

Newsletter of the Society for Music Analysis

Number two, July 1992



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Contributors to this issue

Alan Street is Lecturer in Music at the University of Keele.

Nicholas Rast is currently working on a book on Schubert's F Minor Fantasy.

The Society for Music Analysis

Since the launch of the Society at the beginning of this year, there has been a warm response from a variety of parties in the UK and abroad. Supportive messages continue to flow, especially from that very well-developed community in the US. Membership has already achieved encouraging levels, and will doubtless increase as more of those interested become aware of the possibilities offered by the SMA. To that end, members are encouraged to spread the word to as wide a constituency as possible. It is worth repeating the aims of the Society:

- To foster the development of all aspects of the discipline of music analysis and its connection with related disciplines.
- To encourage teaching, research and creativity in music analysis and to advocate and uphold the highest standards of musicianship.
- To promote, facilitate and provide a forum for the exchange of information and ideas pertaining to music analysis and its teaching, including the publication of a newsletter.
- To conduct meetings of the Society, and to coordinate conference and seminar activities.
- To liaise internationally with societies with similar interests.
- To provide contact for students and professionals with the music analysis community and to foster the interests of younger members.
- To foster equal opportunities of all Members of the Society.

Members receive the *Newsletter* of the SMA, prospective discounts on subscriptions to journals, reduced conference or day fees for events under the Society's aegis, and are invited to participate in the planning of Music Analysis Conferences, Seminar days and TAGS days (Theory and Analysis Graduate Student days). It is intended that the Society will represent members' interests to national, European and international bodies, and negotiate reduced subscriptions and fees wherever possible.

The Society's *Newsletter*

This publication is designed to communicate information about SMA events, but clearly it goes much further. It is a forum for the exchange of views, a fairly informal platform for the discussion of matters of importance to members. In this, it may in the future supplement the meetings of the SMA, continuing debate beyond the temporal and geographical confines of the seminar or congress. The editorial policy is strictly non-interventionist, so contributions are not refereed, a stance in keeping with the stated aim that the *Newsletter* is an open-access publication. Contributions are invited therefore on any subject relating even peripherally to analytical concerns: they should be sent to the Editor at the address given on the final page. Correspondence is welcome. The Diary of SMA events will form a permanent feature of the *Newsletter*. A further section, the Noticeboard, will consist of announcements from members: items for inclusion are invited from all interested parties: the copy deadline is two weeks before the date of publication, which will be quarterly on the first day of April, July, October and January.

In this issue, Alan Street reports on the Reading TAGS day in May, and Nicholas Rast offers his views on Brian Newbould and Schubert.

It is hoped that a future issue will contain an informal Cage retrospective; ideas for possible material, whether analytical, anecdotal or opinion, are welcome.

SMA Diary

7 November 1992 SMA Day Seminar

University of Nottingham Department of Music. The subject will be Beethoven's String Quartet in C# minor, Op. 131. Papers will be given by, among others, Craig Ayrey, Jonathan Dunsby, James Ellis and Robert Pascall. The day seminar will convene at 11.00 am, finishing at approximately 5.30 pm. The Allegri Quartet will take part during the afternoon session, and they will play the quartet that evening in a concert within the University of Nottingham's concert series. For further information on this concert telephone Mrs Encer, Concert Secretary on 0602 515151 ext. 2097.

26-28 March 1993 SotoMAC '93

University of Southampton Music Analysis Conference 1993, Director Professor Nicholas Cook, Department of Music, Highfield, Southampton SO9 5NH. The Call for Papers appears separately in this issue, together with contact information. The Conference will contain the first Annual General Meeting of the SMA.

