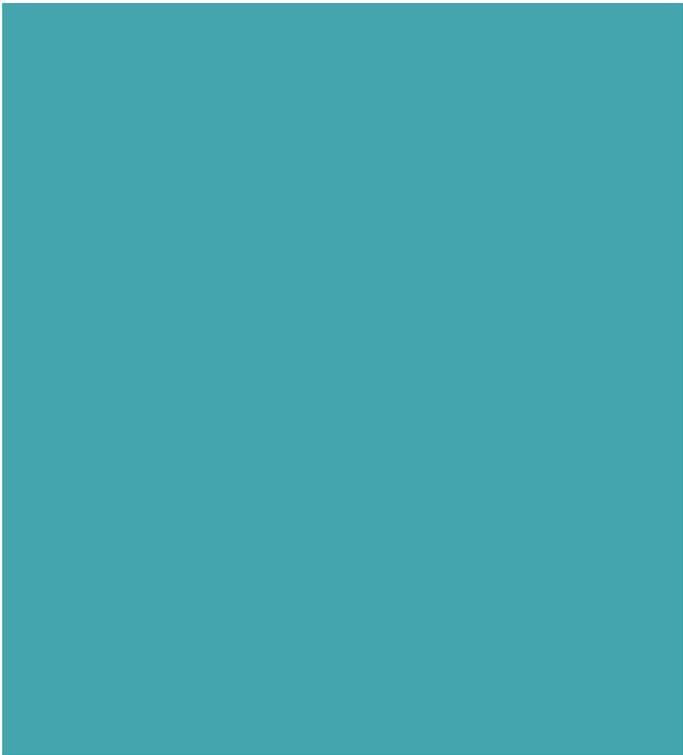# The Seventh International Conference on Music Theory

Tallinn, Pärnu, Estonia, 8-11 January, 2014

Program and abstracts

EESTI
MUUSIKA- JA TEATRIAKADEEMIA

Embassy of the
United States of America

Eesti Teadusagentuur
Estonian Research Council

Eesti Arnold Schönbergi Ühing

Program

Estonian Academy of Music and Theatre (Rävala 16, Tallinn), A402

9.00   **Coffee and registration**

9.30   **Opening**

    1. Rector of the Estonian Academy of Music and Theatre **Prof. Peep Lassmann**

    2. Deputy Chief of Mission of the U.S. Embassy in Tallinn **Mrs. Chever X. Voltmer**

    3. Vice Rector for Academic affairs and Research of the Estonian Academy of Music and Theatre **Prof. Margus Pärtlas**

10.00 **KEYNOTES I & II**; chair: Margus Pärtlas

    10.00 **Keynote I. William Caplin** (McGill University, Canada). Continuous Exposition' and the Concept of Subordinate Theme

    11.00 **Keynote II. James Hepokoski** (Yale University, USA). Sonata Theory, Secondary Themes, and Continuous Expositions: Reply to William E. Caplin

12.00 Lunch

13.00 **SCHENKER**; chair: Peter Smith

    Frank Samarotto (Jacobs School of Music, Indiana University Bloomington, USA). The Urlinie, Melodic Energies, and the Dynamics of Inner Form

    Jason Hooper (University of Massachusetts Amherst, USA). Schenker's Conception of Sonata Form before the Urlinie: History, Theory, and Aesthetics

14.00 Coffee

14.30 **FORMAL FUNCTIONS**; chair: Lauri Suurpää

    Brian Black (The University of Lethbridge, Canada). Formal Function Anomalies in Schubert's Late Sonata Forms

    Mark Richards (University of Lethbridge, Canada). Dissonant Fusions and the Loosening of Formal Functions in Classical Themes

15.30 Coffee

16.00 **SONATA DESIGN RECONSIDERED I**; chair: Stephen Slottow

    Edward Jurkowski (University of Lethbridge, Canada). Are all these themes really necessary? A model to comprehend sonata designs with multiple subordinate themes

    Timothy Jackson (University of North Texas, USA). The First Movements of Anton Eberl's Symphony in E flat and Beethoven's Eroica – Towards a „New" Sonata Form?

17.15 **SONATA DESIGN RECONSIDERED II**; chair: Poundie Burstein

Wayne Petty (University of Michigan, USA) Wilhelm Fischer and the „Fortspinnung"-Based Sonata Exposition

Nathan Martin (University of Leuven, Belgium) Larsen's Legacy: The Three-Part Exposition and the New Formenlehre

18.30 Reception

Thursday, 9 January, 2014

Estonian Academy of Music and Theatre (Rävala 16, Tallinn), A402

9.00 Coffee

9.30 **EXPLORING 18TH CENTURY I**; chair: Frank Samarotto

Tal Soker (Tel-Aviv University, Israel). Form and Content in Carl Philipp Emanuel Bach's Berlin Keyboard Concertos

Stephen Slottow (University of North Texas, USA). The Sequences in Mozart's Piano Sonata, K. 280/I: Types, Functions, and Dispositions

10.30 Coffee

11.00 **EXPLORING 18TH CENTURY II**; chair: Wayne Petty

Rowland Moseley (Harvard University, USA). Toward A Phrase Rhythm Model of Early Eighteenth-Century Binary Form

David Lodewyckx (University of Leuven; Schola Cantorum Basiliensis). Marpurg's Galant Cadence: An Innovative Clarification of a Specific Cadential Scheme

12.00 Lunch

13.00 **BEETHOVEN**; chair: Nathan Martin

Lauri Suurpää (Sibelius Academy, Finland). Tonic and Dominant as Gravitational Centers in the First-Movement Exposition of Beethoven's Piano Sonata, Op. 110

Roberta Vidic (Hochschule für Musik und Theater Hamburg, Germany). Beethoven´s E Minor Piano Sonata, Op. 90: A multi-player platform for ambiguity and subthematics in Germany and North America

14.00 Coffee

14.30 **KOCH'S LEGACY**; chair: Mark Richards

Poundie Burstein (City University of New York, USA). Expositional Journeys and Resting Points

Edward Klorman (The Juilliard School, New York, USA). Eighteenth-century Form Revisited: Reconciling Koch's „Anlage", Sonata Theory's Rotational Form, and Lester's Parallel-section Construction

16.00 Bus to Pärnu

18.00 Hotel check-in

18.30 Bus to Pärnu Central Library

19.00 **Concert**. Auditorium of Pärnu Central Library (Akadeemia 3, Pärnu)

Brahmavihara – four mental states by Christian M. Fischer. Mari Targo (violin), Helena Tuuling (clarinet) and Christian M. Fischer (electronics)

21.00 **Music theatre.** Black box of Endla Theatre (Keskväljak 1, Pärnu). Human voice and electronics. Kai Kallastu (soprano), Malle Maltis (electronics)

Friday, 10 January, 2014

Pärnu Central Library (Akadeemia 3, Pärnu)

9.00 Coffee

9.15 **KEYNOTE III**; chair: Kerri Kotta

Keynote III. Steven Vande Moortele (University of Toronto, Canada). Turning Inward – Turning Outward – Turning Around: Strong Subordinate Themes in Romantic Overtures

10.15 **TOWARDS RENEWAL OF TRADITION I**; chair: Robert Snarrenberg

Peter Smith (University of Notre-Dame, USA). Schumann's Continuous Expositions and the Classical Tradition

Mart Humal (Estonian Academy of Music and Theatre, Estonia). Chopin's Prelude in F sharp minor: Form, Harmony, and Counterpoint

11.15 Coffee

11.30 **TOWARDS RENEWAL OF TRADITION II**; chair: Edward Jurkowski

Cecilia Oinas (Sibelius Academy, Finland). The 'secondary parametres' and their role in musical shaping: examining formal boundaries of Mendelssohn's C minor Piano Trio from the performer's point of view

Margus Pärtlas (Estonian Academy of Music and Theatre, Estonia) Reinventing a Tradition: The Subordinate Key Area in 19th-Century Concertos

12.30 Lunch

13.30 **FORM IN BRAHMS**; chair: Jason Hooper

Robert Snarrenberg (Washington University in St. Louis, USA). Forms of Form in Songs by Brahms

Diego Cubero (Jacobs School of Music, Indiana University Bloomington, USA). In the Process of Dissolving: Examining the Interaction of Syntactic and Statistical Form in Brahms

14.30 **MC, S THEME, AND CONTINUOUS EXPOSITION** (Round-table). William Caplin, Nathan Martin, James Hepokoski, Peter Smith, Timothy Jackson and Poundie Burstein

16.00 Coffee

16.30 **TRANSITION TO THE 20TH CENTURY**; chair: Charity Lofthouse

Ildar Khannanov (Peabody Institute of the Johns Hopkins University, USA). Function and Deformation in Sergei Rachmaninoff's Etudes-Tableaux op. 39, nos. 5 and 6

Michael Oravitz (University of Northern Colorado, USA). Meter-based Formal Cues in Selected Works of Debussy

Olli Väisälä (Sibelius Academy, Finland). Form, Structure, Sonorities, and Drama in Selected Piano Works by Debussy

18.00 Dinner

19.00 **Concert**. Pärnu Town Hall (Nikolai 3, Pärnu). Open form. In program: Boulez, Pärt, Koha, Maltis, Kancheli. Diana Liiv (piano)

21.00 **Concert**. Black box of Endla Theatre (Keskväljak 1, Pärnu). Cyberstudio. Monika Mattiesen (flutes), Tammo Sumera (live electronics), Meelis Salujärv (video), Mari Mägi (choreographer, dance), Kaja Lindal (choreographer, dance), Kristi Mühling (Estonian zither), Jaak Sooäär (electric guitar), Leonora Palu (flute), Ursula Chillaud (saxophone). In program: Saariaho, Kõrvits, Lill, Siimer, Mattiesen, Tulve, Grigorjeva, Reinvere, Vihmand

Saturday, 11 January, 2014

Pärnu Central Library (Akadeemia 3, Pärnu)

9.00 Coffee

9.15 **20TH CENTURY CLASSICS**; chair: Joshua Mailman

Audra Versekenaite (Lithuanian Academy of Music and Theatre, Lithuania). Multi-layered form in Charles Ives's Fourth Symphony

Charity Lofthouse (Hobart and William Smith Colleges, Geneva, NY, USA). Rotational Form, Sonata Hybridity, and Post-Tonal Boundary Sonorities in Shostakovich's Fourth Symphony

Walter Nery Filho (University of São Paulo, Brazil). The final form of The Little Cardboard Cat by Villa-Lobos as consequence of motivic transformations and manipulations of a Brazilian traditional song: a dialogic generative process

10.45 Coffee

11.00 **MOVING BEYOND TONALITY**; chair: Petter Stigar

Michael Gardiner (University of Mississippi, USA). Boulez, Envelope-form, and Mahler: An Analysis of Der Abschied

Matthew Arndt (The University of Iowa School of Music). A Non-Tonal Problem in a Piece by Schoenberg

12.00 Lunch

13.00 **NEW APPROACHES**; chair: Olli Väisälä

Joshua Mailman (Columbia University / William Paterson University, USA) Assertive and Furtive Forms and Processes in Post-war Art Music Off-center

Klaas Coulembier (University of Leuven, Belgium) Multi-temporality: creating a meaningful territory in the rhizome of post-tonal music

Gerhard Lock, Kerri Kotta (Tallinn University, Estonian Academy of Music and Theatre) Introduction of an automatized analysis method of musical tension as a response to musical form

14.30 Coffee

15.00 **TRADITION AND MODERNITY**; chair: Kerri Kotta

Petter Stigar (The Grieg Academy, University of Bergen, Norway). Emblems of Uncanniness. Trond Kverno Meets Richard Cohn – and Richard Wagner

Sona Andreasyan (Yerevan Komitas State Conservatory, Armenia). The Fourth Symphony by Arvo Pärt: Transformation of Genre

Aare Tool (Estonian Academy of Music and Theatre, Estonia) Eduard Oja's Piano Quintet: Two-Dimensional Form and Octatonicism

16.30 Coffee

17.00 **WIDENING THE REPERTOIRE**; chair: Matthew Arndt

Charris Efthimiou (University of Music and Performing Arts Graz). The development of the musical form of heavy-metal music

Ndubuisi Emmanuel Nnamani (University of Cambridge, UK). "IGEDE-BELL" as a Catalyst for Structural Coherence – A Study of Tonal-Rhythmic Patterning and Structural Territorialization in Okechukwu Ndubuisi's Piano Style

18.00 Dinner

19.00 **Concert.** Hall of Pärnu Old Town Elementary School (Nikolai 26, Pärnu). Experimental musical instruments. Students of Estonian Academy of Arts

21.00 **Performance.** Water Park of Tervise Paradiis (Side 14, Pärnu). Three states of water. Postinstrumentum

Sunday 12 January, 2014

11.00 Discussion. Hotel Victoria

Keynotes

WILLIAM CAPLIN (McGill University, Canada)
Continuous Exposition' and the Concept of Subordinate Theme

James Hepokoski and Warren Darcy's recent "sonata theory" promotes a fundamental distinction between sonata expositions that are either two-part or continuous. I contend that this binary opposition misconstrues the commonality of formal procedures operative in classical sonata form. Advocating a form-functional approach, I argue that all sonata expositions contain a subordinate theme (or, at least, sufficient functional elements of such a theme), even if the boundary between the transition and subordinate theme is obscured. I illustrate three categories of such a blurred boundary: (1) the transition lacks a functional ending, but the subordinate theme still brings an initiating function of some kind; (2) the transition ends normally, but the subordinate theme lacks a clear beginning; and (3) both the transition lacks an end and the subordinate theme lacks a beginning, thus effecting a complete fusion of these thematic functions. I extend my consideration of such fusion processes to other formal types, such as slow-movement forms, minuet, and rondo, in order to place the technique as its arises in sonata-form expositions in a broader perspective. In comparing my theory of formal functions to sonata theory, I invoke the "sonata clock" metaphor, introduced by Hepokoski and Darcy, and show that our respective clocks have different "hour" markers and run at different speeds. I conclude by examining some of the key conceptual differences that account for the divergent views of expositional structures offered by sonata theory and a theory of formal functions, focusing especially on the status of the medial caesura as a necessary condition for the appearance of a subordinate theme.

