilmente conosciuto.

• **LOUISE BERNARD DE RAYMOND** (Université Paris-Sorbonne)

### **Vers une symphonisation de l'écriture du quatuor à cordes au début du XIX<sup>e</sup> siècle : l'exemple des quatuors à cordes d'Antoine Reicha**

Conscient que l'écriture d'une œuvre dépend de sa formation instrumentale comme des conditions de son exécution, Reicha décrit dans son *Cours de composition musicale* (1816) les différences d'écriture entre une harmonie à quatre parties envisagée pour le quatuor – encore largement joué dans les salons privés – ou pour la symphonie – exécutée publiquement dans des salles plus importantes. Reicha reprend et précise ici une opposition déjà posée dans différents traités de la seconde moitié du XVIII<sup>e</sup> siècle entre un style sonate – à comprendre plus largement au sens de musique de chambre, dont le quatuor à cordes est le parangon – et un style symphonie. La publication des vingt quatuors à cordes de Reicha s'étend de 1804-1805 (à Leipzig) au début des années 1820 (à Paris). Cette production correspond précisément au moment de l'apparition du genre dans la sphère publique, depuis les exécutions publiques ponctuelles, jusqu'à la création des premiers quatuors entièrement composés de musiciens professionnels jouant régulièrement pour un plus grand nombre d'auditeurs – on pense, par exemple au Quatuor Schuppanzigh à Vienne et au Quatuor Baillot à Paris. Malheureusement, alors que les quatuors à cordes de Reicha pourraient constituer un corpus de choix pour

l'étude des conditions historiques et sociologiques du passage du genre dans la sphère publique, les indications sur les conditions d'exécution des quatuors du compositeur sont rarissimes. La présente communication se propose donc d'étudier ce passage par l'analyse des partitions elles-mêmes. Partant des différences entre un style propre au quatuor et un autre propre à la symphonie que décrivent le théoricien et ses prédécesseurs, on montrera comment les quatuors de Reicha des années 1820 ont nettement évolué vers une écriture plus symphonique, qui semble indiquer qu'ils ont bien été pensés pour être joués dans des salles plus vastes et pour un auditoire plus grand que les quatuors du début du siècle. Au-delà du cas des quatuors de Reicha, il s'agira de présenter une méthodologie analytique permettant d'envisager les conséquences de l'évolution sociale et culturelle du quatuor au début du XIX<sup>e</sup> siècle dans l'écriture même du genre.

• **MURIEL BOULAN** (Université Paris-Sorbonne)

### **La révélation d'un jeune compositeur sur la scène publique au début des années 1830 : les quatuors à cordes de Henri Reber**

« Ma foi décidément, c'est superbe ; il n'y a pas d'autre mot à employer. » Telle est l'exclamation de Chopin à la création des quatuors de Henri Reber, en 1834. L'audition des premières œuvres du jeune compositeur suscite également l'admiration de Berlioz qui, découvrant les talents de Reber, déborde d'admiration pour ce « nouveau génie musical » (BERLIOZ, Hector. 'Revue musicale. Quatuors, M. Henri Reber' [*Le Rénovateur*, 20 juillet 1834], in: ID. *Critique musicale. Volume 1: 1823-1834*, éd. sous la direction de H. Robert Cohen et Yves Gérard, Paris, Buchet-Chastel, 1997, p. 293-296). Composés autour de 1832, les trois quatuors de Reber prennent place entre les premiers opus de Mendelssohn et ses quatuors Op. 44. Ils côtoient en France les Opp. 46 à 50 de George Onslow, dont l'Op. 46 partage d'ailleurs son dédicataire, François Habeneck, avec le premier « Grand Quatuor » de Reber. Si les quatuors présentent une grande clarté de style et un équilibre hérités de Haydn, ils ne se limitent pas à un prolongement de leurs modèles viennois. Ils révèlent une grande maîtrise technique doublée d'une recherche d'originalité tant dans la macrostructure que dans le renouvellement des couleurs instrumentales et harmoniques. En outre, le sous-titre du second quatuor annonce un emprunt à une mélodie populaire tout comme Mendelssohn s'appuie sur l'un de ses propres lieds dans son Op. 13, tandis que l'insertion de la mélodie de plain-chant « Parce Domine », qui surgit dans le finale du troisième quatuor et en nourrit les développements, offre une source d'inspiration et de renouvellement inédits, et marque une intention dramatique sous-jacente. Bien plus qu'œuvres de jeunesse d'un compositeur tout juste âgé de vingt-cinq ans à sa première apparition publique, ces pièces témoignent, sans en rejeter les fondements, d'une réappropriation personnelle du genre. Cette communication se propose d'examiner les caractéristiques stylistiques des quatuors de Reber par l'analyse systématique des principaux paramètres tels que la forme, le langage harmonique, la thématique et le traitement instrumental, particulièrement apprécié par Berlioz. Seront envisagés la place de ces quatuors dans l'évolution du genre ainsi que leur situation dans l'esthétique de Reber, notamment par rapport à leur pendant orchestral de quelques années postérieur, ses quatre symphonies.

• ALAN DAVISON (University of New England, AUS)

### **Picturing the String Quartet in the Nineteenth Century: A Study in the Visual History of Listening**

This paper explores how images of string quartet ensembles from the late eighteenth to mid nineteenth centuries might have played a major role in the audience listening experience. Building upon the seminal work of Nancy November and Christina Bashford – whose work has highlighted the place of images in the social construction of the string quartet in the nineteenth century – I will be examining what might be termed the ‘synaesthetic’ impact of images. Using the latest research on music cognition and neuroaesthetics as a point of departure, new approaches to how images of music from the past will be formulated and these will in turn be used to gain insight into contemporary modes of listening. Images are considered here as both a reflection of modes of listening and also an active influence upon them. As such, this research falls into a ‘history of listening’ sub-discipline within musicology, but uses approaches garnered from a wide range of methodologies and disciplines from outside music studies. The goal is to not only identify how images reflected changes in the nature of the genre and ensemble, but also how the listening experience of the audience – shifting fluidly between domestic, salon or small venue, and major concert hall – was mediated by images of quartet ensembles. At the heart of the research is the question of how did the genre of the quartet continue to epitomise musical intimacy both from performers’ and audiences’ perspectives, and what role images played in this. It will be hypothesized that the visual cues, and corresponding responses, in the imagery of the string quartet stimulated top-down cognitive and aesthetic response in viewers/audiences that reinforced a sense of intimacy of communication between player and listener, irrespective of context.

• MARIATERESA DELLABORRA (Istituto Superiore di Studi Musicali “Vittadini” Pavia)

### **Giovanni Battista Viotti e les quatuors dialogués**

Nell’ambito della ricca produzione quartettistica di Giovanni Battista Viotti, le quattro serie di quartetti Op. 1, Op. 3 prima e seconda raccolta e Op. 22 rappresentano senza dubbio un punto di riferimento imprescindibile nello sviluppo della forma che prospetta atteggiamenti *concertants*, *brillants* e di ‘conversazione’. Meno noti, ma altrettanto utili all’identificazione e all’arricchimento del genere strumentale praticato con grande successo da Viotti in ambito francese prima e londinese poi, sono i quartetti dello stesso autore nati da trascrizioni di opere proprie: *Quatuor en sol mineur* W11a:1; *Quatuor en mi mineur*, W11a: 2; *Trois quatuors II livre*, W11a:3-5; *Three quartets serenatas for flute, violon, tenor & bass*, Op. 25 W11a:6-11; *Six quatuors d’airs inconnus dialogués et variés*, W11d:1-6. Su questi si intende porre l’attenzione innanzitutto per verificarne la scrittura e le caratteristiche intime, individuandone nel contempo i motivi di creazione, in secondo luogo per esaminarne ruolo e significato in rapporto alla tradizione quartettistica originale.

• FLORENCE DOÉ DE MAINDREVILLE (Université de Reims Champagne-Ardenne)

### **Naissance et développement d’une société de quatuors en province au milieu du XIX<sup>e</sup> siècle : l’exemple de Reims**

Au milieu du XIX<sup>e</sup> siècle, des sociétés de quatuors ou de musique de chambre voient le jour dans différentes villes de France : à Marseille (1849), à Pau (1850), à Bordeaux (1861), à Lille (1862), ou encore à Lyon (1866) par exemple. C’est ainsi qu’est fondée à Reims, en 1863,

la « Société des quatuors ». Celle-ci ne naît pas du jour au lendemain mais s'intègre d'abord aux sociétés de concert rémoises existantes et à leurs programmes par l'insertion de pièces pour quatuor avant de prendre progressivement son indépendance. Avec l'objectif de « faire entendre à Reims les œuvres des grands compositeurs qui ne sont connues que par de rares amateurs », elle participe ainsi au vaste mouvement en faveur de la musique de chambre qui se propage à l'époque en France. Si leurs homologues parisiennes ont déjà fait l'objet d'une étude approfondie dans l'ouvrage de Joël-Marie Fauquet, *Les sociétés de musique de chambre à Paris de la Restauration à 1870* (Paris, Aux Amateurs de livres, 1986), ces sociétés qui fleurissent et se développent en province ont été, en revanche, rarement étudiées jusqu'à présent. À partir de l'exemple de Reims et prenant appui en particulier sur la presse locale de l'époque, notre communication portera un double regard sur cette société de quatuors. Lieu de sociabilité, elle sera d'abord étudiée sous l'angle de son implantation, de son rayonnement et de sa représentation dans la cité rémoise : organisation et fonctionnement des séances musicales, profil des interprètes et de leur public, relations et réseaux mis en place. La conception des programmes, le choix des œuvres jouées et leur réception par l'auditoire constitueront le second axe de cette étude, et seront mis en parallèle avec les programmes d'autres sociétés de quatuors en province et à Paris. Il s'agira ainsi de dévoiler un pan encore largement méconnu de l'histoire du quatuor à cordes et de ses pratiques en province avant 1870 et de mieux cerner l'apparition, la diffusion, la circulation et la réception d'un répertoire essentiellement composé d'œuvres germaniques.