15 May 1993 TAGS Day City University, London

MUSIC ANALYSIS

Edited by Derrick Puffett

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Society for Music Analysis

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CALL FOR PAPERS

*28th Annual Conference of the Royal Musical Association
to be held in conjunction with
5th British Music Analysis Conference (SotoMAC)
at the
University of Southampton, 26-28 March 1993*

The Royal Musical Association invites proposals for papers and sessions for its 28th Annual Conference

Programme committee:

- Mark Everist (chair)
- Tim Carter
- Roger Parker

The conference will be multithematic, with groups of papers centred on themes of musicological or critical interest. Non-European and popular music will be represented alongside Western art music. Suggestions for papers that cross disciplinary boundaries or that exploit extra-musicological methods are encouraged

Abstracts (no more than 200 words) by 1 September 1992 to

Mark Everist
Department of Music
King's College London
152-3 Strand
London WC2R 2LX, UK

Fax 071 836 1799

Email m.everist@uk.ac.kcl.cc.oak

We welcome the submission of separate proposals to SotoMAC and the 28th Annual Conference of the RMA

The 5th British Music Analysis Conference (SotoMAC) invites proposals for papers and sessions

Programme committee:

- Nicholas Cook (chair)
- William Drabkin
- Daniel Leech-Wilkinson
- Allan Moore

We hope that sessions will cover the following topics, among others:

- Analysis of oral traditions
- Analysis of recorded music
- Analysis and chronology
- Analysis, transcription, and editing
- The future of analysis teaching

We welcome contributions to these topics relating to popular and non-Western music as well as those relating to the Western art tradition. Free papers will also be accepted

Abstracts (no more than 200 words) by 1 September 1992 to

Nicholas Cook
Department of Music
University of Southampton
Highfield
Southampton SO9 5NH, UK

Fax 0703 593197

Email ncook@uk.ac.soton

If you would like to receive programme details and a booking form, when these become available, please fill in your details below and mail them to Nicholas Cook, Dept of Music, University of Southampton, Highfield, Southampton SO9 5NH, UK

Name:

Address:

TAGS Day: Department of Music, University of Reading
Saturday, 16 May 1992

Alan Street

As the foundation of the SMA presents an opportunity to look to the future, so the first official event mounted under its aegis (skilfully arranged by Peter Foster, Amanda Bayley and Chris Kennett) gave occasion for retrospection. It is now almost seven years since the first TAGS gathering was convened at the Reading Department in November 1985. Meetings may no longer be so frequent as in the early years. Nevertheless, it is good to note that, through the generosity of departments at Southampton, Hull, and of course Reading itself, the odyssey of Awayday returns and motorway links has extended some way beyond the notional golden research-grant triangle joining Cambridge, London and Oxford.

The shape of meetings has regularly been cut to suit the material at hand. While remaining flexible in outline, therefore, TAGS Days have always maintained a consistent philosophy: to facilitate open discussion of theoretical and analytical topics. A secondary and more pragmatic purpose is to provide a forum wherein students might gain experience of presenting papers distilled from their research. Increasingly they have been engaged in debate with their peers; it is perhaps regrettable that one of the principal aims of the series - integration of junior and senior scholars - has been diluted, although senior representation is no longer so essential given that events have acquired their own identity. Looking back, however, this element of collaboration warrants notice. Part of the reason that TAGS Days began was because the established forum, the Research Students' Conference (now superintended by the RMA), was increasingly stretched by the requirements of several specialist areas of research. The chance to converse in an atmosphere of shared sympathies thus seemed attractive. But there was also, I believe, a negative consequence for theorists in that the new extension being built onto the music academy was rapidly assuming the profile of a ghetto.

Certainly, early organisers and contri-

butors (including the present writer) could feel that if they were being appraised at all in the wider sphere of British musicology, this was not on account of their work, but for themselves as representative products of theory and analysis courses. Not the least of the ironies thrown up by this state-of-affairs was the fact that observers who might readily consult theorists in the course of research when buttressed by a safe historical remove were prepared to make critical reflection on contemporary musical practice - including musicology - at best a matter of optional choice. Instead, the range of accomplishments expected from the younger theorist in the course of employment, if not meetings, was much as it had ever been: (approximately) bibliographic competence, keyboard skill, ability to speak a foreign language and a measure of historical sensibility amounting to some acquaintance with the canons of literary and plastic art.