JAMES HEPOKOSKI (Yale University, USA)
Sonata Theory, Secondary Themes, and Continuous Expositions: Reply to William E. Caplin

Grounded in basic proposals laid out in *Elements of Sonata Theory* (2006), this paper defends the role of the medial caesura (MC) as the most normative marker of the onset of a secondary theme within "classicalstyle" sonata expositions and argues that in its absence we do indeed have what is best considered to be a continuous exposition, lacking a secondary theme. While Sonata Theory grants that the MC may be treated flexibly, even occasionally obscured, masked, or "composed-over," it remains the most

reliable, most musically intuitive guide to secondarytheme identification. In making this case our methodology resists the musicanalytical reduction to harmonic factors alone, arguing that musical "structure"—or "form"—should be more generously understood as an integrated whole that calls upon several other aspects as well, including thematic rhetoric, rhythmic drive, texture, dynamics, articulation, and register. As Koch noted in the lateeighteenth century, fundamental to the hearing of musical form in this period was the idea of rhetorical punctuation—pauses or gaps in the texture associated with central cadential moments: rhetorical breaks analogous to periods, semicolons, or commas in written discourse. The result is a "punctuation form" (*interpunctische Form*). When an MC is articulated, as it is in most cases, it is clearly the most explicit moment of midexpositional punctuation (Koch's *Hauptruhepunct des Geistes*), dividing it into two parts and setting off the secondary theme that immediately follows. When an MC is absent, the midexpositional effect that we perceive—and one that we believe is intentionally conveyed by such expositions (especially in largescale, Allegro compositions)—is one of a continuous rhetorical flow, at times a "breathless" continuous flow, an uninterrupted stream that by calculated design chooses not to articulate a midexpositional pause, or gap, or caesura.

Keynote III.

STEVEN VANDE MOORTELE (University of Toronto, Canada)
Turning Inward - Turning Outward - Turning Around: Strong Subordinate Themes in Romantic Overtures

In this paper I present a series of short and longer analyses of four romantic overtures by Mendelssohn, Berlioz, and Wagner. The common element between these four works is the use of what I propose to call a "strong" subordinate theme: an unusually striking subordinate theme that, as soon as it appears, eclipses or overrules the preceding main theme, thus confounding what contemporaneous theories of sonata form would lead one to expect.

After briefly reviewing relevant aspects of the treatment of subordinate themes in *Formenlehren* from the second quarter of the nineteenth century, I present two different types of strong subordinate themes. In my first analysis—of Mendelssohn's overture *Die Hebriden* (1830/32)—I transplant Janet Schmalfeldt's notion of subordinate themes that "turn inward" to a symphonic context. Then, using as an example Berlioz overture *Les Francs-juges* (1826), I introduce a type of subordinate theme that seems to do exactly the opposite, namely "turn outward." In both analyses, my focus is on how the subordinate themes in these overtures—introverted in the first case, extroverted in the other—are marked as "strong" through the interaction between intrinsic and contextual factors.

In the second section of my paper, I explore the broader formal and hermeneutic ramifications of extroverted strong subordinate themes in Berlioz's overture *Le Carnaval romain* (1844) and in the overture to Wagner's *Tannhäuser* (1845). I argue that in both works, the strong subordinate theme fundamentally alters ("turns around") the course of the form, most obviously so when it appears to take over the function of the main theme in the recapitulation.

Paper abstracts

FRANK SAMAROTTO (Jacobs School of Music, Indiana University Bloomington, USA).
The Urlinie, Melodic Energies, and the Dynamics of Inner Form

The *Urlinie* may be thought to be the guarantor of coherence in a tonal work but it is less clear that it is a motivator of form. For this reason: Viewed energetically the *Urlinie*, being a descending melodic line, enacts a decrease in energy. Initial ascent notwithstanding, the *Kopfton* may remain in effect for most of a piece, suggesting a curiously static picture.

Obviously many factors, rhythmic, textural, formal, may counteract this stasis. This paper, however, will consider one aspect little recognized: the injection into the *Urlinie* of conflicting melodic energies as a way of shaping the internal dynamics of a work and motivating its unfolding. Beginning with suggestive comments by Schenker, this paper examines the ways in which surface diminutions may infuse energy into the static *Kopfton*, at once digressing from it and sustaining it. Examples from the Baroque, particularly those not following any clear formal schema, will be particularly instructive. This project looks forward to a larger goal of reconsidering the role of the Schenkerian background in shaping the inner form of tonal music.

JASON HOOPER (University of Massachusetts Amherst, USA)
Schenker's Conception of Sonata Form before the Urlinie: History, Theory, and Aesthetics

Schenker famously dismissed nineteenth-century theories of sonata form in *Free Composition* (1935), replacing those approaches with one based on an interrupted fundamental structure and its elaboration. However, in his analyses dating before the first published mention of the *Urlinie* in 1921, Schenker employed a more traditional

theory of form. This theory was intended to support larger historical and aesthetic claims: Schenker believed a long period of musical decline followed after the death of Beethoven—a period marked by the advent of program music, Wagner's music dramas, Bruckner's symphonies, and the reification of "form" by theorists such as A.B. Marx and Hugo Riemann. The inability of nineteenth-century composers to write sonata-form movements that displayed the same mastery of compositional technique found in works by Haydn, Mozart, and Beethoven was emblematic of this decline.

To make these broad claims, Schenker needed a working theory of sonata form (or what he called "cyclic form") to discern the compositional mastery of the genius from the technical shortcomings of the non-genius. This paper reconstructs his theory, beginning with the combination of motives into periods and groups, followed by the disposition of themes within a three-part exposition. Special consideration is given to the different ways the first and second themes may relate to the transition. Analyses of Beethoven's late piano sonatas and Haydn's string quartets are used to illustrate these ideas.

By rehabilitating his early *Formenlehre*, we are given a new context to reconsider Schenker's late work and its relationship to more recent theories of form.

BRIAN BLACK (The University of Lethbridge, Canada)
Formal Function Anomalies in Schubert's Late Sonata Forms

During the last few years of his life, Schubert created a number of highly original sonata-form movements that radically reinterpret the form's conventional elements and processes. In each case, the underlying cause of these innovations is the music's concentration on one overriding issue—what might be called a "motive," but in a broader sense than usual. This motivic idea arises from the voice leading of a specific, marked harmonic event and is expanded upon to become a dominant force in the form, affecting thematic structures, key relations and the general manner in which the movement unfolds.

From the perspective of William Caplin's theory of formal functions, such movements are unconventional on all levels of their structure. Furthermore they challenge common notions about lyricism in Schubert's sonata forms, specifically that his lyrical impulse is primarily melodic and divides the structure into "closed song forms" across the main and subordinate themes. In these later sonata forms, the initial impulse is harmonic and the resulting thematic structures are dynamic in character and open outwards to the movement's overall process of motivic development.

The paper will look in detail at two examples—the first movement of the String Quintet in C major, D. 956 and the first movement of the String Quartet in G major, D. 874.

In the Quintet, the initial common-tone diminished seventh gesture becomes the basic material of the entire exposition in a series of harmonic prolongations whose development disrupts local thematic structures and larger form-functional components. In the String Quartet, the opening slip from tonic major to minor initiates a process in which the tonic major-minor relationship and the relative major-minor relationship working in tandem determine the character, structure and motivic-harmonic make-up of the prime constituents of the form.

MARK RICHARDS (University of Lethbridge, Canada)
Dissonant Fusions and the Loosening of Formal Functions in Classical Themes

When we invoke the notion of form-functional fusion (Caplin 1998), we are describing a situation in which two formal functions are heard within the same unit of a form. Sentence themes, for example, often fuse the continuation and cadential functions at the theme's end. In these cases, the forward drive of the continuation is a fitting partner for the cadential function as the two accelerate towards the theme's final chord, or cadential arrival. In other types of fusions, however, the functions are often at odds with one another and blended asymmetrically with one taking precedence over the other. As Caplin (1998, 111) contends, if a given function is actually placed differently from its expressed temporal position—if a medial function appears as a beginning, for example—a kind of formal "dissonance" will result. If that dissonance is carefully controlled, it may be suitable for expressing a loose organization.

Despite the literature's neglect of these *dissonant fusions*, as they may be called, they remain an important compositional principle in classical works since they are often found in the theme areas of a form. This paper will therefore investigate the subject by establishing several categories of dissonant fusions in themes by Haydn, Mozart, and Beethoven, and demonstrating how the prevailing function of each passage is loosened.

EDWARD JURKOWSKI (University of Lethbridge, Canada)
Are all these themes really necessary? A model to comprehend sonata designs with multiple subordinate themes

In recent years, one of the more engaging exchanges surrounding sonata form design has been between James Hepokoski/Warren Darcy (2006) and William Caplin (1996) and their respective assessments of secondary and subordinate themes. For instance,

Hepokoski and Darcy suggest that despite the possibility of multiple themes following a medial caesura, only the first is important enough to designate its confirming perfect authentic cadence (PAC) as structural—in the exposition, it is labeled the "essential expositional closure" (EEC). They argue that any additional themes are part of a closing zone; put another way, themes within a closing zone are post-cadential—i.e., post EEC. In contrast to Hepokoski/Darcy, Caplin dispenses with a closing theme designation: he argues that their various descriptions and summaries in the literature are not theoretically consistent and instead considers them as additional subordinate themes. Further, he intriguingly suggests that multiple subordinate themes will undoubtedly have different degrees and types of looseness. Although Caplin does not develop this idea in his treatise, the implication is that a series of subordinate themes can be placed on a continuum based upon the degree of looseness of thematic design. Using this premise as a point of departure, in this paper I examine the subordinate theme groups in the first movement expositions from a number of chamber works by Mozart and generate a narrative for each work, not predicated on extra-musical associations, but rather upon the degree and type of looseness associated with each theme, thereby speculating a rationale for their position within each group. I end with further areas of inquiry with respect to this model of subordinate theme group narrative.

TIMOTHY JACKSON (University of North Texas, USA)
The First Movements of Anton Eberl's Symphony in E flat and Beethoven's Eroica – Towards a "New" Sonata Form?

Eberl's Symphony in E flat Op. 33 was composed in 1803 and premiered on January 6, 1804 in Vienna. It was performed again a year later on January 20, 1805, at a semi-public Sunday concert organized by the Viennese banker Würth, in direct competition with the first performance of Beethoven's *Eroica*. The Viennese correspondent for the *Allgemeine Musikzeitung* wrote about the January 6, performance of Eberl's E flat Symphony that "it was extraordinarily well conceived, full of incisive and new ideas." Of the concert a year later, in which Eberl's symphony was juxtaposed with the premiere of Beethoven's *Eroica*, the critic for the *AMZ* observed that the Eberl symphony contained "so much that was beautiful and powerful" and "handled with so much genius and art, that it would be difficult for it ever to fail if it had been well rehearsed." However, the same reviewer criticized Beethoven's symphony, finding in it "too much that was shrill and bizarre, which makes an overview extremely difficult and thus unity almost is entirely lost." Most important for our purposes is the contemporary critics' unanimity that Eberl's symphony presented something genuinely novel. David Wyn Jones, in his 2006 study of *The Symphony in Beethoven's Vienna*, accords Eberl a place of honor

as the most gifted of Beethoven's contemporaries, whose death on March 11, 1807 at age 42 of scarlet fever deprived the musical world of one its luminaries. Regarding the Symphony in E flat, Jones observes that "there are a number of features in the construction of the work that show Eberl's imagination as a composer….." One of Jones's observations about the form deserves our careful consideration, and indeed will be the subject of our paper: this is his insight that in Eberl's conception of sonata form there can be *two* distinct second groups whereby the second of these is clearly *not* the closing group, which has its own distinct profile and structural significance. In discussing this type of sonata form, we shall investigate the interaction of this particular sonata design with tonal structure. Beethoven may also employ it in the initial movement of his *Eroica*, possibly as a consequence of hearing the first performance of Eberl's symphony in January 1804. I shall conclude with a few remarks concerning how this special type of sonata form may have influenced later composers.