• **MARK FERRAGUTO** (Pennsylvania State University, PA)

### **Beethoven's Late Quartets and the Idea of "Romantic Sociability"**

This paper explores the ways in which some of Beethoven's most avowedly personal artworks in fact mark the intersection between private and public spheres, reflecting social relationships among composer, performer, patron, and listener. As Tia DeNora (1995) has demonstrated, Beethoven's extraordinary success depended on a network of wealthy and well-connected patrons, men and women who fostered his unique talent and vouched for his genius. While her observations have helped us rethink Beethoven's social position, they have only begun to influence our understanding of his aesthetics. By examining the late string quartets through the lens of "Romantic sociability", I will suggest one approach toward bridging this gap between sociological and aesthetic inquiries. The eighteenth-century idea of sociability as the embodiment of an Enlightened outlook is well known in literary studies, but has only recently received attention in musicology. In a pioneering article, Dean W. Sutcliffe (2009) explored the concept in relation to Haydn's String Quartet Op. 33, No. 2, suggesting ways in which the music reflects sociable interactions among composer, performers, and listeners. Sociability «implies an expression of feeling that is directed outwards, that is concerned with how one's own nature and one's own views interact with those of others». Thinking about sociability in music involves shifting the focus away from art as expression and toward art as communication. As a term and a concept, "Romantic sociability" (Russell and Tuite, 2002) hence represents a paradox: how can the archetypically "solitary" and "anti-social" Romantic artist also be "sociable"? But the highly personal or confessional mode of expression associated with Romantic painters, poets, novelists, and composers – and with late Beethoven in particular – in fact belies strong expectations of audience engagement and sympathy.

Romantic sociability thus offers a way of critically mediating between the self-expressive nature of Beethoven's late quartets and the social, cultural, and political aspects of their performance. Moreover, it enables a wider analytical perspective, one that encompasses Beethoven as entrepreneur and publicist of his own works (through titles, dedications, and other paratexts), as promoter of an Enlightened musical sensibility (as mediated by a new virtuosity, a new sense of compositional authority, and a newly public form of the string quartet), and as public chronicler of the private self. From this perspective, the late quartets gesture toward popular literary genres such as the epistolary and sentimental novel. By focusing on two late quartet movements with evocative titles – the *Heiliger Dankgesang* movement of Op. 132 and the finale of Op. 135 («Der schwer gefasste Entschluss: Muss es sein? Es muss sein!»), I will explore how Beethoven's overtly autobiographical music merges and at times collapses private and public discourse.

- **MICHAELA FREEMANOVÁ** (Ethnological Institute of the Academy of Sciences of the Czech Republic)

### **String Quartet Repertoire in the Late Eighteenth-Century and Early Nineteenth-Century Collections of the Bohemian Nobility and Religious Orders: Dissemination at Home and Abroad**

As shown by the Bohemian late eighteenth- and early nineteenth-century nobility and monasterial collections, string quartets belonged, along with other instrumental chamber music, and the symphonies, to the sum of the most popular repertoire performed in private homes and in the monasteries (where the string quartet movements could have played the same role as the symphonies, replacing church sonatas during the services). With the Bohemian musicians, they have travelled as far as to France and England, and, after the foundation of the most important early nineteenth-century Bohemian music teaching institutions (the Conservatoire and the Organists College) they also functioned as important educational material. In the Bohemian early nineteenth-century concert halls, however, they met at first with lack of interest; by the end of the nineteenth century, however, they were already considered core repertoire.

- **LOLITA FÜRMANE** (Jāzeps Vītols Latvian Academy of Music)

### **Boccherini und Haydn als zwei Arttendenzen in dem frühen Streichquartett**

Der Begriff 'das klassische Streichquartett' umfasst die bedeutendsten kammermusikalischen Werke der Wiener Klassik. Insbesondere das Kulturerbe von Joseph Haydn (1732-1809) bietet ein breites Spektrum von Kompositionen dieser Art. Seine frühen Streichquartette dienen dabei zum Vorbild der obengenannten musikalischen Gattung. Zur gleichen Zeit kann man nicht übersehen werden, dass seine Leistung auf diesem Gebiet von grosser kreativen Variabilität ist. Trotz der Tatsache, dass die Streichquartette von Haydn bislang viel geforscht sind, bestehen die Möglichkeiten für einen neuen Diskurs auf diesem Forschungsgebiet, und genau im Zusammenhang mit dem Oeuvre von Luigi Boccherini (1743-1805). Also, das Thema konfrontiert zwei Persönlichkeiten, zwei wichtige parallele Leistungen in der Domäne der Kammermusik des 18. Jahrhunderts. Die Autorin des Berichts versucht, die wichtigsten Stilmerkmale der beiden Wege zu präsentieren und die daraus folgenden eventuellen Konsequenzen zu bestätigen. Die frühen Streichquartette von Haydn (genannt Divertimenti)

und Boccherini empfehlen dabei eine weitere Analyse der Situation mit der Kammermusik um die Mitte des 18. Jahrhunderts. Es liegen mehrere Aspekte im Fokus der Forschung, darunter geht es um das Kulturmilieu und unterschiedlichen Quellen, die für eine Genesis der Gattung von Bedeutung sind und jeweils diverse Konzepte der Instrumentalmusik provoziert haben. Der Schwerpunkt der Forschung liegt auf die frühen Streichquartette von Boccherini und Haydn (Opus 2 bis Opus 9 von beiden Komponisten). Die Autorin befasst sich mit den Fragen der Sonorität eines Ensemblespiels, als auch mit den kompositorischen Ausdrucksmitteln, darunter den Aspekten des temporalen und kontrapunktischen Ausbaus der Werke beider Autoren. Einen Hintergrund zum Thema bildet die Wirkung der Werke Haydns und Boccherinis in dem baltischen (deutschen) Kulturraum des 19. Jahrhunderts, wenn das Streichquartett einen Beifall sowohl unter den hochgeborenen oder bürgerlichen Dilettanten, als auch unter den professionellen Kennern fand.

- **JULIA GOŁĘBIOWSKA** (Ignacy Jan Paderewski Academy of Music/Adam Mickiewicz University, Poznań)

### **String Quartets of Józef Elsner. Between the Viennese Tradition and Polish National Style**

The history of string quartet in Poland during the nineteenth century has not been so far an object of greater interest among both Polish and foreign musicologists. Indeed, the interest in these issues is continually increasing, but still not much was written on the topic, mostly because many works have been lost or scattered throughout Europe. For that reason the early development of the genre still remains a rewarding area of research. Józef Elsner (1769-1854), well-known as Chopin's teacher, remains among the most prominent figures in Polish music history of the nineteenth century. As the author of 32 operas, over 130 religious works, 8 symphonies and several chamber works, including string duets and trios, piano quartets and septet as well as two cycles of string quartets, he is considered a prolific composer. Most of Elsner's instrumental works were composed during his stay in Lviv in 1790's. At that time two string quartet cycles (Op. 1 and Op. 8) were written as well. Until recently Op. 1 had been regarded as lost, but it was discovered last year in Vienna by the author of this proposal. In the light of the current state of research, these works are the first examples of string quartets in Poland. The musical style of presented works reveals the influence of Viennese string quartet tradition, especially Haydn and his contemporaries. On the other hand, national style features can be observed in the quartets. It was actually in Lviv, where the composer started to show a special interest in Polish folk music and began to use national elements in his instrumental works. This influenced his string quartets which were characterized by quotations of folk material, native dance rhythms, in particular polonaise and mazurka, especially in his Op. 1, published in Vienna in 1798 with the subtitle *du meilleur goût polonois*. The main aim of this presentation is to examine the influence of Viennese string quartet tradition on discussed works and to show the ways of using national style characteristics in melody, rhythm, harmony in the Elsner's string quartets. Close examination of the stylistic aspects of newly discovered Op. 1 and little known Op. 8 in this paper sheds new light on the little recognized issue of the early history of string quartet in Poland.

• **FEDERICO GON** (Università degli Studi di Padova)

**«Due secoli, l'un contro l'altro armato»: reminiscenze barocche e tendenze romantiche nei Quartetti Op. 76 di Franz Joseph Haydn**

La vicenda artistica di Franz Joseph Haydn nel campo del quartetto per archi è una parabola iniziata con le Opp. 1, 2, 3, 9 e 17, e che coglie con l'Op. 20 (1772) i primi risultati sulla via dell'emancipazione dallo stile galante. È però con l'Op. 33 del 1781 – i cosiddetti quartetti 'Russi', scritti in uno «stile affatto nuovo» – che il linguaggio della *Wiener Klassik* deflagra: le raccolte successive (Opp. 50, 54, 55, 64, 71, 74) sono tutte orientate verso l'applicazione dei principi tecnico-espressivi di questo fenomeno (etichettato poi come 'classicismo') del quale il compositore austriaco venne sin da subito riconosciuto tra i padri fondatori. Vertice della parabola sono i Quartetti Op. 76, scritti tra il 1796 ed il 1797: ultima raccolta completata da Haydn, rappresentano la *summa* artistica della sua produzione per questo organico, nonché uno dei picchi assoluti del repertorio cameristico del tardo Settecento assieme ai 'Quartetti Haydn' di Mozart (1785). Tuttavia il linguaggio dell'Op. 76 si distacca fortemente da quello di ascendenza operistica e straordinariamente esplicito presente nei quartetti 'Russi', facendosi più sperimentale grazie a forme meno ripetitive e definite, armonie più dense e all'utilizzo di un certo tipo di contrappunto, fattori che danno alla raccolta un'impronta di solidità più marcata rispetto alle precedenti. La cifra stilistica dell'Op. 76 non è tuttavia riconducibile soltanto al contesto della sperimentazione – che darà i suoi frutti con le generazioni successive: Beethoven, Schubert, Rossini, Mendelssohn, etc... –, ma ha in sé il gusto per alcune formule e *topoi* di ascendenza barocca, quasi Haydn avesse voluto esprimere in anticipo di cent'anni la massima verdiana «Tornate all'antico, sarà un progresso». Nel *mare magnum* dell'espressività classicista convivono stilemi antichi (il ritmo puntato alla francese, successioni armoniche corelliane e vivaldiane, il rigore contrappuntistico del ricercare, del canone e della fuga, il rondò) e proromantici (l'oscillazione maggiore / minore, l'organizzazione dei rapporti armonici e tonali per terze, l'uso del tema con variazioni, i profili tematici e i *patterns* ritmici, l'uso del *leitmotiv* e della musica popolare). Questa marcata ambivalenza e varietà di formule eterogenee è il tratto distintivo dei Quartetti Op. 76, e invano la si ricercerebbe nelle raccolte precedenti, orientate maggiormente verso la creazione del nuovo piuttosto che alla rilettura del passato: questo connubio fa dell'Op. 76 un punto nodale nell'evoluzione stilistica tra antico e moderno, un tentativo di sintesi possibile sotto l'egida della *Wiener Klassik* da parte di un autore che si stava apprestando a vivere (e costruire) i prodromi dell'Ottocento musicale, ma le cui radici erano solidamente infisse nell'humus barocco settecentesco.

• **ELISA GROSSATO** (Università degli Studi di Verona)

**L'evolversi del quartetto all'italiana attraverso la competizione pubblica del fiorentino premio "Basevi": il significativo caso di Giovanni Bottesini**

Obiettivo della mia relazione è quello di indagare sulla forma quartettistica italiana del secondo Ottocento. Si deve infatti attendere il superamento dei primi cinquant'anni del secolo XIX per assistere, in una penisola nella quale domina incontrastato il 'bel canto', al riaffiorare di un nuovo interesse per la musica strumentale e specificatamente anche per la produzione del quartetto d'archi. La mia ricerca si rivolge ai risultati artistici legati al premio "Basevi", competizione nata in seno alla neonata Società del Quartetto di Firenze che stimolò più di un giovane compositore a scrivere per la nobile forma del quartetto che, grazie ai grandi maestri



tedeschi, aveva raggiunto vette elevatissime. Il mio studio riguarderà i vincitori delle prime competizioni (anni 1862-1863) cioè Francesco Anichini, Ettore Fiori, Giovanni Battista Croff e Giovanni Bottesini. I quartetti di tali compositori furono prontamente stampati, in formato tascabile, dall'editore Gian Gualberto Guidi. Si tratta di componimenti pochissimo conosciuti che la musicologia ha totalmente ignorato e che possono stimolare lo studioso ad alcuni spunti di riflessione. Se in molti casi ci si trova di fronte a lavori che ricalcano la forma-sonata classica, per Bottesini si deve fare un discorso a parte poiché il suo quartetto premiato nel '62 rivela già delle caratteristiche personali di espressività e di sperimentazione formale che il celebre virtuoso svilupperà nella sua produzione cameristica successiva.

• **CHRISTIANE HEINE** (Universidad de Granada)

### **String Quartet Composition in Spain after Juan Crisóstomo de Arriaga [1824] until the 1870s: A Non-Existent History of the Genre?**

The fact, pointed out by historiography, that Spanish music life and creation were dominated during the nineteenth century by the Zarzuela and the Italian opera, does not explain why the output of string quartets, started quite promising in the last third of the eighteenth century with contributions by native composers (along with those of the Italian residents in Madrid, Brunetti and Boccherini), like Manuel Canales (1747-1786) and Joseph Teixidor (1752-1811?), apparently stopped after Juan Crisóstomo Arriaga's (1806-1826) death in Paris – while in central Europe the development reaches its culmination –, and it was not before the first decade of the twentieth century that it experienced a revival. The goal of the paper is to discuss first the problematic reception of the precursors' works, since it seems that Canales' Twelve Quartets (published as Opus 1 in Madrid 1774/Paris 1777 and Opus 3 in London 1780, rediscovered by Julio Gómez not until 1912), Teixidor's Six Quartets (only one was published in Madrid ca. 1801), and Arriaga's *Trois Quatuors* (ed. Paris 1824?) remained unknown to composers and interpreters during the nineteenth century, in spite of the expectations awoken with the foundation of the Society of Quartets in 1863. Thereafter follows the analyse of the few localised string quartets composed by Spanish musicians between 1840 and the 1870s in order to show stylistic characteristics and to contemplate possible models and motivations, taking into account the biographical background (as they were church musicians, stage composers or interpreters). The paper aims to contribute to the knowledge of Spanish nineteenth-century chamber music in the frame of a three-year Research Project financed by the Spanish Government.

• **ANNE M. HYLAND** (Royal Holloway, University of London)

### **Form versus Aesthetic: Schubert's *Quartettsatz* and the Dialectic of Private and Public**

The strikingly unorthodox formal structure of Schubert's Quartet movement in C minor of 1820 (the *Quartettsatz*) has marshalled a vast array of responses in the secondary literature: for Webster (1997), the movement is manifestly «not in sonata form» while Chusid (1997) perceives it as a «bipartite form»; Einstein (cited in Brown, 1982) labels the movement «weird» in that it has «no recapitulation after the “veiled” development», and, perhaps most plausibly, Jackson (1997) defines it as exhibiting a «reversed sonata design». Despite such vibrant analytic attention, however, the conspicuous disparity between the movement's daring

structural innovations and the social and aesthetic contexts of the early-nineteenth-century string quartet has been largely neglected. That is, while the movement gives expression to monumental formal and tonal complexity, publically assimilating and superseding its Beethovenian precedent, it simultaneously retains a supremely introversive character by virtue of its chamber-music arrangement. Thus, it is imbued with a dialectical tension between private and public gestures, the former pertaining to the movement's generic designation and aesthetic, and the latter found in its material detail; the private and public at once co-existing and juxtaposed. This paper explores this dichotomy by three complementary means. The first is through thematic and harmonic analysis of the movement's structure, which demonstrates the work's symphonic aspirations; the *Quartettsatz* was Schubert's first quartet not to be written explicitly as *Hausmusik*, primarily for the family ensemble. Second, the paper situates the *Quartettsatz* within the context of Viennese performance traditions, wherein Schubert's music was enjoyed at informal gatherings among friends, or at the *Abendunterhaltungen* of the Gesellschaft der Musikfreunde, and suggests that this environment provided an apposite setting for one of his most experimental musical statements. Lastly, by examining the extent to which the movement's comparatively favourable reception was tied to its much-delayed first performance (1867) and publication (1870), the reception of the *Quartettsatz* offers a unique glimpse into the social and cultural evolution of the string quartet through the mid-late nineteenth century. Ultimately, through examining the musical material and its historical, cultural and social contexts, this paper presents the *Quartettsatz* as Schubert's realisation of technical and formal monumentality within a fundamentally private forum, and thus as emblematic of the development of the string-quartet genre from private to public, on the broadest level.

• **STEPHEN HUSARIK** (University of Arkansas at Fort Smith, AR)

### **Gluck's Theme in Beethoven's *Große Fuge*, Opus 133: A Study in Thematic Transformation**

After two centuries and more than seventy published analyses, the musical progression in Ludwig van Beethoven's *Große Fuge* remains an enigma. D'Indy, Misch, Grew and others identified the work as a series of successive sections; Kirkendale and Kerman added that *Große Fuge* is a *cantus firmus* fugue. No publication to date, however, has identified Christoph Willibald Gluck's "Dance of the Blessed Spirits" from Act II of *Orpheo ed Euridice* as the *cantus firmus* of this fugue or explained how that wedge-shape theme is projected into sections of counterpoint and homophony to play out as high comedy. Indeed, most analyses are serenely indifferent to the humorous character of *Große Fuge*, to its principal subject ending with a two-note comic tag, and to its grotesque second subject metrically related to classical speech and Ancient Greek comedy. This critical analysis of *Große Fuge* explains how three musical themes are transformed into a comedic ending and how distiches of diambic pentameter/ tetrameter are combined with syncopation to create musically humorous effects. The author draws upon his personal experiences with Beethoven's "Autograph 9" sketches and the original autograph manuscript ("Artaria 215") located in the *Biblioteka Jagiellońska* (Kraków) to present a variant of *Große Fuge* that excludes one hundred measures from the published version of the work (measures 414-513) – a variant that gives insight into how Beethoven planned the overall key scheme of his work to reflect Gluck's wedge-shaped theme and its comedic conclusion.