WAYNE PETTY (University of Michigan, USA)
Wilhelm Fischer and the „Fortspinnung"-Based Sonata Exposition

In his influential 1915 study on the historical development of the Viennese Classical style, Wilhelm Fischer claimed that one of the theme types of the Baroque, the *Fortspinnungstypus*, "turned into the sonata exposition" early in the Classical period. For Fischer, adding a subordinate theme within, or following, a core FS-type produced the Classical exposition. This paper assesses Fischer's claim by showing that sonata expositions of C.P.E. Bach were, in some cases, directly modeled on FS-type openings in works by his father J.S. Bach. A Haydn modeling on a movement from one of C.P.E. Bach's Württemberg sonatas shows the continued influence of the FS-type exposition.

NATHAN MARTIN (University of Leuven, Belgium)
Larsen's Legacy: The Three-Part Exposition and the New Formenlehre

Both James Hepokoski and Warren Darcy's Sonata Theory and William Caplin's theory of formal functions give prominent place to sonata expositions that lack, in any traditional sense, an obvious subordinate theme—Hepokoski and Darcy through their category of the "continuous exposition" and Caplin through his notion of "transition/subordinate theme fusion." Such expositions are a prominent feature of Haydn's compositional practice, and have long been discussed by specialists writing on his music. In particular, in his 1963 essay "Sonataform-Probleme," Jens Peter Larsen held up Haydn's "three-part expositions" as an alternative to the standard, A. B. Marx-derived "two-part" model.

Following Alexander Ludwig's lead, my paper revisits Larsen's original formulation in an attempt to illuminate its relationship to Caplin's and Hepokoski and Darcy's conceptions. The analytical examples are drawn from Haydn's Piano Sonata in C minor, Hob. XVI:20 and his String Quartets, Op. 33, no. 1 and Op. 74, no. 3.

TAL SOKER (Tel-Aviv University, Israel)
Form and Content in Carl Philipp Emanuel Bach's Berlin Keyboard Concertos

Investigations into C.P.E. Bach's concertos have generally focused on their possible agency in the emergence of the classical concerto while overlooking their relation to his own contemporary theoretical landscape. In recent decades, however, as views seeing in Bach a "pre-classical" composer has faded away, a new assessment of his works has come within our reach. Rather than striving to anticipate later classical formal traits, it is now acknowledged that composers were rather playing with the expectations of their immediate audiences. Such an interpretation, much resembling James Hepokoski's recent theoretical construct of dialogic form, was not foreign to the eighteenth century and can be traced as far back as the works of Johann Nikolaus Forkel and even Bach's own theoretical work. Hence, it is from these and other eighteenth century sources that the "horizon of expectations" of Bach's audience can and ought to be extracted.
In this paper I propose a two-fold system for the analysis and re-evaluation of Bach's works along these lines. Drawing upon Heinrich Christoph Koch's theory of inter-punctuation and Robert O. Gjerdingen's recent study on eighteenth century schemata, I begin by delivering an overview of the inter-punctuating cadential plans employed in the expositions of Bach's Berlin concertos and then survey the disposition of various schemata on these cadential grids. With the result I intend to contradict earlier assumptions concerning Bach's formal design in these works and substitute them with a new, more historically informed model.

STEPHEN SLOTTOW (University of North Texas, USA)
The Sequences in Mozart's Piano Sonata, K. 280/I: Types, Functions, and Dispositions

Heinrich Schenker stated, quite forcibly, that sequences do not exist--that the term could not "possibly apply to art," and that "the mere fact of its existence as a theoretical term does not lend it any credibility as a concept." Instead, he said that musical "...content is rooted in the voice-leading transformations and linear progressions whose unity allows

no segmentation or names of segments." He therefore does not allow them any place in his theoretical system. My view is different: sequences are "things" in the sense common to all things--just because things have no intrinsic fixed autonomous identity separate from everything else doesn't mean that they don't exist. Rather, such is the nature of their existence. Sequences not only exist within the large voice-leading/harmonic structure but have their own subsidiary harmonic/voice-leading structures. They are basic patterns that can be realized in many different ways, and tend to appear as middleground elaboratory structures. Mozart's F major piano sonata, K.280/I, seems to me a good example of a movement that is, in a sort of tactile way, held together by a tissue of sequences. In this talk I focus on the three main sequences (one in two different forms), focusing on their internal structures, processes of diminution, and roles within the wider voice-leading/harmonic framework, as a step towards answering Schenker's objection to them.

ROWLAND MOSELEY (Harvard University, USA)
Toward A Phrase Rhythm Model of Early Eighteenth-Century Binary Form

Much remains to be understood about phrase rhythm and form in Baroque music, as several theorists attest. This paper seeks to further our understanding of form in early eighteenth century music by presenting a model of phrase design for binary dance movements; a model which applies to a subset of J. S. Bach's dances and which potentially has a wide relevance among composers of suites influenced by the idioms of the Italian concerto. Binary forms have a significance within Baroque music and for later eighteenth century developments that is well recognized. Yet, although certain factors are known (the bare bones of modulations and cadences, and the possibilities for beginning– or end–rhyme between the two strains), the fundamentals of phrase rhythm are relatively neglected.

In this paper, the formal model is derived analytically from a case study of Bach's gigues for solo cello, and the "dialogic" potential of its phrase–rhythm archetypes is explored with particular reference to the temporal scaling of successive elements. The model consists of four "modules" (two for each strain) which represent a complete syntax of primary form functions for the relevant class of binary dances.

This paper contributes to the wider knowledge of form in a number of ways. First, the model connects binary form to a central idea in Baroque form theory, namely, the Vordersatz–Fortspinnung–Epilog (or Nachsatz) schema. Second, it connects the analysis of form to metric analysis. Third, it grounds formal "analysis" ("breaking up" or "loosening," according to etymology) in the identification of salient moments or

articulations. (A typical example of such a moment is the initiation of a Fortspinnung function, which frequently stands in a hypermetrical relation to the corresponding Vordersatz.) Lastly, via the centrality of meter and "articulation" it suggests a way to conceive form with regard to the basic temporal dichotomy of beginning and ending.

DAVID LODEWYCKX (University of Leuven; Schola Cantorum Basiliensis)
Marpurg's Galant Cadence: An Innovative Clarification of a Specific Cadential Scheme

In the second volume of his *Kritische Briefe* (1759-1763), Friedrich Wilhelm Marpurg treats, among other theoretical issues, the so-called "*Lehre von der Cadenz*". Although Marpurg's approach is rather conventional, at least one specific topic can be scrutinized as an interesting novelty. More precisely, in his letter N° 66 from 1761, Marpurg mentions "*eine besondere Art von ganzer Cadenz*", which he considers to be typical for "*[d]er galante Styl*". This cadential schema features a dominant 6/4-chord with the first scale degree in the top voice. Contrary to conventional expectations, the resulting 'dissonant' fourth (considered against the bass), does *not* resolve by a descending diatonic semitone, but instead *moves up* a whole tone before coming to a final resolution into the tonic chord. The distinctive voice leading pattern in the melody thus consists of 1-2-1.

In this paper, I want to stress the significance of this apparently completely overlooked cadence type, both from a music theoretical and a formal analytical point of view. First, I introduce 'Marpurg's galant cadence' by discussing the peculiar theoretical description Marpurg utilizes. In two of his other theoretical writings, the second volume of his *Handbuch* (1757) and his critical edition of Sorge's *Anleitung* (1760), Marpurg states that the (dissonant) fourth in a cadential 6/4-chord can *resolve upwards*. I compare this innovative perspective with the views of some of his contemporaries, e.g. Mattheson (1713) and Heinichen (1728). After that, I illustrate Marpurg's cadential schema with examples from a considerably wide range of repertoire, including Hasse, Pergolesi, Mozart, Schubert and Wagner. This overview shows both its development and its versatile (stylistic) realizations. Finally, I suggest that Marpurg's galant cadence is a convincing harbinger of definite formal closure, more than other realizations of perfect cadences. This view is supported by, on the one hand, my hypothesis of the theoretical origins of Marpurg's galant cadence (shortened notation of the cadenza) and, on the other hand, a repertoire study of Mozart's string quartets.

LAURI SUURPÄÄ (Sibelius Academy, Finland)
Tonic and Dominant as Gravitational Centers in the First-Movement Exposition of Beethoven's Piano Sonata, Op. 110

This paper analyzes the first-movement exposition of Beethoven's Piano Sonata, op. 110, examining the interaction between form and voice-leading structure, as well as the strange way in which the music gets from the opening tonic to the dominant that closes the exposition. I will start by mirroring the exposition's formal idiosyncrasies against the two approaches to Classical form that dominate our current understanding of form: formal functions as described by William Caplin and Sonata Theory by James Hepokoski and Warren Darcy. After this I will examine the challenges one faces in approaching the exposition from a Schenkerian perspective. I will start this discussion by examining the analyses by Roger Kamien and Edward Laufer, whose readings of the underlying tonic-dominant motion differ from each other. I will then present my own interpretation, which differs from those of Kamien and Laufer. Finally, I will draw the lines together and show how the voice-leading structure and formal organization intertwine, arguing that the exposition follows the Classical conventions albeit in a highly covert manner, creating a somewhat controversial impression of the coexistence of an unbroken line and articulation through punctuating elements.

ROBERTA VIDIC (Hochschule für Musik und Theater Hamburg, Germany)
Beethoven´s E Minor Piano Sonata, Op. 90: A multi-player platform for ambiguity and subthematics in Germany and North America

Two works (Treber, Denton 2010; Luong, Montreal 2012) have recently reconsidered the collection of papers about opus 90 by Schenker and Elias housed in the Ernst Oster Collection, New York. Vivian Luong examines the question of Schenker's concepts of performance and analysis, using Agawu's and Smith's definitions of ambiguity and incorporating revisionist Schenkerian theories of multiple analytical and performance interpretation. Her research on Schenker´s conflicting graphs and annotated scores outlines two critical passages: the exposition´s transition and the development´s end. The ambiguity of the placement of the subordinate theme (mm. 45 or 55?) in Schenker's graphs is supported by a consideration of Caplin's formal functions. On the other hand, Luong's explanation of the transition ignores the Eb (mm. 37-38) in the enharmonic reinterpretation of Bb (mm. 37-44) and underestimates the „few textural changes" in the recapitulation. Why does the transition begin at the distance of a third (mm. 24/167) and land at the distance of a fifth (mm. 45/188)? I will insert my analysis

(Hamburg 2012) here, integrating tools of historical and systematical German-speaking theory, and then compare my results for the first movement with Schenker's ambiguity among "apparent tripartite organization" and "underlying two-part interrupted structure".Stefan L. Treber embeds his Schenkerian analysis in a biographical-historical frame: according to Schindler/Krones, a program could explain the two-movement-structure of opus 90. My approach renounces to any non-musical references but the category of Historicism in art applied to Beethoven's harmony. It extends the definition of enharmonischer Wendepunkt (Besseler 1955, Bahr 2005), reflects on funktionale Mehrdeutigkeit (s. Holtmeier 2011) and opens to a multi-level interpretation of subthematics:

1. Single note: Distinctiveness principle, autonomous and integrated note, signum (Hohlfeld)

2. Several notes: Tonfolge ("note succession"), model(s), paradigm

3. Abstraction: Formel (Dahlhaus/Hohlfeld?), Vehikel (Sprick 2011).

This path conducts to a coherent large-form including both movements of the sonata.

POUNDIE BURSTEIN (City University of New York, USA)
Expositional Journeys and Resting Points

Eighteenth-century commentators on the layout of what is now labeled as a sonata-form exposition tended to avoid the container metaphors that have been so popular with later generations of music theorists. Instead of regarding expositions as involving opposing thematic groups, most writers from the 1700's viewed them more in terms of what might be described as a journey along a path leading toward a cadence in a new key, with resting points along the way articulating the various legs of the journey. Such a stance is particularly effective in dealing with expositions composed during the 1760's and early 1770's, many of which resist ready parsing according to concepts and terminology that were developed during the nineteenth century and beyond.

In this presentation, I will apply the 18th-century "journey metaphor" to various expositions from galant symphonies (limiting myself to those expositions in which the first two legs seem to form a clear unit). In cases where the specific exposition seems also to invite application of modern sonata-form labels, I will do so. But when they don't, I won't.