• **STEPHANIE KLAUK** (Istituto Storico Germanico di Roma)

### **Streichquartettpflege in Rom in der zweiten Hälfte des 18. Jahrhunderts**

Abgesehen von punktuellen Studien ist die Streichquartettproduktion und -rezeption in Italien nach wie vor eine unbekannte Größe. Dies liegt vor allem an der mangelnden Quellenkenntnis bzw. dem weitgehend unerschlossenen Repertoire von Streichquartetten italienischer Komponisten, das auf Bibliotheken und Archive überwiegend innerhalb, aber auch außerhalb Italiens verstreut ist. Ein aktuell am Deutschen Historischen Institut Rom durchgeführtes Projekt zur italienischen Instrumentalmusik in der zweiten Hälfte des 18. Jahrhunderts widmet sich dieser Forschungslücke. Erste Ergebnisse dieses Forschungsprojektes können anhand der aristokratischen Streichquartettpflege in Rom präsentiert werden. Jüngere Untersuchungen zeigen, dass die Gelegenheiten zur Aufführung von Instrumentalmusik im Rom des Settecento insgesamt sowie vor allem im aristokratischen Ambiente weitaus zahlreicher waren als bislang angenommen. Bester Beweis hierfür und gleichzeitig Ausgangspunkt der durchgeführten Untersuchungen ist das überlieferte Repertoire des Fürstenhauses Doria-Pamphilj sowie die im Fondo Compagnoni Marefoschi erhaltenen und teilweise auch explizit für Familienmitglieder komponierten Quartette. Neben Werken von Haydn, Pleyel, Vanhal usw. – deren Vorhandensein die Rezeption des ‘klassischen Streichquartetts’ in Italien belegt – überwiegen dort die Kompositionen italienischer Autoren, die uns heute nicht (mehr) bekannt sind. Exemplarische Analysen dieser Werke sollen die Behauptung Ludwig Finschers revidieren, dass «die Situation des Streichquartetts als Musizierform und als Kompositionsgattung und das überlieferte Repertoire in Italien grundsätzlich verschieden von Situation und Repertoire in den drei großen Zentren Wien, Paris und London und außerdem historisch wie ästhetisch weit weniger reizvoll sind» (FINSCHER, Ludwig. ‘Joseph Haydn und das italienische Streichquartett’, in: *Studien zur italienisch-deutschen Musikgeschichte IV*, hrsg. von Friedrich Lippmann, Köln-Graz, Böhlau Verlag, 1967 [Analecta musicologica, 4], S. 13).

• **RAINER KLEINERTZ** (Universität des Saarlandes, Saarbrücken)

### **Die Streichquartette Joseph Haydns im Spiegel der Sonatentheorie Francesco Galeazzis**

Im Kapitel ‘Sonatenform-Probleme’ seines Buches *Beethoven und seine Zeit* (Laaber 1987) weist Carl Dahlhaus darauf hin, dass niemand, der Beethovens Klaviersonaten unbefangen analysiere, leugnen werde, dass zwischen Hauptsatz und Seitenthema manchmal ein melodischer Gedanke erscheint, der selbständig und prägnant ist, aber insofern, als er moduliert, nicht als erstes Seitenthema gelten kann, dem dann ein zweites folgt; ferner dass sich an das Seitenthema ein Formteil anschließt, der oft zu lang ist, um als bloße Schlussgruppe angesehen zu werden (S. 132f.). Während Dahlhaus für letzteres Phänomen den nicht immer zutreffenden Begriff der ‘Spielepisode’ aus dem Konzert einführt, muss er sich bei dem selbständigen Motiv oder Thema zwischen Hauptsatz und Seitensatz mit einer von Beethoven gepflegten Dialektik von Funktion und Charakter behelfen. Dabei finden sich für beide Beobachtungen zeitgenössische Termini in Francesco Galeazzis *Elementi teorico-pratici di musica* (Bd. 2, Rom 1796). Galeazzi spricht zum einen von einem möglichen «secondo motivo», das oft den Anfang der Überleitung («Uscita a’ Toni più analoghi») bilde und das er deutlich vom Seitensatz («Passo di mezzo») trennt. Als praktische Vorbilder seiner Theorie nennt Galeazzi neben Luigi Boccherini, Ignaz Pleyel und anderen immer wieder Joseph Haydn. Es liegt daher nahe, die Sonatentheorie Galeazzis an Hand jener Gattung zu

exemplifizieren, die nicht zuletzt durch die zahlreichen Drucke Haydns europäischen Ruhm in besonderer Weise ausgemacht hatte: das Streichquartett. Dabei zeigt sich, dass Haydn in seinen frühen Quartett-Opera auf diese Erweiterungen weitgehend verzichtet und diese dann in seinen späteren Opera nach Opus 33 immer deutlicher ausprägt. Dabei wird mit Hilfe der Sonatentheorie Galeazzis nicht nur eine Präzisierung der Begrifflichkeit gewonnen, die sich auch auf andere Komponisten übertragen lassen wird, sondern es wird möglich, bestimmte neue Züge im Streichquartettsschaffen Haydns zu thematisieren und nach ihrer Veranlassung zu fragen. Die oft plakative Erweiterung der Sonatenform dürfte nicht zuletzt mit einer zunehmenden ‘Öffentlichkeit’ des Streichquartetts weit über den Kreis der Ausführenden hinaus zusammenhängen.

• EDWARD KLORMAN (The Juilliard School, NY)

### **The String Quartet Before the Concert Hall: Did The Players Rehearse?**

This paper examines an essay attributed to ‘Cambini in Paris’ entitled ‘Ausführung der Instrumentalquartetten’ (*Allgemeine musikalische Zeitung*, 1804), in which the author harshly criticizes the practice of playing string quartets at sight and argues passionately for the necessity of serious rehearsal (*ernsthafte Studium*) in order to move listeners in performances. In support of his argument, the author describes his own youthful, six-month period of intensive quartet rehearsal and performance together with Boccherini, Manfredi, and Nardini. This claim that has led several scholars to hail this “Tuscan” quartet as the first-ever professional string quartet with fixed formation (e.g. Baron 2002, Garnier-Panafieu 2010, Le Guin 2005, Levy 1971, Parker 2002, Pestelli 1991, Potter 2003, and Riley 1991), but the lack of independent corroboration has led others to question the quartet’s very existence, accusing Cambini of having a faulty memory (Trimpert 1967) or even of willful fabrication (Hertz 2003 and White *et al.* 1980). I argue that this 1804 essay is best read not as a factual account of Giuseppe Maria Cambini’s youthful activities but as a pro-rehearsal manifesto for the nineteenth century – that is, as part of the emerging professionalization of quartet playing as it migrated from the chamber to the concert hall. Moreover, while the essay might indeed be by Cambini, it very plausibly could have been ghostwritten; Hertz has suggested *AmZ* editor JF Rochlitz as a likely author, given the article’s prominent placement as the issue’s cover story. Reasons to scrutinize this essay cautiously include the following: (1) its references to quartets by Haydn that were not yet composed when the quartet purportedly met around 1765; (2) Cambini’s pattern of seemingly inventing dubious autobiographical details, including alleged (but uncorroborated) studies with Padre Martini and Haydn and, most bizarrely, an abduction by Barbary pirates around 1765, the same time he supposedly played with the “Tuscan” quartet (Grim 1812 and Fétis 1861); and (3) the unlikeliness that Cambini – who tossed off some 140 *quatuors concertants*, including opera arrangements and potpourris – would in his retirement condemn so harshly the very Parisian amateur salon culture which had embraced him for three decades. Since a wide variety of sources confirms that, in a world before quartets were available in score or were commonly performed in public concerts, quartet playing largely meant *prima vista*, even in domestic salon “concerts” (Somfai 2007 and Klorman 2013), this pseudo-Cambini essay seems clearly to call for a new practice of serious rehearsal that was essentially unknown before 1800. Questions of authorship aside, this historically significant essay appears to be the first call for establishing

a period of intensive quartet studies as foundational training for all aspiring *Tonkünstler*, a practice that continues to this day. My paper concludes by introducing a new method for analyzing late-eighteenth-century string quartets, *multiple-agency analysis* (Klorman 2013), inspired by the historical circumstances of sight-reading from individual parts, without access to scores, as was standard practice for quartet-playing in the eighteenth century and, in many places, well into the nineteenth ('Über den jetzigen Musikzustand in Venedigs', *AmZ* 1817).

• WALTER KREYSZIG (University of Saskatchewan, Canada/Universität Wien)

**Haydn als Wegbereiter Beethovens: Zur Verknüpfung von *stile antico*, gelehrtem Kontrapunkt und *stile galante* in den Finalsätzen von Haydns Opp. 20/2, 20/5 und 20/6 und der Fortsetzung des strengen Stils in Beethovens *Großer Fuge in B-Dur*, Op. 133**

Während Wolfgang Amadeus Mozarts Streichquartettkompositionen bei Franz Joseph Haydn große Verehrung hervorriefen, so übertraf aber Haydn, als Vater des Wiener Streichquartetts, in Berufung auf den damals in Wien weit verbreiteten *stile galante* und gelehrten Kontrapunktes, einerseits seinen Freund Mozart, der abgesehen von einigen wenigen Versuchen im *stile antico* in Anlehnung an Johann Joseph Fux (vgl. Mozarts Bearbeitung von Johann Jakob Frobergers *Hexachord Fantasia* für Streichquartett, KV deest) sowie der Fuge (vgl. Quartett-Fuge, KV 546) weitgehend als Verfechter des *stile galant* galt, wie dies in seinem Streichquartettschaffen sowie auch in Übungen seiner Kompositionsschüler (Thomas Attwood, Barbara Ployer, Jakob Freystädler) belegt wird. Andererseits ebnete Haydn in seinem eigenen Streichquartettschaffen mit seinem häufigen Rückgriff auf Kanon und Fuge, beginnend mit seinem Quartettzyklus Op. 20, auch den Weg für Ludwig van Beethoven, der den gelehrten Kontrapunktes in seiner *Großen Fuge für Streichquartett in B-Dur*, Opus 133, zu einem krönenden Abschluß führte. Bereits in seinem Quartettzyklus Op. 20 gelingt es Haydn, durch seine Berufung auf den gelehrten Kontrapunkt Johann Sebastian Bachs das Streichquartett aus seinen Fesseln des *stile galante* zu befreien, und zwar als Ausdruck einer gehobeneren Rhetorik, mit der Haydn dieses Genre von seiner ursprünglich intimen Wiener Privatsphäre des aristokratischen Salons allmählich in den Konzertsaal verlegt, somit also kompositorische Tendenzen verfolgt, die er erst wieder in seinen späteren Quartettzyklen (Opus 50 und Opus 55) aufgreift.

• LIVIA LAIFROVA (EHESS, Paris)

***Les premières éditions parisiennes de quatuors à cordes des compositeurs tchèques au tournant des XVIII<sup>e</sup> et XIX<sup>e</sup> siècle.***

A la fin du XVIII<sup>e</sup> et au début du XIX<sup>e</sup> siècle les musiciens de Bohême et Moravie rayonnèrent dans toute l'Europe. Si à Vienne, la capitale de l'Empire d'Autriche, ils furent nombreux à publier leurs œuvres instrumentales, qu'en est-il de Paris, qui devenait la nouvelle métropole de la musique ? A l'instar des éditeurs parisiens tels Huberty, Boyer et Le Duc, qui publièrent les premiers opus de quatuors à cordes de Johann Baptist Wanhal (1739-1813) et d'Anton Stamitz (1750-1809), Imbault, Sieber, Janet et Cotellet, Pacini, Petit et Pleyel renouvelèrent leurs catalogues en intégrant la production de grands quatuors ou de quatuors concertants d'autres compositeurs de Bohême et Moravie. Je me propose de présenter les premières

éditions parisiennes de quatuors à cordes de Leopold Kozeluch (1747-1818), Paul Wranitzky (1756-1808), Franz Krommer (1759-1831), Adalbert Gyrowetz (1763-1850) et d'Antoine Reicha (1770-1836), publiées entre 1790 et 1830, conservées aujourd'hui au département de la musique à la Bibliothèque nationale de France à Paris. On pourra ainsi mieux comprendre la place, l'évolution et la diffusion de ce genre instrumental dans la société musicale parisienne.

• **WARWICK LISTER** (Florence)

### **Feliks Yaniewicz and the String Quartet in Great Britain, 1810-1830**

Through an examination of newspaper concert announcements and reviews in the British Newspaper Archive online database, in particular from the Liverpool Mercury and the Caledonian Mercury, I shall attempt to assess the career of Yaniewicz (1762-1848) as a performer and promoter of chamber music, in particular string quartets, still more particularly those of Haydn, Mozart and Beethoven. I hope to show that Yaniewicz, by virtue of his programming and performing the Viennese classical string quartet repertory, played a certain role in shaping musical taste in the cities of northern England and Scotland, especially Liverpool and Edinburgh, in the period roughly from 1810 to 1830. That this role was recognized in his own lifetime is reflected in a number of reviews of his concerts.

• **STEFAN CARIS LOVE** (University of Massachusetts Amherst, MA)

### **Compositional Deception and the First-Time Listener in the Classical String Quartet**

Musical tricks – compositional deceptions, wherein first impressions of a piece prove misleading – are a widespread feature of Haydn and Mozart's mature string quartets. The success of these deceptions depends, first, on listeners' familiarity with the style, and second, on listeners' *unfamiliarity* with the piece: they require the element of surprise, and their effect fades on repetition. The quartets' original listeners were likely to hear a piece only once or twice, so they could not grow familiar with any specific trick. Contrast this situation with that of the modern theorist. Theorists assume that a good analysis presents a "deep" hearing of a piece, a hearing that reflects close study of the score, repeated listening, and impressions formed at an instrument. The experience of the first-time listener is seldom considered. But compositional deceptions challenge this assumption. An instance of deception, by its very nature, is best appreciated by the first-time listener; with greater experience, its effect will fade, evolve, or even disappear. Therefore, an analysis presenting only the hearing of an experienced listener will misconstrue or overlook the deception. This paper considers several examples of deception in Haydn and Mozart's quartets. In each example, surprising events disrupt the listener's first impressions. After repeated exposure, the listener is no longer susceptible to the surprise. I juxtapose the initial (deceived) hearing with the experienced hearing. I argue that the initial hearing captures what the composer likely intended, and what the audience likely experienced. It therefore deserves more serious consideration. These examples suggest a broader reorientation toward the first-time listener, in the domains of form and harmony as well as meter. Classical quartets were not written for us. We are intercepting a centuries-old communication from composer to listener, grounded in fragile sensations of expectation, surprise, tension, and resolution. To recapture these sensations requires speculation. But the alternative – assume the exclusive legitimacy of the "deep" hearing – risks ignoring or distorting important aspects of this music.



• MELANIE LOWE (Vanderbilt University, TN)

### **Topics of Consumer Identity in the 1780s: Pleyel's Op. 1 and Mozart's Op. 10 String Quartets**

By considering the role of topics in the musical experience of late eighteenth-century amateur musical consumers, this paper addresses: 1) the role of burgeoning consumerism in the formation of taste and consumer identity; and 2) relationships between patterns of consumption and musical style. While there is frustratingly little documentation that reveals the listening experiences of amateur consumers, the music itself offers a rich source of information. As practitioners of a rhetorical art, eighteenth-century composers tailored their music for a specific audience. Given the commercial realities of the musical marketplace, most of the music that was published was marketed to non-professionals for private performance. The commercial success of a publication therefore greatly depended on how well the composer accommodated the musical competencies of *Liebhaber*. Examples from three sets of string quartets composed and published in the 1780s will serve to explore the intersubjective stylistic knowledge of musical consumers: Pleyel's Op. 1 and Op. 2, which enjoyed tremendous commercial success and were clearly composed with *Liebhaber* in mind; and Mozart's Op. 10, which were notoriously "*Liebhaber* unfriendly" and far less successful commercially. My analyses of Pleyel's and Mozart's quartets take up questions of topical enrichment and parametric density; mechanisms of topical coding; interactions between topical content, syntactical function, and formal articulation; and associations with social, cultural, and musical life. My approach is ultimately comparative with regard to topical expression, target audience, contemporary reception, and commercial success, thereby allowing for a correlative engagement with late eighteenth-century amateur topical competency.

• ALEXANDER RAYMOND LUDWIG (Boston College, MA)

### **Searching Haydn's Quartets for Tovey's 'Luxurious Effects'**

The problem of form has been widely debated recently in the fields of music history and theory, with James Hepokoski and Warren Darcy's sonata theory occupying a prominent role in the discourse. However, their perspective marginalizes the three-part exposition, a structure that is most often associated with Joseph Haydn. Unlike a typical sonata form, the three-part exposition disrupts the keys of the tonic and dominant with a tangential tertiary progression, which Donald Tovey described as a "luxurious effect." My paper addresses the special relationship between the three-part exposition, Joseph Haydn and the string quartet as a genre. My survey of Haydn's quartets reveals that the proportion of three-part expositions is higher in the quartets than in any other genre of Haydn's works. A close examination of these works not only reveals the proper identification of certain quartets that were hitherto misunderstood as two-part expositions, but also acknowledges the vital role of the string quartet in Haydn's compositional practice. I argue that the unique features of the three-part exposition are best suited to a combination of Haydn's unique compositional process and the intimate nature of the string quartet.

• JAMES S. MACKAY (Loyola University New Orleans, LA)

### **Sonata-Form Solutions: Formal Experimentation in Joseph Haydn's String Quartets, Opus 17**

In 1963, Jens Peter Larsen published an article entitled 'Sonata Form Problems', in which he outlines some of Haydn's unique solutions to sonata-exposition structures. Using Larsen's hypotheses, coupled with William Caplin's insights in *Classical Form*, and James Hepokoski



and Warren Darcy's ground-breaking *Elements of Sonata Theory*, I will examine the diversity of Haydn's formal procedures in certain movements of his oft-neglected Opus 17 string quartets of 1771. These works provide a staggering array of sonata-form possibilities, many of which deviate provocatively from the High Classical sonata form model. In a brief overview of the Opus 17 quartets' 17 sonata-form movements (presented in tabular form), we will explore the diversity of Haydn's formal procedures. Four of James Hepokoski and Warren Darcy's five sonata-form "types" (from their *Elements of Sonata Theory*) are employed in Opus 17: Type 1 sonatas (which lack a development section), Type 2 sonatas (which omit the main theme from the recapitulation), Type 3 sonatas (the "textbook" form), and Type 4 sonatas (a sonata-rondo blend). Following this overview, we will turn in depth to three specific movements from this opus: the slow movements of Opus 17, Nos. 1 and 3, and the sonata-rondo finale of Opus 17, No. 1. In these works, Haydn's fondness for anomalous thematic structures will be explored and examined as viable alternatives to normative sonata-form design. Haydn's formal inventiveness in his Opus 17 quartets strongly suggests that he was not seeking to problematize sonata form, but rather, positing a wide range of solutions for the balance of thematic and developmental activity in these works.