EDWARD KLORMAN (The Juilliard School, New York, USA)
Eighteenth-century Form Revisited: Reconciling Koch's „Anlage", Sonata Theory's Rotational Form, and Lester's Parallel-section Construction

While the sonata form of the High Classical style continues to attract significant analytical attention, formal structures of early-eighteenth-century two-reprise compositions remain a neglected subject. Yet a fresh examination of this repertoire, in light of recently developed (or rediscovered) analytical paradigms, would provide a broader context for understanding the development of formal procedures throughout the eighteenth century. In this paper, I will demonstrate through the analysis of selected movements by J. S. Bach and D. Scarlatti that certain procedures associated with sonata form have significant and under-explored precursors in Baroque compositions— namely, that Sonata Theory's "rotational form" is essentially the same phenomenon as Lester's notion of "parallel-section construction." Both of these may be subsumed within a more basic formal principle: Caplin's beginning-middle-end paradigm.

Koch describes a model (*Anlage*) for two-reprise instrumental compositions comprising three main periods (*Hauptperioden*), each ending with a PAC. In Bach's dances, each *Hauptperiode* exhibits a subtle but palpable internal structure of three formal functions: (1) an initiating idea (Koch's Tema), (2) medial, modulatory material, and (3) a characteristic ending idea. Particular musical emphasis is placed on the cadential (ending) function; all three *Hauptperiode*-ending cadences are commonly achieved using parallel material that is marked for consciousness (Ratner's "rhyming cadences"). Over the course of the composition, the recurrence of this distinctive ending idea signals the impending conclusion of each *Hauptperiode*. As each *Hauptperiode* progresses through beginning, middle, and ending functions, they trace an arc similar to what Sonata Theory calls a "rotation." The first *Hauptperiode* is the paradigm against which the later two will be heard; the third *Hauptperiode* has the generic task of achieving closure in the tonic key, using the "ending" idea as the cadential agent. In sum, this paper calls for a broader chronological purview in studying the development of musical structure and style throughout the eighteenth century.

MART HUMAL (Estonian Academy of Music and Theatre, Estonia)
Chopin's Prelude in F sharp minor: Form, Harmony, and Counterpoint

Chopin's Prelude in F-sharp minor has a specific harmonic feature: the lack of a concluding cadence at the end of the first section of the ternary form, this being also tonally open, modulating from the tonic to the minor mediant, A minor.

The contrapuntal structure of the prelude will be analysed on the base of a five-part voice-leading matrix, rather than the two-part Schenkerian *Ursatz*, as the high-level structure of tonal counterpoint. The gradual generation of the contrapuntal structure will be shown in the form of five structural levels.

The harmonic development in the first two sections seems to be based on a system of interval progressions 5–6, in the form of a sequence moving up by half step, with two chords in each leg. This system, contrapuntal in essence, follows its own linear logic and has its own hierarchy, independent of that of the overall contrapuntal structure.

There are seven tonicised triads whose roots, along with the tonic, make up three cycles of thirds: one ascending minor-third cycle and two descending major-third cycles a semitone apart. The roots of triads of the major-third cycles, taken together, constitute a hexatonic scale. Like the system of interval progressions 5–6, the cycles of thirds are independent of the overall contrapuntal structure.

Each section of the prelude has a very clear phrase-structural design. In particular, the grouping structure of the first eight bars, typical of a parallel period, is sufficient enough for demarcation of the first section, despite of the lack of the concluding cadence. Therefore it seems that harmony has here another, more interesting task beyond that of the articulation of form – the task of individualisation of the tonal structure. The aforementioned characteristic features of harmony serve, to use Yurij Cholopow's notion, as an additional constructive element of the pitch structure.

CECILIA OINAS (Sibelius Academy, Finland)
The 'secondary parametres' and their role in musical shaping: examining formal boundaries of Mendelssohn's C minor Piano Trio from the performer's point of view

Formal boundaries, at least when they are marked with an unequivocal authentic cadence (or half cadence), and followed by a new thematic material, are something that most performing musicians intuitively recognize while playing through the work. Indeed, if a musical work does not have a particularly exceptional formal layout, it is not usually problematized among performers *per se*. Rather, practical issues such as choosing tempo, trying out the balance, finding the right character, agogics, or intonation are more likely in the centre of performers' attention during a typical rehearsal.

The situation becomes more complicated, however, when a formal boundary is somehow smoothed between two successive units, so that the motion from one unit to the next unfolds without a noticeable change in dynamics, texture, metre, or melody, for example. These parameters, sometimes called as 'secondary' in analytical literature, are often presented as something additional in contrast to the 'primary':

harmony, voice leading and form. At the same time, performers often perceive secondary parameters aurally – and have to tackle issues of execution connected to them – especially when there is disagreement in some aspects of interpretation.

This paper explores ways in how secondary parameters affect formal boundaries in the first movement of Felix Mendelssohn's Piano Trio in C minor (Op. 66) from 1846, which is written in sonata form. In addition to examining the work by using analytical methods such as Hepokoski and Darcy's Sonata Theory, I shall discuss the primary vs. secondary parameter interaction especially from the performers' point of view. Consequently, I shall present how performers (in this case, my piano trio) approached and shaped the discussed boundaries during rehearsals that took place at spring 2013.

To conclude, I shall argue that Mendelssohn's late C minor trio indeed has come far from the classical sonata form practice with its many daring, unexpected deviations. Yet the 'romantization' of the work does not come only from formal anomalities; as the examination shows, it is rather the textural, metrical, dynamic and dramatic layers where we find Mendelssohn's most original solutions in this work. The paper also suggests that performers' analytical experience is indeed exploited during the rehearsals. The score is always ambiguous to a certain extent – especially when bringing up questions of interpretation and technical execution of phrase shaping and temporal flexibility to name a few.

MARGUS PÄRTLAS (Estonian Academy of Music and Theatre, Estonia)
Reinventing a Tradition: The Subordinate Key Area in 19th-Century Concertos

Classical concerto Allegro has been viewed either as an independent form that incorporates form-functional elements of the baroque ritornello form and the classical sonata form, or as one of the specific types of the classical sonata form. Regardless of the definition, however, it is generally acknowledged that the first movement form of the late-18th-century concerto differs in a number of ways from that of a sonata or a symphony. The present study focuses on one of the most characteristic regions of that form, the subordinate key area of the exposition, where the subordinate theme or group of themes is, usually after a full authentic cadence, followed by a specific *display episode* (*bravura theme*). The latter falls with a characteristic trill-cadence into a subordinate-key ritornello. The 19th-century repertoire is reach in interesting compositional reinterpretations and transformations of this typical classical design. The paper points to some general tendencies in the subordinate key areas of romantic concertos and presents a more detailed analysis of this area in the first movements of Tchaikovsky`s Violin Concerto in D major and Brahms`s Double Concerto in A minor.

ROBERT SNARRENBERG (Washington University in St. Louis, USA)
Forms of Form in Songs by Brahms

"Form" in a broad sense encompasses: the structure and shape of what happens in music; the manifold ways in which units begin, take shape, and end; the manifestation of separation and coherence; and the wondrous variety of ways in which units unfold contrapuntally. Because it is the study of appearance, it must take account of the cognitive structures we create when we mentally connect what happens not only with what has already happened and what will happen, but also with what might have happened and what might yet happen. Describing form thus relies, at least implicitly, on some understanding of the structures and phenomenology of cognition.

Song is an amalgam of language and music, so interpreting its formal aspects engages cognitive theories of both speech and music. This paper focuses on forms of phonological structure, a domain of linguistic structure that has received scant attention in the study of song. Phonology describes, among other things, the placement of stress, the division of an utterance into phrases, and the use of pitch contour and rhythm to group phrases into larger units of speech. The purpose of this paper is to open an inquiry into relationships between phonological and musical structures. Drawing examples from songs by Brahms, this paper describes the prosody of poetic speech, examines the musical formation of prosodic structures, and analyzes instances of counterpoint between prosodic and musical units.

DIEGO CUBERO (Jacobs School of Music, Indiana University Bloomington, USA)
In the Process of Dissolving: Examining the Interaction of Syntactic and Statistical Form in Brahms

In his book *Style and Music*, Leonard Meyer distinguishes between syntactic and statistical form. The former is hierarchical, schematic, and the product of harmony; the latter corresponds to the dynamic shape of a given section, beginning generally with a period of intensification, leading to a climax, and ending with a short phase of decay. Meyer notes that the two are often coordinated but admits to the need of further studying their interaction. This paper begins to bridge this gap by examining three different ways in which syntactic and statistical form interact in Brahms's works, focusing especially on the role of decay.

The first category corresponds to cases where syntactic and statistical forms coordinate: intensification characterizes the motion towards structural goals, and a short period of decay unfolds only after securing one of these goals.

A frequent deviation from this model occurs when the period of decay begins long before the point of structural arrival and continues to the end of the section. This category includes but is not limited to what Hepokoski and Darcy refer to as "de-energizing transitions." Common too are de-energizing second themes and closing sections, as this paper demonstrates.

The most striking deviation arises when the process of decay culminates in mid-section without a cadence, creating a disjunction within the given syntactic unit. Since the process of decay generally unfolds towards the end of a section, its appearance towards the beginning obfuscates formal boundaries. Examples illustrate that this deviation is most common among second themes and recapitulations.

The paper concludes by offering a hermeneutic interpretation of these categories. I argue that while the first may be heard as modeling the Enlightenment values of striving and progress, the two deviations enact the Romantic ideals of resignation and decay, producing that autumnal quality long associated with Brahms's works.

ILDAR KHANNANOV (Peabody Institute of the Johns Hopkins University, USA)
Function and Deformation in Sergei Rachmaninoff's Etudes-Tableaux op. 39, nos. 5 and 6

Although music of Rachmaninoff belongs to the epoch that is quite distant from the classical style, the categories of formal function and deformation seem to work well in some segments of his work. It is especially interesting to apply these major analytical methods to the Etudes-Tableaux op. 39. For many reasons, during the late 1910s the style of Rachmaninoff becomes very complex and analysis of these etudes requires application of a number of approaches. The formal functional design of a theme in op.39 presents a heterogeneous set of ideas, ranging from the techniques of ancient Russian chants to some 20th-century strategies. Yet, classical forms remain the core characteristic of Rachmaninoff's melodicism. Needless to say, classical paradigms experience serious deformations in these poetic canvases, the precursors of the dramatic events of the 20th-century.

MICHAEL ORAVITZ (University of Northern Colorado, USA)
Meter-based Formal Cues in Selected Works of Debussy

Formal studies of Debussy's music have taken varied approaches, from Schenkerian analyses of Felix Salzer, to proportion studies of Roy Howat, to phrase/syntax studies in Richard Parks and Avo Somer, to phrasing and meter correspondences in the works of Christopher Hasty and Parks, to Marianne Wheeldon's study of Debussy's cyclical forms, to name a few.

In my paper/presentation, I engage certain progressive facets of metric designs within selected works of Debussy (one for voice and piano, one for piano solo), to show how Debussy crafts his metric landscapes in order to subtly create formal junctures and partitions that may not immediately or outwardly be heard, but are perceived nonetheless. These meter-based events are crucial in framing large-scale formal designs that support formal narratives suggested by the piano work's title and the vocal work's text. At times, such metric designs work in line with more traditional formal signifiers such as thematic design and tonality, and at other times, they can work more independently of those traditional signifiers.

Given the seamless nature of many of Debussy's formal junctures, I show how Debussy employs changes in hypermetric orientation among broader sections in his Book I *Prèlude* "Le vent dans la plaine" in order to either offset sections that might otherwise be construed as continuous, or, contrastingly, to combine sections that might otherwise be perceived as offset in order to frame a broader arch design.

In certain *melodies,* Debussy uses fluctuating states of metric and hypermetric stability and instability in order to musically convey the texts' meanings, at both local, intra-phrase levels and larger, formal-design levels. Particularly, in "L'ombre des arbes" from *Ariettes oubliées*, the convention of two-bar introduction is impetus for offsetting two ongoing hypermetric constructs. The state of despair in the protagonist at the conclusion of the work is set up by an alignment of that offset hypermeter into a calculated build in clear metric orientation that completely dissipates near the work's end in most drastic fashion in order to mirror the narrative and text of Verlaine's poem.