• **ALESSANDRO MASTROPIETRO** (Università degli Studi di Catania)

### **Un temibile concorrente del quartetto d'archi nel secondo Settecento: il trio a due violini e violoncello, tra camera e orchestra**

Nella fase di passaggio dalla concezione di scrittura con basso numerato a quella senza basso numerato, collocabile grosso modo nel terzo quarto del Settecento (con estensioni fino alla fine del secolo, in aree musicalmente conservatrici o periferiche), il Trio a due violini e violoncello è stato un *competitor* temibile del Quartetto d'archi, quanto a primato nella diffusione (come testimonia la numerosità delle edizioni a stampa e dei testimoni manoscritti di quel periodo) e nel modello di scrittura strumentale. Ereditando la *texture* polifonica della autorevole sonata a tre, a metà secolo il trio è partito – al riguardo – in una posizione di forte vantaggio rispetto alla formazione e alla scrittura 'a quattro', almeno in ambito cameristico: tuttavia, la formazione a tre ha goduto di un certo favore anche nella sua realizzazione 'sinfonica', come testimoniano le numerose edizioni di brani che indicano espressamente la possibile o preferibile esecuzione 'a piena orchestra', a volte differenziando per stile – all'interno del medesimo *opus* a stampa – i brani destinati alla 'camera' da quelli orchestrali, ma lasciando ancora una sostanziale continuità tra i due. Il successo editoriale del trio scema sensibilmente a partire dal 1780, senza che la produzione per tale organico tramonti del tutto nei decenni successivi: se ne colgono gli ultimi echi soprattutto in area franco-italiana (Boccherini, Viotti, Baillot, R. Kreutzer). Il definitivo prevalere del quartetto d'archi è collegabile a diversi fattori: l'affermarsi anche in campo cameristico di un modello astratto di scrittura 'a quattro' (già da tempo valevole come base nel campo sinfonico), più ricco nella *texture* e non più legato a modelli trio-sonatistici; la modellizzazione progressiva di corpus compositivi (Haydn *in primis*) che hanno preferito presto il quartetto al trio; il confinamento del trio verso funzionalità specifiche, come la musica didattica (dove subisce la forte concorrenza del duetto) e la musica per ballo da sala. Attraverso un primo studio ricognitivo delle fonti a stampa, gli argomenti sopra esposti saranno affrontati e discussi, con particolare riguardo per quegli *opus* che prevedono espressamente la loro esecuzione sinfonica (J. V. e A. Stamitz; Chr. Cannabich; F. Kotzwara; V. Roeser; J. Martini; A. Kammell; G. F. Polidori; J. Misilivecek; F. L. Gossec; J. C. Stumpf; J. B. Vanhal; S. Le Duc).

• **BALÁZS MIKUSI** (National Széchényi Library, Budapest)

### **Joseph Haydn's String Quartet Collection**

Joseph Haydn's sizeable music library was bought from his estate for the Esterházy Archives and has for decades been available to researchers in the National Széchényi Library in Budapest. However, scholars have shown interest in but some part of this precious material, namely those items including works by Haydn himself, while his collection of other composers' works has never been properly described, let alone carefully studied in its entirety. This paper seeks to explore a special subset of this collection, the string quartet publications preserved in the composer's personal library. Out of the fifteen relevant publications seven are dedicated to Haydn himself: besides Mozart's 'Haydn quartets', six sets of quartets by Johann Georg Graeff, Johann Mederitsch, Felix Radicati, Bernhard Romberg, Edmund de Weber and Johan Wikmanson, respectively. Intriguingly, this represents but a fraction of the over 40 quartet publications dedicated to Haydn in his lifetime, which suggests that he might not even have learned about the existence of the majority of these. At the same time, publications like Pierre Haensel's *Trois Quatuors*, Op. 1, or Paul Struck's *Quatuor*, Op. 2, undoubtedly came as presents from their respective composers, and could plausibly be interpreted as being quasi co-dedicated to Haydn via the phrase on the title page: *Élève de J. Haydn*. (My interpretation of printed dedications in part relies on Emily Green's recent work on this matter.) Other items were likely also presented to Haydn by their authors, thus the collection as a whole sheds light on the composer's manifold social contacts, especially in his final years. My discussion pays special attention to three scores whose presence in Haydn's library significantly adds to our understanding of his own creative work as well. Franz Anton Hoffmeister's *Quatuor* in B-flat major was published in the second volume of Hoffmeister's series of chamber-music publications, begun in 1785, and survives together with his *Terzetto Scolastico* published in the same volume. This fact provides strong documentary support for Horst Walter's hypothesis that the enigmatic 'loneliness' of Haydn's *D-minor Quartet*, Op. 42, may be due to a specific commission by Hoffmeister, who no doubt presented these two publications to his colleague in order to illustrate the quality of his prints and raise Haydn's interest in his enterprise. In the case of Johann Georg Albrechtsberger's *Sei quartetti con Fughe*, Op. 20, the reason for Haydn's acquisition seems less clear, but the six compositions may easily have inspired one of Haydn's last projects, namely his paying tribute to Gregor Joseph Werner, his predecessor at the Esterházy court, by assembling a set of quartet fugues with slow introductions from Werner's works (a symbolic gesture the motivation behind which also merits careful reconsideration). Finally, Maximilian Stadler's manuscript quartet movement based on the opening melody of Haydn's partsong *Hin ist alle meine Kraft* proves an intriguing experiment to somehow complete Haydn's last string quartet, which appeared in 1806 as Op. 103 with this melody used as a postlude to explain the work's fragmentary state.

• **FABIO MORABITO** (King's College London)

### **Signs of the Distance: Mapping the Performer's Space in the 1820s Parisian Professional String Quartet Concert**

Following the dissolution of the *ancien régime*, in the early nineteenth century strictly local circuits of production/consumption of string quartets tended to collapse. A new export culture made composers less bound to feed the immediate needs of a local community; their music was

sent off around the world via supports and networks capable of reproducing and circulating it on a much broader scale. The increasing availability in the urban environment of musical goods ‘removed’, alienated from their original context of creation challenged Parisian cultural practices connected with the performance of string quartets. Once composer and performer found themselves spatially separated, with little personal contact facilitating or instructing the performance, the text-user felt disoriented: on the one hand, the multiplication of signs made the music more difficult to decipher; on the other, the professional performer sought even more detailed directions to accurately match the composer’s spirit (*se pénétrer du génie d’un compositeur*). The desire for authoritative guidance resulted in performing indications (such as fingerings, bow strokes, etc.) invading the page of music to the point of creating a performer’s text running parallel to that of the composer – a ‘map’ to aid the performer’s interpretative task. This paper explores how the production and urban circulation of such texts contributed to the reshaping of the role of the professional string instrument player in the 1820s. Taking as a case study the string quartet led by the violinist Pierre Baillot, I consider the ensemble’s approach in performing Beethoven Quartet Op. 127. I discuss how the players’ annotations – the ‘maps’ still preserved of their performances – can be read as an effort to get closer to the ‘true sense’ of a piece in the new, modern relationship between performer and composer. While the emergence of the work concept is considered to engender the change in performance attitudes after 1800, I outline here an alternative account. I argue that the particular ‘space of action’ occupied by the professional quartet player in early nineteenth-century Paris was being redrawn by a new awareness of the increasing separation between performers and composers, as well as by the altered sense of space – collapsed and expanded at the same time – embedded in the modern metropolis.

• NANCY NOVEMBER (University of Auckland, NZ)

### **From Private to Public to Private? On the Aesthetics and Reception of Beethoven’s String Quartet in F Minor, Op. 95**

Writers have emphasised Op. 95’s ‘private’ rhetoric, arguing that the work should be heard as an early nineteenth-century example of *musica reservata*, music destined for a small audience of connoisseurs. This does indeed seem to be the import of Beethoven’s letter to George Smart of 7 October, 1816, in which he tells the English conductor that the F minor quartet «is never to be performed in public». This paper takes a fresh look at this oft-quoted statement, first considering the aesthetics of this quartet in early nineteenth-century terms, and then looking at its subsequent reception history. In exploring the aesthetics of Op. 95, I turn to the writings of the Schlegel brothers, Friedrich and August Wilhelm, and especially the notions of drama, form, and irony that they discussed in their fragments, developing an aesthetic context in which we can gain new insight into Beethoven’s extreme brevity and concision in Op. 95. As an artwork that can, in Friedrich Schlegel’s terms «forever only become», and which «can never achieve a definite form», this string quartet can be understood as a fine example of Romantic art. The F-minor quartet can be understood, further, as a work that invokes Romantic irony in its highest form, as described by the likes of the Schlegel brothers and their contemporary Jean Paul (Johann Paul Friedrich Richter). In that it is «quite contrary to the usual manner» (*ganz gegen die gewohnte Weise*), to cite A. B. Marx, Op. 95 can be understood as a highly artful work ‘against the grain’ of example of that most excellent, complete and polished of all musical works, the string quartet. The aesthetic understanding is supported by connections that can be made between Op. 95 and Beethoven’s incidental

music to *Egmont*, Op. 84, especially the lightning-speed changes of affect that occurs before the final coda in the former, and the final *Siegessymphonie* (Victory Symphony) in the latter. The paper argues that Beethoven, in his letter to Smart, was not so much trying to pin down the 'right' context for his quartet for all time, but (like the Schlegels) trying to safeguard against the misinterpretation of a complex text. Beethoven's letter to Smart speaks of his concern to preserve his reputation and garner favour in an important musical market like London. But what of Gustav Mahler's late nineteenth-century orchestration of the work? Is this a misunderstanding of Beethoven's supposed mandate? Mahler's comments about the work make it clear that he was giving careful consideration of the works' inherent aesthetics, in light of the quite different performance circumstances of his day. His orchestral version of the F-minor quartet can be understood not so much as a misreading, but as a renegotiation, an attempt to rekindle not only the 'intimacy' of Op. 95, but also the work's irony, for a new audience, rather than lose them in temporal and contextual translation.