OLLI VÄISÄLÄ (Sibelius Academy, Finland)
Form, Structure, Sonorities, and Drama in Selected Piano Works by Debussy

In my previous work, I have focused on both tonal and post-tonal prolongational structures in Debussy. In *L'Isle joyeuse* a conventional Schenkerian *Ursatz* governs less conventional local elements. The prelude *Ce qu'a vu le vent d'ouest*, on the other hand, exemplifies a purely non-conventional structure: the upper voice arpeggiates an added-sixth chord (F♯–A♯–C♯–D♯), which also serves as a referential, functionally stable foreground harmony. In both cases, the linear framework is lucidly expressed in extreme registers and buttressed by gestural parallelism. The significance of these frameworks is also reinforced by their coordination with several other musical aspects; in particular, the attainment of the structural goal coincides with the dramatic climax in both cases. In *L'Isle joyeuse*, this is largely effected by the coupling of the *Ursatz* progression with a "plot" that involves characteristically Debussyian sonoric types, progressing from the whole-tone set, through the "acoustic," to the diatonic, the last of which is required by the *Ursatz* progression.

In other pieces by Debussy, however, compositional activity seems to center on aspects that are less neatly coordinated with linear frameworks, even if such frameworks exist. While such pieces are less optimal for illustrating a theoretical project focusing on prolongational structures, this by no means implies that they are aesthetically inferior or less significant. In the present conference I will seize the opportunity to explore such example, the prelude *Le vent dans la plaine*. While a large-scale linear framework E♭–G♭–A♭–B♭ is identifiable, the voice-leading goal Bb does not coincide with the dramatic climax. Instead the climax is formed by a chromatic series of major triads G♭–G–A♭. Structurally, A♭ is a passing tone, but its expression is crucially informed by its articulatory detachment from the goal Bb, a feature that is also reflected in several foreground details.

In the analysis, I will show in detail how Debussy approaches the climactic configuration by gradually introducing, combining, and reinforcing its ingredients, which I shall call energizing features. The subsequent events, in turn, are characterized by the dismantling, impairment, and elimination of these features. While both the ABACABA formal scheme and the linear structure suggest that the climactic C section is followed by a return to the original situation, the increasing and decreasing significance of the energizing features form a dramatic curve which clearly differentiates the events before and after the climax. One way to view the formal scheme is thus just as a foil or scenery for the dramatic events.

The analysis illustrates one way in which formal or prolongational concepts may tell us less about what is essential in music, regarding both the composer's actions and the listener's temporal experience. This, of course, is a significant meta-theoretical point. More generally, we might also consider whether a theoretical orientation in general is

always conducive for meaningful analysis, since theorizing presupposes generalizing but the charm of music—Debussy's music in particular—partly relies on unique compositional insights.

While this suggests that theory may be insufficient for analysis, theory is certainly useful and necessary for analysis. Good Debussy analysis requires several generalizable notions and I will also make a modest contribution regarding such notions, pointing out the recurring significance of the transpostion of the acoustic sonority that has its root at the distance of the minor sixth in relation to the tonal center. This sonority, which has its historical roots in common-tone augmented sixth chords, is featured in all the preceding examples and in several others. In *Des pas sur la neige* it helps to bridge the first and the second section by creating a non-coincidence of formal and structural boundaries. This prelude also provides a very different example of a Debussyian drama, one with a *pianissimo* culmination, but for reasons of time it may prove to be impossible to discuss this example now...

AUDRA VERSEKENAITE (Lithuanian Academy of Music and Theatre, Lithuania)
Multi-layered form in Charles Ives's Fourth Symphony

The Fourth Symphony (1916) is Charles Ives's most extraordinary piece. Like the other Ives's collages, the Symphony is crowded with borrowed tunes, primarily hymns, songs, marches. Some of them were used in an earlier works by Ives: the first movement of the Symphony was based on the *Watchman* in the finale of the First Violin Sonata; the second on *The Celestial Railroad;* the third on the first movement of the String Quartet; and the finale on march and on the closing passage of the Second String Quartet. The composer enriched each movement of the Fourth Symphony's texture with new layers, many pre-existing tunes and created characteristic multi-layered collage. The multi-layered texture became an universal principle of organizing the structure of the first, second and the fourth movements. The phenomenon of superimposing many layers that coexist in time broadens boundaries of space and time. In this case musical form of the piece is based not only on a linear time but also on spatial vertical. Unique tempo, dynamics, timbre, rhythm is characteristic to each polyphonic layer. That creates the impression of deliberately unsystematic music which is unite only with coherent program. This paper will attempt to indicate the constructive principles which unite the multi-layered texture to the tight cyclic form. Paying attention to the wide variety of borrowing strategies (e.g. quotation, cantus firmus, self-borrowing etc.) in Ives's Fourth Symphony, the paper will be focused on the sectional structures defined by different parameters and on identification of spatial multi-layered form. These distinct analytical

approaches help to outline the ways in which the diverse structural possibilities are interrelated and unified.

CHARITY LOFTHOUSE (Hobart and William Smith Colleges, Geneva, NY, USA)
Rotational Form, Sonata Hybridity, and Post-Tonal Boundary Sonorities in Shostakovich's Fourth Symphony

This paper examines Dmitri Shostakovich's sonata-form movements—often framed as „sonata arch" or „reverse recapitulation" structures, wherein the primary- and secondary-zone themes return in reverse order after the development—through the lens of rotational form. Using methodology from Hepokoski and Darcy's *Elements of Sonata Theory* (2006), I explore the „reverse recapitulation" in Symphony No. 4's opening movement as part of a larger effect of sonata-form boundary blurring, manifest as a blending of double- and triple-rotational sonata-form types. This blurring effect is heightened by use of post-tonal boundary sonorities at moments of expected tonal closure.

I begin by outlining double- and triple-rotational sonata structures—layouts corresponding to Hepokoski and Darcy's Type-2 and Type-3 sonata forms respectively. Analyses from Shostakovich's Fourth and Fifth Symphonies illustrate his techniques of evoking triple-rotational elements within a double-rotational construction. Rotational form frames the referential thematic pattern—first established as an ordered succession at the piece's onset—as a rhetorical principle rather than a tonal one. By featuring both primary- and secondary-theme elements at the moment of post-development tonic return, Shostakovich simultaneously elicits expectations of both sonata types, thus creating a kind of sonata-type hybrid, all while underscoring ordered rotational structures. Next, moments of formal demarcation in Symphony No. 4—including the MC, EEC, and ESC—postpone cadential closure in favor of post-tonal boundary sonorities. These post-tonal events displace tonal closure until the movement's coda and form analogous transpositional and rhetorical correspondences across the movement.

Sonata Theory's emphasis on thematic rotations presents a new way of understanding Shostakovich's blurring of sonata-form boundaries—a particular challenge to existing analyses. In turn, Symphony No. 4 provides a fruitful landscape in which to examine the interplay between rotational, rhetorical, and tonal aspects of Sonata Theory and their application to polystylistic repertoire.

WALTER NERY FILHO (University of São Paulo, Brazil)
The final form of The Little Cardboard Cat by Villa-Lobos as consequence of motivic transformations and manipulations of a Brazilian traditional song: a dialogic generative process

This paper aims to demonstrate how the final form of the 1921' piano piece The Little Cardboard Cat (*O Gatinho de Papelão*) arises from manipulations and transformations of the Brazilian traditional song *Anquinhas*, in a dialogical compositional process.

The Rio de Janeiro-based personality, essentially a self-taught composer, lived out of the mainstream of generative centers of avant-garde movements at the turn of the twentieth century. His nationalistic traits started to reflect in his compositions since 1912. Melodic manipulations and reharmonizations of traditional Brazilian songs appealed for the national imaginary in a very personal way featuring an idiosyncratic trait of the composer's creative personality.

For our particular case, the transformations imposed to the popular song *Anquinhas* are essentially motivic and harmonic, as predicted in Arnold Schoenberg's Fundamentals of Musical Composition. These transformations result in a very particular version of the popular song that is utilized to configure the whole B section of The Little Cardboard Cat. Then, in a retrograded compositional procedure, Villa-Lobos manipulates intervallic and rhythmic components drawn in the section B to map the whole A section creating an intrinsic network of interconnected elements.

We can consider that the final well-balanced binary form of The Little Cardboard Cat is a synthesis of a dialogical proccess created by opposition of forces represented in one side by elements from the original popular song and in the other by the transformed ones.

MICHAEL GARDINER (University of Mississippi, USA)
Boulez, Envelope-form, and Mahler: An Analysis of Der Abschied

Pierre Boulez frequently describes form in his own compositions using terminology borrowed from acoustics, specifically the term *envelope* to describe the "long trajectory of the music". In this paper I appropriate Boulez's idea of envelope-form to analyze aspects of timbral morphology in the *Abschied* movement of Gustav Mahler's *Das Lied von Der Erde*. To this end I consider Boulez's own recording of the movement with the Vienna Philharmonic in order to show, by extension, how his compositional concepts of form might be applied to his interpretative shaping of musical forces as a conductor. My analysis focuses on "noise" both as an acoustic and semantic concept. I begin with Mahler/Boulez's use of attack noise in the harp, oboe, mandolin, and voice

in relation to the expansion of musical space. Next, I consider the complex spectrum of the tam-tam, its non-harmonic bands of noise and the metrically irregular pulsing of its acoustic beats, followed by a brief section on envelope decay and Mahler's cello writing. I conclude by showing how all of the above fit with an expanded use of the term "noise" borrowed from information theory, where it refers to the unwanted accumulation of data into a semantic communication ("unwanted" insofar as it is received but not sent, that is, not sent as part of the original message from informer to informee). This "unwanted"/"unforeseen" characteristic not only invokes Adorno's notion of "Otherness" in Mahler's music, but I believe also manifests as an inherent aspect of performance decisions and the perception thereof.

MATTHEW ARNDT (The University of Iowa School of Music)
A Non-Tonal Problem in a Piece by Schoenberg

Starting with Carl Dahlhaus, music scholars have often put forward the notion that coherence in common-practice music is primarily tonal, whereas coherence in post-common-practice music is primarily motivic, and they have used the post-common-practice music of Arnold Schoenberg as an exemplar of motivic coherence. But in fact tonal (tone-based) and motivic coherence are two sides of the same coin for Schoenberg, who writes, "Everything emanates from the tone," and, "Everything within a closed composition can be accounted for as originating, derived, and developed from a *basic motive*." To a certain extent, theorists have recognized Schoenberg's understanding of a connection between tonal and motivic coherence by analyzing so-called "tonal problems": tones brought about through motives that have harmonic consequences. But we are again barking up the wrong tree, because for Schoenberg, "every succession of tones produces unrest, conflict, problems," not just successions in tonal music. Until recently, however, we have lacked the ability to analyze problems in Schoenberg's non-tonal music properly, on account of a faulty understanding of the harmony, motivic development, and formal functions. Drawing on Schoenberg's writings, William E. Caplin's theory of formal functions, John Covach's and Olli Väisälä's insights into the harmony, and Christian Raff's insights into the motivic development, I will analyze a problem and its solution in Schoenberg's Little Piano Piece, op. 19, no. 2. In a nutshell, F (1) in m. 2 is problematic, unrestful, in that it riles up the tonic C when it implicitly resolves to the dominant G in m. 3. Through the development of the melody and accompaniment motives into one another, F
(2) is clarified and stabilized as the dominant of B, which counterbalances C at the cadence in m. 9. This finding suggests a greater degree of continuity between tonal and post-tonal music than has been recognized.

JOSHUA MAILMAN (Columbia University / William Paterson University, USA)
Assertive and Furtive Forms and Processes in Post-war Art Music Off-center

The names Schoenberg, Babbitt, and Boulez evoke controversy over the listenability of theirs and other intricate modern music. No longer shocking, neither is it popular. Perhaps it's the nuanced differentiation in its flow, an initial opacity that dedicated listeners penetrate through repeating hearings. Yet what enables this overcoming? Have compositional strategies adapted to spur this? How does it relate to compositional intricacy? Can any of this be theorized? Might appropriate analytical approaches for this differentiate styles and style periods since WWII? How might these be addressed through appropriately tailored formalized analyses.

Using gestalt segmentation of works by Boulez, Cage, Xenakis, Ligeti, and Babbitt, Uno and Hübscher (1995) systematically show variance between weightings of duration, pitch, loudness, and vertical density to optimize the match between surface differentiation and compositional structures: weightings varying by style. Hanninen (1996, 2001, 2012) shows segmentation may be carefully optimized by sonic, contextual, and structural criteria. Yet both approaches require score analysis.

For mere listeners, perhaps the distinctive intricacy of such music merely creates novel soundworlds whose differentiation in flow can be attributed to such generic features as instrumentation, tempo, or loudness intensity. Roeder's (1995) approach goes further by proposing the climax chronology of *attribute functions* as an audible trace of differentiation in flow. Yet these attributes are merely the familiar ones (duration, pitch, loudness, and vertical density), which hardly seem particular to the distinctive intricacy of post-war repertoire. Surely there's more surface to scratch.

Considering music of two composers *not* central to debates about the relation of compositional systems to musical aesthetics and reception, Carter and Berio, I suggest a multi-tiered approach, which acknowledges various degrees of clarity vs. nuance as relevant to differentiation in flow, some tiers climbed earlier (more clear) and others later (more nuanced) through listening familiarity, and yet others determined through score reading.