• MARA PARKER (Widener University, PA)

### **Music Fit For A King: Boccherini's Quartets for Friedrich Wilhelm II**

During the course of his career, Luigi Boccherini composed ninety-one string quartets, nearly three-quarters of which were published during or just after his lifetime and, according to Boccherini scholar Elisabeth Le Guin, were intended for amateur music-making (LE GUIN, Elisabeth. "'One Says That One Weeps, But One Does Not Weep": *Sensible*, Grotesque, and Mechanical Embodiments in Boccherini's Chamber Music', in: *Journal of the American Musicological Society*, LV/2 [2002], p. 212). Boccherini was actually encouraged by his Spanish patron, the Infante, to send his works to foreign publishers, a practice he maintained throughout his life, with the exception of one eleven-year period. Between the years 1786 and 1797, while still residing in Spain, Boccherini enjoyed the patronage of Friedrich Wilhelm II, King of Prussia, himself a skilled cellist and avid chamber musician. Boccherini composed a number of chamber works for the King, including twenty-nine quartets (G 213-241). During that time, none of his quartets was publicly issued, although his agreement with the royal musician did not forbid that activity. 1798, the year after Friedrich Wilhelm's death, however, saw the publication of no less than thirteen quartets (G 213-215, G 232-241) by the Parisian firm of Pleyel; all of these works were written during the period in question. Of great interest are sixteen quartets (G 216-231) written between 1789 and 1794. Up to 1952, none has appeared in print; with but two exceptions all still remain in manuscript form. The question one asks is "Why?" Rupert Ridgewell has suggested that Boccherini fell from popularity after 1787 and publishers no longer viewed his compositions as commercially viable (RIDGEWELL, Rupert. 'Artaria's Music Shop and Boccherini's Music in Viennese Musical Life', in: *Early Music*, xxxiii/2 [2005], pp. 179-188). This does not explain, however, why Boccherini found a market for many of his works written during that period, albeit not until the end of the century. An alternative answer may be found with the pieces themselves. Under the encouragement and fostering patronage of Friedrich Wilhelm II, Boccherini was free to experiment with innovative approaches to the medium of the string quartet. Rather than being constrained by the tastes of a large and general public, Boccherini was, in essence, liberated and allowed himself the luxury of pushing at traditional boundaries. While he could have satisfied his cello-playing patron simply by writing interesting cello parts, Boccherini chose instead to please Friedrich Wilhelm by writing works that explored movement types, structural possibilities, and innovative uses of repetition. This paper will argue that Boccherini

and Pleyel (to whom he sent a number of these works) chose not to publish these quartets because they knew the compositions would not meet with the approval of or be appreciated by the general public.

• **BEATRIZ HERNÁNDEZ POLO** (Universidad de Salamanca)

**Schumann: from “Modern” to “Classic”. Presence and Reception of the String Quartets of European Romantic Composers in Madrid through the Activity of the “Cuarteto Francés”**

Despite the significant activity of the Quartets Society of Madrid in the second half of the nineteenth century, the real growth of the chamber music activity in both levels, composition and interpretation, won't take place in the Spanish capital until the beginning of the twentieth century. In these years, besides the foundation of the Philharmonic Society in 1901, which promoted the presence of the most prestigious European quartets in Madrid, we should remark the creation of several local quartets, which offered public concerts especially in the first decades of the century. The first stable aggrupation with such these features, will be the “Cuarteto Francés”, founded in 1903 and heir to the tradition of nineteenth-century chamber music groups. One of the main aims of this Quartet would be the premiere and performance of recently created Spanish chamber music, as well as other works of European post-romantic and contemporary composers. However, in the “Cuarteto Francés” sessions, the presence of early romantic composers is going to be especially relevant. In fact, L. V. Beethoven would be the most performed musician, and the group would play the majority of his string quartets. Besides, Schubert, Mendelssohn or Schumann will be also played in almost every season of the Quartet, and their works will be perceived not only as a consecrated repertoire, but also nearly as a “classic” repertoire inside an innovative programme. Although most of these works had been heard previously in Madrid, now the audience and the critics were perceiving them in a different way, and some of these critics tended to classify the musical programme in three different blocks: “classic”, “modern” and “Spanish”. Along our proposal, we will delve into the reception of the string quartets from “classic” block in Madrid during the first decade of the century, apart from trying to explain the use of “classic” concept, which includes the early romantic composers. Furthermore, we will study the proportion, the context and the comprehension of those string quartets by taking as our main historic source, the reviews in the daily press of the Spanish capital and the testimony of the contemporary critics of the moment, who covered with deep interest the chamber music concerts in those years.

• **ALICE SBRILLI** (Università degli Studi di Perugia)

**I quartetti di Francesco Zanetti (1737-1788): committenza, circolazione e stile**

Francesco Zanetti, nato a Volterra nel 1737, trascorse il periodo della sua maturità artistica nella città di Perugia, dove fu maestro di cappella della cattedrale dal 1762 alla morte nel 1788. Il compositore sperimentò i generi musicali più diversi, dall'opera, all'oratorio e alla musica sacra liturgica, alla musica strumentale. La sua ricca produzione cameristica include trii, sonate, quintetti e quartetti che rivelano una sensibilità fortemente ispirata alla poetica galante. Grazie all'amicizia di Lord George Nassau Clavering Cowper, grande mecenate delle arti stabilitosi nel Gran Ducato di Toscana e vicino all'ordine massonico, a partire dagli anni Sessanta Zanetti soggiornò ripetutamente a Firenze, dove frequentò un contesto musicale stimolante, in cui la visione internazionale del conte rendeva possibile lo scambio tra artisti di

grande rilievo. Si pensa che in quegli anni il musicista volterrano possa aver avuto contatti con Veracini e Nardini e che possa aver recepito la lezione di Viotti e Boccherini. All'interno della produzione cameristica zanettiana spiccano i Sei Quartetti, unica raccolta dell'autore destinata a questo organico, stampata a Perugia presso Carlo Baduel nel 1781 in un'edizione di pregio di cui il conte Cowper è dedicatario e che, per varie ragioni, si è rivelata l'unico testimone filologicamente affidabile. L'opera vide una rapida circolazione anche sotto forma di copie manoscritte, trovando posto nelle biblioteche private di molti nobili musicofili e dilettanti. Quello della Biblioteca dei Compagnoni Marefoschi di Macerata è un caso esemplare: assieme ai quartetti, il fondo ospitava una cospicua raccolta di opere di Zanetti, a dimostrazione di come le sue composizioni rispondessero sia ai gusti che alle necessità pratiche e didattiche dei nobili dilettanti. L'edizione critica che ho recentemente approntato e la dettagliata analisi formale e stilistica di ogni movimento, che non tralascia il confronto con i coevi Boccherini e Haydn, ha permesso di comprendere a fondo la scrittura dell'autore. In virtù delle loro caratteristiche strutturali, formali e stilistiche, i Sei Quartetti sono un brillante esempio dello stile galante maturo, la cui fortuna in Italia persisteva ancora a fine Settecento, mentre oltralpe già si affermava la rivoluzione del classicismo.

• **ROBERTO SCOCCIMARRO** (Hochschule für Musik und Tanz Köln)

### **Joseph Eybler e il quartetto per archi a Vienna negli anni 1790-1810**

Joseph Leopold Eybler (1765-1846), allievo di Albrechtsberger e Haydn, compose complessivamente sei quartetti per archi: tre Quartetti Op. 1 (1794), e tre Op. 10 (1809). Nei Quartetti Op. 1, dedicati a Haydn, si riscontra una totale equiparazione delle quattro voci, in piena adesione alla concezione polifonica della scrittura cameristica coltivata dal classicismo viennese. Nel primo movimento del quartetto Op. 1 n. 1, in Re maggiore, si nota una tecnica di ripresa "mascherata" del primo tema, reso riconoscibile solo a partire dalle battute successive all'*incipit*. Nel tema del Minuetto si riscontra la ripresa della cellula ritmica del primo tema del primo movimento, mentre la stretta dell'ultimo movimento lo riprende esplicitamente. Nel primo movimento del quartetto Op. 1 Nr. 2, in Do minore, anziché una ripresa "dissimulata" del primo tema si ha un passaggio dalla sezione di sviluppo al secondo tema (formulato in Fa maggiore e ricondotto solo successivamente alla tonalità di base), ciò che risponde al modello formale che Jack Westrup ha definito «expanded binary form». La ragione del mascheramento o dell'omissione del primo tema durante la ripresa, fatto che accomuna i primi movimenti dell'Op. 1, risiede forse nell'utilizzazione intensiva del primo gruppo tematico nel corso della *Durchführung*. Con i quartetti dell'Op. 10 la concezione dei primi movimenti soggiace a notevoli mutamenti, senza che ciò comporti l'abbandono dell'«expanded binary form», ad esempio nel movimento lento del quartetto Op. 10 n. 1. Nei primi movimenti dei tre quartetti, così come nel secondo e nel quarto del Quartetto n. 3, Eybler elabora ora una forma sonata del tutto "ortodossa": il ritorno simultaneo dei due gruppi tematici e della tonalità di base è chiarissimo. Il secondo tema nel primo movimento dei tre quartetti è sistematicamente derivato dal primo gruppo tematico. Nel Quartetto n. 1, in particolare, la derivazione non si osserva nella linea melodica, piuttosto nel modello ritmico di base, mantenuto nel tessuto armonico. Nei Quartetti nn. 2 e 3 il modello ritmico invece è riproposto anche nel profilo tematico del *Seitengedanke*. Nel n. 3 il richiamo ritmico si combina con una somiglianza diastematica dei due temi, cosicché si può parlare di una sostanziale monotematicità del movimento. Nel Quartetto n. 2 il secondo movimento utilizza la forma AA', che Eybler non sembra applicare con molta frequenza, mentre il minuetto



rivela un'analogia con il tema che apre la mozartiana sonata per pianoforte KV 331. Nello stesso quartetto, l'ultima variazione dell'ultimo movimento, *Presto*, costituisce a un tempo una nuova citazione mozartiana, questa volta operistica, e un richiamo del tema d'apertura del quartetto stesso, ripreso per moto contrario. Sulla base di tali considerazioni analitiche, intento del presente contributo sarà la comprensione dello sviluppo stilistico di Eybler nel passaggio dall'Op. 1 all'Op. 10, separate da quindici anni, e la contestualizzazione dei sei quartetti nel quadro del classicismo viennese: la rete di rapporti tra Mozart, Haydn e gli altri compositori attivi a Vienna, le cui musiche sono oggi di rara esecuzione, dovevano permettere un proficuo scambio di idee.