KLAAS COULEMBIER (University of Leuven, Belgium)
Multi-temporality: creating a meaningful territory in the rhizome of post-tonal music

The use of the word post-tonal to refer to the repertoire of the twentieth and twenty-first centuries indicates that since the demise of tonality as a universal framework, no unifying compositional language or syntax has emerged from the multitude of

compositions that have been written. Various theories of musical form have attempted to get a grip on the diverse network of musical compositions by searching for recurrent features, general properties, and potential laws that can help to understand how musical form functions. Especially in dealing with post-tonal music, such models carry the risk of being too rigid and applicable only to a very limited number of compositions. On the other hand, by trying to avoid this exclusivity, models can also become too open and noncommittal, so as to no longer provide meaningful correlations between different compositions.

As an alternative, I would like to put forward a *general* analytical concept that at the same time *focuses* on one aspect of the music, that is its temporal organisation. In this paper, I will define the concept of *multi-temporality* and show how it can be applied to the work of two quite unrelated composers: Elliott Carter (1908-2013) and Claus-Steffen Mahnkopf (1962). Approaching different compositions from the same specific perspective leads to some surprising parallels and insights that can possibly be extrapolated towards other composers. In this way, the open and dynamic concept of multi-temporality allows for a territorialization within the rhizome of the new music repertoire, to use the concepts of Gilles Deleuze and Félix Guattari. Rooted in contemporary philosophical thought, this approach meets the double requirement of theoretical models of form: it values the specificity of each composition, while at the same time revealing (unexpected) connections in the repertoire.

GERHARD LOCK, KERRI KOTTA (Tallinn University, Estonian Academy of Music and Theatre, Estonia)
Introduction of an automatized analysis method of musical tension as a response to musical form

Understanding, describing and displaying musical tension as a complex and multidimensional phenomenon, especially that of contemporary music, requires new analytical methods. In order to explore musical tension (also musical intensity, temporal dynamics etc.) through music psychological perception experiments using complete musical examples in a variety of styles from baroque to contemporary music (including post-tonal music and jazz, an overview of the repertoire used in tension studies see Farbood 2012) have used continuous data (or self-report) recording methods and technology since the 1980ies (an overview see Gabrielsson & Lindström 2010, Schubert 2010). The participants have been musicians and non-musicians as well as children, adolescents, adults and older people. Among the analytical approaches to interpret data have been e.g. correlation and ANOVA analysis, comparison of time series, descriptive

approaches, functional data analysis, averaging methods (moving window, Fourier), and trend/regression analysis, but, in our opinion and underlined also by Gabrielsson and Lindström (2010) and Schubert (2010) several problems concerning the adequacy of treatment and interpretation of the data remain. We think that analyzing those curves based on the principle of preserving important reverse points (high-points and low-points) emerging during the listening process offers the possibility to gain more valid analytical conclusions in relation to musical form than individual (verbal) cognitive subjective descriptions or mathematical-statistical methods. In this paper we introduce the automatized version of a new reduction method analyzing curves derived from perception tests on Erkki-Sven Tüürs (b. 1959) symphony no. 4 (2002) and no. 6 (2007) conducted as a pilot study in 2010 (N=7, musicians and non-musicians). The reduction and averaging principles applied to the curves were developed as a manual method during 2011 and 2012 (see Lock & Kotta 2012), and thanks to Toby Gifford automatized in Java script implemented into a Max/MSP patch in 2012 and 2013. Through a number of reductional stages (down to a one-minute-moving-window allowing only three reverse points included) applied for the individual curves of each participant we are able to average the curves of all participants (including as much as possible tension points within a 15-second-moving-window) into an Average Reliability (AR) curve showing a generalized curve of the perception of the musical tension perceived by the participants which allows us to analyze more appropriately musical tension as a response to musical form.

PETTER STIGAR (The Grieg Academy, University of Bergen, Norway)
Emblems of Uncanniness. Trond Kverno Meets Richard Cohn – and Richard Wagner

Trond Kverno (b. 1945) – arguably Norway's finest composer of sacred music – wrote his *St. Matthew's Passion* in 1986. The work is scored for two choirs and soloists. The text - in Latin – is based on the Gospel according to St. Matthew, chapters 26 and 27. The composer has included a number of passages which highlight connections between The New testament and The Old, thus making the work an exercise in typological exegesis. Kverno's music is based on formulas, derived from simple melodic and/or harmonic patterns with minimal degree of elaboration. Structural simplicity is combined with an eclectic approach to traditions of European vocal music, both sacred and secular. This paper explores some reminiscences of Richard Wagner's *Parsifal*. The influence of the great composer may possibly be traced in Kverno's use of mediant relationships. Richard Cohn's notions of hexatonic poles and the notion of "Unheimlich" – an idea that

can be traced back to Freud - help us to understand what is going on. Still, octatonic structures are even more important.

Finally, the idea of "referential dyads" is discussed. The term originated in an article on *Parsifal* by Patrick McCreless, and may become a handy tool in further studies of Trond Kverno's musical language.

SONA ANDREASYAN (Yerevan Komitas State Conservatory, Armenia)
The Fourth Symphony by Arvo Pärt: Transformation of Genre

It has been over hundreds of years since the creation of the genre of symphony, and it is still one of the „living" genres of the contemporary music. After the final formation in the 18th century, the genre of the symphony acquired new features in terms of musical form, harmonies, ideological and philosophical principles in the next decades, but at the same time it retained principled model of the structure.

Moreover the 21st century symphony continues the way of development and changes. Of course, it would not be right to say that the genre has completely new displays, but at the same time some new tendencies can be identified even now.

According to the sample of the Fourth symphony of the outstanding Estonian composer Arvo Pärt we will try to represent some new compositional innovations, which can be perceived as new manifestation of the genre of symphony.

After finishing the Third symphony, Arvo Pärt did not write symphonies more than 40 years. In 2008, Pärt composed his Fouth symphony titled Los Angeles, which is dedicated to Mikhail Khodorkovsky. The world premiere of the symphony was held on 10/11 of January, 2009, by Los Angeles Philharmonic Orchestra under the direction of Esa-Pekka Salonen.

The Fourth Symphony has a number of features, which distinguish it from the previous examples of the same genre. Changes in the orchestra, in the musical language and in the structure of the musical form are noticeable.

The „Los Angeles" symphony was written for string orchestra, harp, timpani and percussion. The symphony has three movements with Coda, each of which consists of three internal sections. According to the fragmentation of the musical material on the basis of characters presented, the symphony includes 9 sections, the last of which is Coda.

One of the interesting features of the symphony is its tonal interpretation. From one hand, it is tonal in the classic sense of the word, but on the other hand, the tonal system is synthesizes with the musical technique of tintinnabuli and the modal writing of the composer.

The Fourth „Los Angeles" symphony by Arvo Pärt is a kind of unique example of the modern symphony. It is closely related to the previous stages of the composer's oeuvre, but at the same time it is a new model of the genre not only in the life the composer, but also from the standpoint of assessing the idea of symphony.

AARE TOOL (Estonian Academy of Music and Theatre, Estonia)
Eduard Oja's Piano Quintet: Two-Dimensional Form and Octatonicism

In my presentation, I will give an analytical overview of the Piano Quintet of Eduard Oja (1905–1950), a work noteworthy for at least two reasons concerning form and pitch organisation. The Piano Quintet (1935) is an example of a special type of formal design in which several formal principles, including the principle of the sonata cycle, are combined into a one-movement work. This type of formal design evolved during the first half of the 19th century and came into particular prominence in the works of Franz Liszt, Richard Strauss, and other composers of the late 19th and early 20th centuries. In my presentation, some methodological questions concerning the analysis of this formal phenomenon will be discussed. The analysis of the Piano Quintet will be preceded by reflections on two other works of Estonian chamber music–the First String Quartet (1925) of Heino Eller and the Piano Quartet (1930) of Eduard Tubin–that provided Oja with an eloquent example of this special formal principle.

CHARRIS EFTHIMIOU (University of Music and Performing Arts, Graz, Austria)
The development of the musical form of heavy-metal music

The diverse currents of heavy metal music, which emerged in the 80s and 90s, belong to the most exciting popular music genres of the 20th century. The aggressive musical texture, the radical lyrics and the extremely loud volume are but some of the musical aspects, which are not found in any other genre of popular music.
During the last few years, there have been numerous papers considering the sociological aspects of this music. There have been, however, only few studies from a music analytical point of view.
Heavy metal is characterized by ever-changing rhythms, instrumentation and tone-colours ever since its birth during the 70s by DEEP PURPLE and BLACK SABBATH.

A further musical aspect of this music, which up till now has not been considered, is the musical form. There are many songs by many bands which have a length of over eight minutes – something which is very unusual in popular music.

The aim of this paper is to give an overview of the development of heavy-metal's musical form from its beginning up till today. Another aim is to give concrete examples for the validity of these considerations by examining song, which are longer than eight minutes (*Child in Time* by DEEP PURPLE, *Paschendale* by IRON MAIDEN and *Fade to Black* by METALLICA).

Why do many heavy-metal songs last longer than the majority of the popular music songs, despite the fact, that they have faster tempos?

Does every band use its own musical form for the construction of its songs, or are there standard musical forms for the entire genre?

Are there similarities between the musical forms of the past centuries and heavy-metal, and, if yes, which bands use these forms and why?

NDUBUISI EMMANUEL NNAMANI (University of Cambridge, UK)
„IGEDE-BELL" as a Catalyst for Structural Coherence – A Study of Tonal-Rhythmic Patterning and Structural Territorialization in Okechukwu Ndubuisi's Piano Style

Many contemporary art music compositions are based on the use and transformation of materials sometimes, derived from purely traditional music background. Some of these materials which form the essential ingredients of creative and aesthetic sensibility in such works are significant catalytic structural innovations in diverse compositional styles which abound in contemporary African art music. However, most of such materials and the composers are rarely known in our music theoretical discourses.

Igede-Bell Bass, one of such materials which resulted from the innovative transformation of materials from purely traditional music practice, is derived from the sound spectrum of the Igede music of Nkanu people, Nigeria. Generated from an ordinary linear rhythmic module, „Igede-Bell bass" is catalytic in the creation of the pianistic style in the works of Okechukwu Ndubuisi, one of the „experimentalist" composers of contemporary African art music. This paper attempts to examine the conceptual basis of this melrhythmic - patterned and structural material which I refer to as "Igede-Bell" with a view to showing its tonal-rhythmic nature as a compositional and structural-theoretic resource. Evidence from the analyses of some works of Okechukwu Ndubuisi shows the transformation of "Igede-Bell" from the status of structural ingredients to a compositional technique. The discussion shows that this material has significant implication in the creation of motivic patterns and thematic configurations as well as the structural-aesthetic processing in Ndubuisi's works such as *„Agidigbo"*, and the

„Symbol of a Miracle", among others. From this discussion, we will see how „Igede-bell" patterns may be understood and utilized as a viable theoretic-structural material in the discourse of the creative processes and products of pianistic styles especially in the works of composers of contemporary art music from Africa and beyond.

Paper

PETER SMITH (University of Notre-Dame, USA)
Schumann's Continuous Expositions and the Classical Tradition[1]

Scholars and critics have tended to judge Schumann's engagement with the sonata tradition with deep skepticism, notwithstanding the more positive assessments that have emerged in the past several decades. From the perspective of a Brahms specialist who has recently turned his attention to Schumann, it is striking to encounter the contrast in the critical reception of the composers' traditional instrumental forms.[2] This is especially the case in light of Schumann and Brahms's close personal relationship and the esteem with which the younger composer held his early champion. Scholars writing on Schumann's transformations of classical forms often characterize them as evidence either of artistic willfulness or musical misprision due to a reputed incompatibility between Schumann's compositional proclivities and the exigencies of late eighteenth-century practice. Brahms scholars, by contrast, have long celebrated what they perceive to be the composer's ability to absorb historically remote modes of musical thought into a vital late nineteenth-century compositional voice.

The historicist commitments Schumann shared with Brahms were nevertheless genuine, as his declaration of his artistic desiderata made abundantly clear. As Schumann famously put it, his chief goals as critic and, by extension, composer were „to recall the past and its music with all the energy at our disposal, to draw attention to the ways in which new artistic beauties can find sustenance at a source so pure, —then to take up arms against the recent past as an age inimical to art, intent solely

2   Surveys that trace the negative reception history of Schumann's handling of classical forms may be found in Lester (1995, 189-210) and Brown (2000, 42-68).

on extending the bounds of superficial virtuosity,—and finally to prepare for and help expedite the advent of a new poetic age."[3]

There can be no doubt that Brahms's sympathy for such a program was crucial to the immediate bond the two composers forged in the fall of 1853. For the young Brahms, this compatibility with a leading figure in German musical life served to validate his emerging artistic identity, while for Schumann, it held out the hope of fulfillment for his artistic vision in a prodigious talent of the younger generation. The two composers, then, shared similar creative aspirations, so much so that we can hardly attribute any differences in their critical reception to their compositional aims. Rather, what we are dealing with is a difference in the long-term critical reception itself—a reception that, with respect to sonata form, almost inevitably has hinged on the perceived relationship to past practice. In short, Brahms has been judged largely to have succeeded in creating instrumental forms in compelling dialogue with eighteenth-century conventions while Schumann has been judged largely to have failed.

More sympathetic responses to Schumann in the writings of, among others, John Daverio, Joel Lester, and Julie Hedges Brown have reminded us that such entrenched critical judgments may overwhelm our potential to listen to Schumann's music "naively, sensitively, and open-mindedly," as Schoenberg so aptly put it. Indeed, such judgments often seem to preordain negative conclusions about the relationship of Schumann's traditional forms to classical practice, even among scholars otherwise sympathetic to Schumann's compositional voice. Consider, by way of example and as an introduction to my topic today, processes of sonata exposition. In a recent and otherwise perceptive essay on Schumann's chamber music, Linda Correll Roesner writes of the String Quartet in A minor: "With the exception of the finale, each of the movements makes use of more-or-less 'traditional' tonal/formal schemes, even though these function only marginally in a Classical manner."

Roesner takes as her chief exhibit the Quartet's first movement, whose exposition I provide as Excerpt 1 in the score handout. Her focus is the main sonata-form Allegro, which Schumann sets in F major following an introduction in A minor, the main tonality of the Quartet as a whole. (I will have more to say shortly about this unusual feature and its relationship to Schumann's characteristic practice of tonal pairing.) Roesner bases the negative components of her characterization—her assertion that the opening sonata form has only a marginal relationship to tradition, with "tradition" tellingly rendered in scare quotes—on the assumption that tonal polarity is the driving force of classical expository procedures. Moreover, although she clearly recognizes that a contrasting second theme is not essential to the eighteenth-century sonata, her

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[3] From Schumann's lead editorial in the *Neue Zeitschrift für Musik* 2 (1835, 3), as quoted and translated in Dahlhaus (1989, 247).

discussion implies that a two-part exposition is not merely normative but very nearly the only option reflective of earlier practice.[4]

Unlike a classical two-part exposition in which „the second—conflicting—key is arrived at by means of a transitional passage . . . is established tonally (and often defined thematically and/or stylistically) . . . [and] is always returned to and confirmed toward the end of the exposition," she tells us that the secondary material of m. 101 of Schumann's quartet unfolds according to „permutation, variation and logical extension . . . of the main thematic idea. The passages of contrapuntal texture and the modulatory sequences give the impression of a lengthy transition even though the phrase structure remains predominantly regular. The second tonal area (C major) is not reached until the very end of the exposition [at m. 137a]. Thematically it features yet another variant of the main theme." In Roesner's view, Schumann's strategy seems „deliberately at odds" with classical practice. Indeed, she claims he „negates the Classical tonal hierarchy by greatly subordinating the second (contrasting) tonal area."

But has Schumann subordinated the secondary tonal area? Or more to the point, has he subordinated it in a manner that is at odds with classical practice? Although Roesner is undoubtedly correct in identifying Haydn as a model for Schumann's thematic continuity, her focus on the two-part exposition as a sole reference steers her away from the possibility that Schumann might be engaging another expository type entirely. Perhaps instead of composing a defective two-part exposition, Schumann is exploiting the thematic and tonal possibilities of a Haydnesque continuous exposition. Indeed, shorn of its negative characterizations and scare quotes, Roesner's account reads like a textbook description of that eighteenth-century formal type.[5]

From this perspective, the exposition's thematic continuity and tonal delay reflect the conversion that takes place from the transition of mm. 76-99 to the expansion section of mm. 101-137a.[6] And this is indeed a conversion: as is often the case in eighteenth-century continuous expositions, the transition first feints at a medial caesura—the arrival on V/C at m. 99, followed by a measure of caesura-fill. The exposition, however, declines this caesura's invitation for the entrance of a second theme in favor of "passages

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[4] My use of the term *two-part exposition* here anticipates the more general reliance of my analyses on terms and concepts drawn from Hepokoski and Darcy (2006). I also emphasize the distinction between the general category of *two-part exposition* and the more specific concept of *thematic contrast* to respond to the potential, in the eighteenth century, for a second theme to be based on reinterpretation of motives from the first, that is, a two-part exposition of the so-called "monothematic" variety.

[5] On conventions of continuous exposition in the eighteenth century, see Hepokoski and Darcy (2006, 51-64). Brown (2000, 240-41, footnote 57) notes in passing the possibility to interpret the quartet movement in relation to the practice of continuous exposition but ultimately rejects that paradigm as an interpretive framework.

[6] Here and throughout my analysis of this movement, I follow Roesner's practice of beginning the measure count with the *Introduzione* and continuing without break into the *Allegro*. I designate measures within the *Allegro*'s first ending by appending an "a" to them since the first and second endings are distinct.

of contrapuntal texture and the modulatory sequences [that] give the impression of a lengthy transition," that is, an expansion section.[7]

My interpretation of these characteristics as symptomatic of a continuous exposition is based in part on the jarring effect of the material that enters at m. 101 immediately after the attempted medial caesura and fill, in addition to the contrapuntal texture and instability of the modulatory sequential treatment that eventually ensues, as noted by Roesner. The dominant passes through the four-two position during the caesura-fill so that the local C tonic enters in six-three rather than root position. This in itself would not necessarily disavow second-theme status, but the decrescendo of the caesura-fill is answered by an unsettling *subito forte* and declamatory dotted rhythm at the entrance of the C six-three chord. The result is a pointedly expectant, recitative-like six-three gesture that looks ahead to events to come rather than providing a stable initiating anchor for a second theme zone. And once those „events to come" unfold, they heighten the instability and forward-driving character through a series of rapid tonicizations of A, D, B, and E within the rising 5-6 sequential pattern of mm. 101-117. In light of this alternative interpretation, what Roesner characterizes as an oddly delayed secondary tonal area—the C-major entrance of the main theme at m. 137a—might instead be understood to follow Haydn's practice of coordinating the tonal resolution of the expansion section with the thematic arrival of closing material. Indeed as is typical for a closing theme, the material at m. 137a both refers back to the main theme and sits over a tonic pedal. Like Haydn, Schumann renders coherent the expansion section by binding it to a large-scale framework governed by conventional middleground relationships, as depicted in the two graphs of Example 1. The transition carries us from the F *Stufe* of the tonic area to the middleground arrival on IIK of the medial caesura. The tonal journey of the expansion section eventually leads, in mm. 123-136a, back to both the foreground key of C major and the large-scale IIK first activated in m. 95, with the intervening tonicizations functioning as illusory keys of the foreground, as Schenker would call them. Let's pause now to listen to the exposition beginning at m. 66 towards the end of the tonic key area.

About the C tonal delay graphed in Example 1, there really is no ambiguity. The only other C root-position chord before m. 137a, enters in m. 133a and this is clearly not a structural goal harmony. The concept of a declined medial caesura, however, depends here and generally on musical judgment about what exactly does, or does not, constitute a theme. In order for a proposed medial caesura to be declined, what follows must be interpreted not to achieve thematic status—often a matter of analytical nuance rather than a clear-cut binary opposition. Although it might be possible to argue that the

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[7] For description of such a "bait-and-switch" strategy as a convention of continuous exposition, see Hepokoski and Darcy (2006, 51-64). The caesura-fill here consists of the eighth-note lead-in from the harmonic arrival on V/C at m. 99 to the entrance of new material at m. 101. On caesura-fill, see Hepokoski and Darcy (2006, 40-45).

material that follows the medial caesura gesture at m. 99 is some sort of flamboyantly extraordinary second theme, this is not the tack that Roesner takes, and in that assessment she and I are in agreement. The material's lack of initial rhetorical stability and its extended sequential orientation, contrapuntal texture, modulatory motion, and tonal delay all contradict conventional notions of thematic identity.

In the final analysis, however, my point is that although Roesner's characterization of the passage itself is generally accurate, her conceptualization of eighteenth-century practice is too narrow to allow for recognition of the place of Schumann's strategy within the classical tradition. Schumann's exposition reflects not a misprision of sonata form. Rather it manifests a creative adaptation of one of several possible eighteenth-century expository types Schumann would have likely encountered in his study of the quartets of Haydn, Mozart, and Beethoven, which he undertook prior to composition of his own op. 41 set. The A-minor Quartet shows him to have achieved just what he said he intended to achieve: the creation of „new artistic beauties" that nevertheless remain in dialogue with past practice, in this case the eighteenth-century practice of continuous exposition.

I hasten to add that my point is not to deny that Schumann develops an alternative to tonal polarity in this exposition.[8] Indeed, one characteristic of the String Quartet that is clearly *not* related to eighteenth-century precedents is its failure to arrive on C closure in the second ending following the exposition repeat. Thus alongside the Haydnesque model for Schumann's continuous exposition, we also find a striking element of artistic innovation, one that is rare but not unique to this movement.[9]

Notwithstanding the awkward relationship Roesner posits between Schumann's exposition and classical practice, her analysis is part of a larger positive assessment of the Quartet focused on the compelling manner in which Schumann intertwines A minor and F major across the multi-movement cycle. The two middle movements raise, to a still higher formal level, the A/F interaction instantiated by the first movement. Following the first movement's aforementioned „inside-out" form—introduction in A minor, main sonata form in F major—the scherzo and slow movement continue the alternation of A and F as governing keys, thus leaving unanswered the question of which tonality might serve as nexus for the cycle as a whole. This process of A/F pairing

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[8] Although one could certainly argue that the tonal delay has the ultimate effect of *heightening* the impact of the C resolution when it finally arrives: it renders the dominant the goal of a long and difficult journey, and the five-measure C tonic pedal underscores the sense of arrival.

[9] See the similar circumstances in the first movement of the Piano Trio in D minor, op. 63. As Lester (1995, 207) notes, "from a traditional sonata-form perspective, such tonal plans severely undermine the tonal polarity basic to sonata form: in what sense can there be a tonal polarity needing resolution if the tonal goal of the exposition is different when the section is repeated?" In cases like this, it is imperative for the performers to observe the repeat since without it, even the suggestion of the possibility of tonal polarity is absent.

comes to a head in the finale, portions of which I provide as Excerpts 2 and 3 in the score handout.[10]

What is again noteworthy with respect to Schumann's expository practice (as well as the overall organization of the finale, about which I will have more to say shortly) is the manner in which the composer reinterprets eighteenth-century conventions in the service of this quintessentially Schumannesque tonal narrative. Although Roesner asserts that the finale is the only movement in the Quartet *not* to draw on classical formal models, its adaptation of strategies of continuous exposition is even more transparent than the first movement's. Here there is not even a feint at a medial caesura. Rather, as Table 1 outlines, Schumann follows his tonic area directly with an expansion section that evolves seamlessly, eventually arriving, via a long circle-of-fifths sequence, on the tonicized dominant at the point of expositional closure at m. 63. Let's take a moment to listen to this compact continuous exposition.

In the exposition, Schumann merely adumbrates the role he will carve out for the expansion section in the A/F tonal narrative. As annotations in Excerpt 2 highlight, the passage alternates progressions hinting at both of these keys in mm. 28-38 before it pushes onward to the long modulatory motion to C. The expansion section's characteristic formal continuity, however, emerges as a crucial factor in the apotheosis of the pairing that transpires later in the form. Assessed in relation to what many commentators regard as the most conventional version of sonata form—what Hepokoski and Darcy term the type 3 sonata—the movement's design does indeed appear anomalous, perhaps giving rise to Roesner's claim that it does not even engage eighteenth-century conventions. Yet greater sensitivity to the full range of eighteenth-century practice raises the possibility that the movement simply references a different sonata type, one that Schumann reinterprets to serve his narrative of tonal pairing to be sure, but that nevertheless remains in effect as a link to the past.

The frame of reference here is what Hepokoski and Darcy call the type 2 sonata, sometimes referred to by earlier scholars as a binary variant of sonata form or a sonata form with reversed recapitulation.[11] In short, the type 2 sonata follows its exposition with a second half that begins, parallel to the opening of the exposition, with either an explicit restatement of, reference to, or development of the main theme in a non-

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[10] Brown (2000, 229-49), like Roesner, analyzes formal idiosyncrasies of the finale in relation to the Quartet's overarching A/F pairing. She develops her interpretation of the movement within the framework of a sonata form characterized by what she calls a "compromised initial tonic," in contrast to my emphasis on conventions of continuous exposition. Her insightful analytical conclusions nevertheless form an important foundation for the ideas I develop here.