• **ROHAN H. STEWART-MACDONALD** (Cheltenham, UK)

### **Works for String Quartet by Samuel Wesley: A Preliminary Overview**

English composer Samuel Wesley's (1766-1837) output for string quartet is small and little-known. In his recent biography of the composer Philip Olleson mentions a three-movement String Quartet in G major, KO 523/525, composed in 1779-1780, and three further individual pieces, all from about 1800: a Fugue in B-flat major on a subject from Haydn's *Creation*, KO 526; a Minuet 'in the German Manner', KO 527, and a Minuet 'in Haydn's Manner', KO 528 (OLLESON, Philip. *Samuel Wesley: The Man and his Music*, Woodbridge, Boydell, 2003, pp. 292-293). Despite their miscellaneous nature and their origination from comparatively early in Wesley's career, these compositions, made available to me in 2011 in a draft edition by Philip Olleson, are of considerable interest, especially given the scarcity of native string-quartet composition in Britain during this period. This paper consists surveys Wesley's extant music for string quartet. Topics arising from the survey will include the impressively elaborate fugal style of KO 526 and how this compares with the composer's fugal writing elsewhere; the handling of the sonata principle in the first movement of the Quartet in G, KO 523 and in other contemporaneous sonata-type compositions, like Wesley's early symphonies. The most significant matter to explore, however, is the possible relationship between Wesley's quartet style and the repertory of string quartets that was being disseminated in Britain at this time. As Simon McVeigh and Meredith Macfarlane have shown, the repertory was by no means confined to Haydn (McFARLANE, Meredith – McVEIGH, Simon. 'The String Quartet in London Concert Life, 1769-1799', in: *Concert Life in Eighteenth-Century Britain*, edited by Susan Wollenberg and Simon McVeigh, Aldershot, Ashgate, 2004, pp. 161-198). Compared with Wesley's other compositions for string quartet the G-major quartet was apparently written in less direct response to Germanic models, and may therefore signify responses to a wider array of influences. This is implicit in the lively, often virtuoso writing for the first violin; the extremely agile, often high, cello writing, and the relative lack of motivic development and contrapuntal exchange between the four instruments. Also reflecting contemporary British tastes is the pastoral lyricism of the spacious slow movement of the G-major quartet. The paper will exclude discussion of the Quartet in E-flat major, KO 524, which survives only in a set of nineteenth-century parts in an unidentified hand. Its attribution to Wesley in the British Museum catalogue, Olleson points out, exists on «decidedly flimsy evidence» (OLLESON, Philip. *Samuel Wesley* [...], see *supra*, p. 292).

• **MICHAEL F. VINCENT** (University of Florida, FL)

### **The String Quartet and the Communication of Genre in Lombardy, ca. 1760-1773**

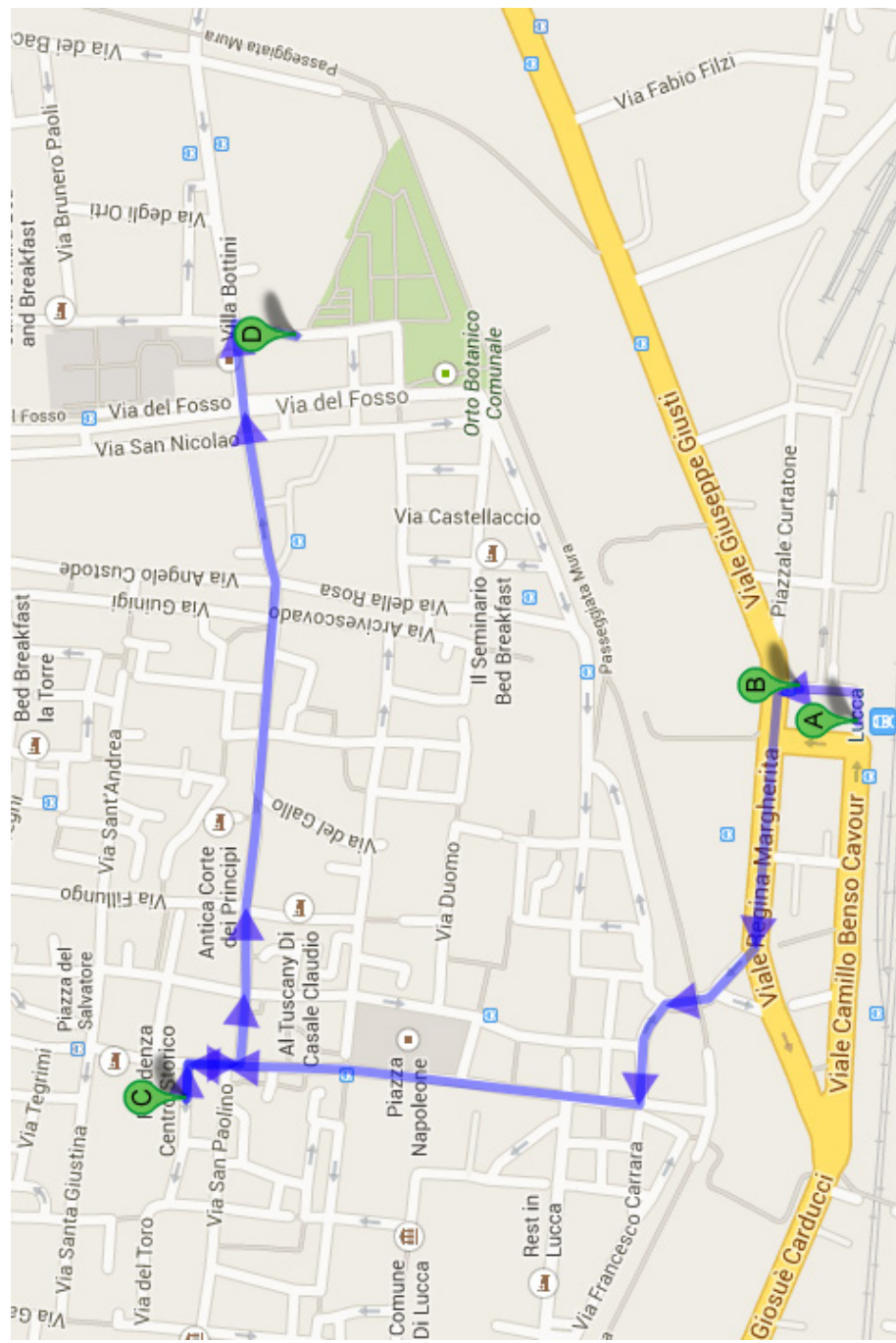
Although genre is often understood as a system of classification, it also communicates social,



historical, and formal meaning to listeners. Adorno and Dahlhaus saw genre as a social and historical phenomenon rather than being based solely in formal attributes. Chamber music in particular begs for an intimate communication to the listener. Koch wrote that chamber music could “support more development and finer nuance” than public genres since the listeners were connoisseurs of instrumental music in their particular environment. In the private sphere, genre communicated meaning by encouraging the listener to discover a network of allusions and responses to other works in the same generic class. The string quartet and related genres in Lombardy from the period of 1760 to 1773 formed one pocket of repertoire that drew upon a common network of allusions. One such instance is the quotation of Boccherini’s Trio G 82 in Mozart’s first String Quartet KV 80. But direct quotation is not necessary for works to have an intertextual relationship. Referentiality arises from the interplay of topoi, conventional gestures, and galant or antiquated styles. The quartets and trios of Boccherini, G. B. Sammartini, and Mozart from this period exhibit the system of shared musical grammar and the processes by which intertextual affiliations were formed in this repertoire. Traditional attempts to classify the string quartet as a genre do so solely in terms of its instrumentation or formal and stylistic attributes. These writings often take a diachronic view of the genre and trace its logical evolution to the hegemonic form. For this reason, the early works are interpreted according to an anachronistic set of conventions. Moreover, the question of influence implies a direct line of thought from composer to composer. An analysis of this repertoire reveals that the composers drew on a common vocabulary of compositional procedures rather than directly influencing one another. When analyzed under the rubric of intertextuality, a broader and more comprehensive view of the repertoire emerges.

## MAIN LOCATIONS

- A:** Train Station (Piazza Bettino Ricasoli)
- B:** Hotel Rex (Piazza Bettino Ricasoli, 19)
- C:** Piccolo Hotel Puccini (Via di Poggio, 9)
- D:** Complesso San Micheletto (Via San Micheletto, 3)



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