[11] On the idea of this type of form and others as binary variants, see Webster 1986. For references framed by the concept of "mirror" or "reversed" recapitulation, see Rosen 1980 (97, 286-87, 322-23). Hepokoski and Darcy (2006, 353-87) provide extensive critique of these alternative conceptions by these and other authors, as well as a thorough list of citations on the topic from the secondary literature, which is voluminous indeed.

tonic key.[12] More forthright developmental activity then ensues, but the eventual recapitulatory restatement of material from the exposition does not commence with the main theme in the tonic, as in the type 3 sonata.

Rather, it is either at some point within the transition or with the secondary material itself that we encounter the return of expository material. Alternatively, in the case of a type 2 sonata with a continuous exposition like Schumann's movement, this restatement will typically begin at some point within the expansion section and will lead to the closing theme. In either case, the second theme (if there is one) and closing material receive their tonic grounding through transposed restatement. This tonal resolution is then often reinforced by a coda frequently initiated by the main theme.

Schumann's finale is a fascinating and unusual manifestation of type 2 conventions in two different respects, as Table 1 and annotations in score Excerpt 3 outline. First, the main theme, or at least material overtly based on the main theme, does not initiate the second half of the form, the developmental space beginning in earnest at m. 84. Second, the section of „tonal resolution"—the transposed restatement of the closing theme from the exposition at m. 192—appears not in the tonic but in the tonally paired key of F.

The case for a type 2 interpretation nevertheless remains strong. With respect to the first exceptional characteristic, although it is clear that the development begins with material based on the interrelated ideas of the closing and expansion sections, Schumann takes care to begin many of the imitative entrances with the head motive adjusted to trace the ascending fifth characteristic of the main theme rather than the ascending sixth or descending fourth of the expansion and closing themes, respectively. I have highlighted the first of these ascending fifths at m. 84 at the end of Excerpt 2. Since the main theme, expansion theme, and closing theme all share the same short-short-long rhythm of this head motive, the emphasis on the ascending fifth in particular allows the opening of the development to make reference to the main theme and thus to begin to signal the possibility of a type 2 orientation at this crucial formal juncture.

With respect to the second exceptional characteristic, it is important to note the precedent, in nineteenth-century sonata forms, for the alternative of transposition by fifth rather than to the tonic, for the recapitulation of third-related secondary material. This procedure was a common option for Schubert for the recapitulation of the middle key areas of his three key expositions, and noteworthy instances also arise in Beethoven.[13] Moreover in this particular movement, the motivation in the Quartet's

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[12] This is also a conventional procedure in the type 3 sonata; the non-tonic key is usually the one that has closed the exposition: V in major or III in minor.

[13] The first movement of Schubert's String Quintet, D. 956, for instance, recapitulates the middle key area of its three-key exposition in this manner: the expository theme that hovers between E flat and C major/minor before it pushes on to the dominant for the third key area, hovers between A flat and F major/minor in the recapitulation before it leads to C. A well-known example in Beethoven is the first movement of the *Waldstein* Sonata, op. 53, whose E-major second theme returns in A major, at least for its initial antecedent

overarching A/F pairing for an off tonic area of „false" tonal resolution at m. 192 seems clear. The expansion's transitional character—its formal shape as extended anacrusis—extends the forward momentum of the development and, due to its fifth transposition, culminates on a climactic recall of the F member of the A/F dialectic at the restatement of the closing theme. This false tonal resolution in turn motivates the definitive return of the other member of the pair in the form of the long-delayed structural tonic as true and compensatory tonal resolution. Schumann eventually transforms F into an augmented-sixth chord at mm. 206 and 210 to prepare for the return of the main theme in A minor that initiates the coda at m. 214. The Italian 6/3-V progression forces the F of the dialectic finally to collapse into the overarching A-minor nexus. Here I also note that resolution of F into the key of A specifically via progression to A's dominant engages, in the bass, an important F-E motivic dyad that plays a crucial role in the A/F pairing throughout the four-movement cycle.[14]

The hustle and bustle of the expansion material plays a part in this final resolution as well, similar to its function as preparation for the emphatic return of F major at m. 192. First notice that the climactic A-minor restatement of the main theme at m. 214 leads to yet another A-minor climax at m. 242 but now on the closing idea—the *goal* of the continuous exposition. Both themes ultimately participate in the tonal resolution provided by the coda.[15] Schumann exploits the tonal stability of the closing material, which was originally motivated by the *instability* of the expansion section, to further confirm tonic resolution of the A/F pairing. Second and finally, after an abrupt change in mood for a parenthetic A-major musette and archaic, "first-species" sequential passage in mm. 254 and 264, the expansion material and its anacrusic character return

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phrase, before the consequent carries the progression into the home key. These (and many other) cases of fifth transposition in Schubert and Beethoven are thus distinct from the strategy in Schumann's Quartet in one crucial respect: they both eventually settle into the home key within the secondary theme zone and lead to closure within that sonata space. Schumann's Quartet, by contrast, defers this essential sonata function until the return of the main theme and closing theme at the start of the coda, with closure arriving at m. 242. In this respect at least, Beethoven's strategy of recapitulation in the *Egmont* Overture, op. 84, stands as an even closer model for Schumann's approach, although in the context of a type 3 rather than type 2 sonata. The recapitulation of the *Egmont*'s A flat secondary material in D flat closes in D flat, leaving the attainment of closure in the home key of F (now major rather than minor) for the coda. In Beethoven, the motivation for this unusual deferral is undoubtedly programmatic; in Schumann, it appears to be motivated by the Quartet's narrative of A/F pairing, as I discuss further in the main text. For analysis and interpretation of the *Egmont*, see Hepokoski 2001-02, 128-36.

[14] As Brown has argued (2000, 243-49)

[15] Note here again that the closing theme "borrows" the ascending fifth from the main theme, at this point perhaps to underscore the tonal rapprochement of mutual A-minor restatement with a previously adumbrated element of thematic integration. In Hepokoski and Darcy's terms, the beginning of the coda is thus based on a *third rotation* of the basic expository material: the P theme in m. 214ff and the C theme in m. 242ff., both now in the tonic to produce the essential structural closure (ESC) at m. 242. The first rotation unfolds across the exposition, while the second does so across the development, with its rhythmic and intervallic (ascending fifth) references to the main theme (m. 84ff) followed by the subsequent transposed restatement of the expansion section (mm. 152-92.1) and closing theme (mm. 192-205).

yet again in m. 286 to carry the coda, and indeed the entire four-movement cycle, to its rousing A-major conclusion.[16] Let's pause to listen to the process of resolution for the A/F pairing, beginning with the return of the expansion section at m. 152 of the second part of the form.

The A-minor Quartet is hardly the only composition in which Schumann engages conventions of continuous exposition as integral components of his sonata forms. His creative appropriation of this Haydnesque alternative, as a counterpart to his equally vital adaptation of two-part procedures, marks him as perhaps the chief proponent of continuous exposition in the post-Beethovenian nineteenth century. This status is not simply a matter of the relatively large percentage of continuous expositions among his sonata forms. More importantly, it takes into account the quality of these movements, with a number of them—the first movements of the Piano Quartet in EH major, op. 47, and Violin Sonata in A minor, op. 105, for instance—ranking with the outer movements of the A-minor Quartet among his most beautiful compositions.

As in the Quartet, tonal pairing plays a vital role in these continuous expositions, and I have argued elsewhere that eighteenth-century expository conventions work not against, but rather in consort with Schumann's tonal dialectics in these movements.[17] Yet it is also the case that pairing may not be the only motivating factor behind Schumann's procedures of continuous exposition, as analysis of a movement like the opening sonata form of the Second Symphony would illustrate. The Symphony is a case in which Schumann molds strategies of continuous exposition not in the service of tonal pairing, but rather to create at least a degree of tonal polarity between tonic and dominant. Moreover, Schumann's two-part expositions may find effective means to merge eighteenth-century formal conventions and more characteristically nineteenth-century strategies of tonal duality. Schumann manages to retain in his sonata practice the spontaneity of his eighteenth-century precursors, with no single "formula"—either tonal polarity in two-part expositions or tonal dialectics in continuous expositions—dictating a priori the layout of these movements.

I began this presentation by noting the sharp contrast between the critical reception of Schumann's and Brahms's sonata forms and the interrelated contrast in perceptions of the relationship of those forms to eighteenth-century practice. My response has been to marshal theory and analysis in the service of a reexamination of both aspects of Schumann's instrumental compositions—the value of Schumann's approach on its own terms and within the sonata tradition. Analysis cannot but help to interact with

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[16] My emphasis on resolution of the A/F pairing in favor of A is consonant with Brown's interpretation. Roesner (2007, 127-33), by contrast, hears "inconclusiveness with regard to the tonic key" even at the end of the finale. She proposes that processes of A/F interaction extend beyond the bounds of the four-movement cycle to embrace the second and third Quartets in the op. 41 trilogy.

[17] I analyze the interaction between tonal pairing and continuous exposition in these movements in Smith 2011, 244-52, and 2009, 52-64.

theory in such an endeavor, even if only implicitly. In the case of my methodology, the relationship has been transparent: the sonata theory of Hepokoski and Darcy forms the framework for my engagement with Schumann's formal designs, while Schenkerian theory provides the context for my interpretation of his tonal language. Nevertheless even for one who regards these theories as penetrating, enlightening, and even at times revelatory, it would be naïve to believe that my analyses have "proven" anything, either about esthetic worth or historical relationships.

I accept as axiomatic that analysis can neither prove nor disprove a critical judgment. What it can do is provide a rationale for the subjective critical stance. Analysis, in other words, may serve as a tool in an effort to make the subjective esthetic judgment intersubjective. From this perspective, the source of interest resides not primarily in the critical reaction itself but in the reasons adduced for that reaction. What might we learn from coming to understand through analysis what a particular commentator finds attractive or unattractive about a composition or repertory?[18] And here I should emphasize that I have singled out Roesner for criticism not because I find her interpretations unenlightening. On the contrary, I find her to be highly stimulating critic-analysts whose interpretations reveal much of interest—both in what she admires and what she does not—about Schumann.

The conjecture I have offered about a possible historical relationship between Schumann's sonata forms and their classical precursors has value for at least two reasons. First, it is meaningful in and of itself in light of the emphasis old nineteenth- and early twentieth-century accounts of sonata form placed on expository thematic contrast and the reified concept of the lyrical second theme. More recent sonata theorizing, beginning at least as far back as the writings of Leonard Ratner and Charles Rosen, has demonstrated the inadequacy of such accounts as applied to the eighteenth-century sonata. How striking then for Schumann—a composer often accused of a lack of insight into classical form—to be seen creatively to develop conventions associated with both two-part and continuous expositions and therefore to perpetuate the breadth of classical practice at a time that otherwise witnessed an overall narrowing of the scope of the sonata in both theory and practice.

Second, my revisionist perspective makes an important contribution in light of the manner in which the relationship of Schumann's instrumental forms to classical practice has become entangled with critical responses to these compositions. For as we have seen, the negative portrayals often emphasize the reputedly problematic character of the historical relationship as a core component of the ambivalent critical stance. Schumann's purported compositional miscalculations are, to a large degree, assumed to be a result of either his lack of insight into, or willful casting aside of, the "authentic" foundations of eighteenth-century form. But it seems to me that it is the critics, and not

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[18] For a fuller elaboration of the relationship between analysis and criticism I am expounding here, see Lewin 1969.

Schumann, who often have misread both classical practice and Schumann's relationship to his precursors. Still, I must again stress that acceptance of my revisionist historical argument does not in any way imply acceptance of my positive esthetic judgments. Obviously one could find Schumann's continuous expositions esthetically unsatisfying even while recognizing the possible historical origins of their design components in late eighteenth-century practice. At the very least, however, some of the criticisms of Schumann's forms become less tenable once we recognize their basis in a somewhat inaccurate conception of eighteenth-century practice. Schumann's misprision indeed!

A focus on expositional strategies alone hardly accounts for the full range of Schumann's compelling blend of conservation and innovation in sonata contexts, as my exploration of his creative appropriation of type 2 conventions in the finale of the A-minor String Quartet has illustrated. Nor of course have I been comprehensive in my account of Schumann's expository practice. Yet although my analyses have merely scratched the surface of an enormous topic, expositional relationships are a linchpin of sonata form. Further study of them may serve as a viable starting point for a more comprehensive reexamination that will also need to take a fresh look at the composer's strategies of development and recapitulation. It is my intention that my efforts here and elsewhere will join those of other scholars sympathetic to Schumann's large-scale instrumental forms to create a more accurate account of his historical and esthetic position within the sonata tradition. Ultimately I hope these larger communal efforts will lead to a greater appreciation of what I regard as Schumann's unqualified success in fulfilling his stated aim: that of recalling the music of the past and—more importantly—creating new artistic beauties sustained by that source.