The suspicion that these touchstones might be advocated more as ends than means reveals implicitly to anyone so minded the main motivations behind the resistance to theory: vested interests and the familiarity of the status quo. Having perused the symptoms and proposed a diagnosis of this decidedly premodern condition, one could go on to write the succeeding case history as the libretto to a soap-opera *seria*. But standing back from the perspective of individual actors and their fates, the essential question must be: have these performers delivered? To the extent that most departments in what are becoming known journalistically as 'the older universities' presently house at least one theorist, the answer must be yes. Yet what those players also realise, I suspect, is that change remains intrinsic to their work. Consequently theory, or more commonly analysis, can never stiffen into an academic discipline as such.

Back in 1985, the prerogative of arguing against monist dogma in favour of an

eclectic pluralism seemed to belong to Joseph Kerman. And in truth theorists have learned a good deal from dialogue with Kerman and other proponents of musical criticism over a number of years. However, it is also worthwhile to reflect that with sessions devoted to music and text and issues in metatheory, the first TAGS Day was already moving in the vanguard of new trends from the West. Now, as Jonathan Dunsby observed in the first SMA Newsletter, other challenges are presented by the widening European context. Moreover the shifting state of the British university system promises a different form of revolution altogether from within. In the latter instance it may prove that universities are reconstructed more in the image of the former polytechnics than vice-versa. But if this entails an increasingly enlightened attitude to wider intellectual currents then so much the better (the date of the second Reading meeting coincided with the vote at Cambridge University in favour of honouring Jacques Derrida with a Doctorate of Letters). In all events, theoretical inquiry, as transferable understanding, seems well placed to cope with future demands. Indeed, judging by the standard of presentations at the last TAGS Day, there is every reason for optimism.

Altogether, the programmes offered in 1985 and 1992 were strikingly similar. Papers on Schoenberg and pitch-class set theory were met by obvious parallels while research on Brahms and Elliott Carter replaced commentary on Beethoven and Boulez. These papers also typified the strong 19th and 20th century bias of both meetings. But if any palpable reorientation could be perceived for the 1990s, it turned on the more wholesale commitment of participants to press textual matters back into context. Such an engagement was plain in two pairs of presentations from Sarah Callis (Nottingham University) and Julie Brown (King's College London), and Sam King (King's College London) and Chris Kennett (Reading University). Addressing the relationship between modernity and tradition with reference to Schoenberg and Brahms (specifically the latter's G Major Violin Sonata), Callis reopened the question of developing variation as an analytical category. Citing the essential freedom of Schoenberg's conception - a point also

emphasised elsewhere by Michael Musgrave - she employed paradigmatic models to define the idea more closely as a localised expository technique ensuring cohesion beneath contrasting thematic components. Repetition and variation could thus be shown to mould a hierarchical network of motifs over the opening of the Sonata; however, continuity remained under the order of higher-level connectives, in this case a sequence of arpeggios. The dialectic of continuity and change in turn served to mark the limits of the principle, distinguishing exposition from elaboration (due to the absence of new material) and multi-movement transformation (the product neither of perpetual evolution nor structural restatement).

In attempting to establish semantic boundaries, Callis had previously drawn attention to Schoenberg's association of developing variation with musical prose. Remarking on its seeming imprecision, Julie Brown then presented an historicized reading of the concept, tracing its polyphonic connotations within the composer's theological aesthetics. Judaic belief was taken to provide justification for the logocentric covenant between God and *Gedanke*; more speculative, by nature, was the strain of transcendental mysticism linking Schoenberg with Kandinsky, Balzac and Swedenborg. The conflation of time and space in Schoenberg's musical metaphysics, Brown argued, can best be perceived in relation to the geometrization of technique, such that Wagner's credo of *unendliche Melodie* might be refracted through a matrix of higher compound phrasing. Referring to the work of David Lewin, she revealed how textural layers in the third, fourth and fifth songs of *Das Buch der hängenden Gärten* could be read according to a radical asynchronization. This in turn gave palpable evidence for Schoenberg's professed elitism of around 1910: conviction grounded in purity of expression and a quasi-spiritual, Utopian power of comprehension.

What came to replace esotericism in Schoenberg's thinking, as Milton Babbitt observes in *Words About Music*, was the desire for a contemporary communality. In short, for Schoenberg, modernism seemed to require a new lingua franca.



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For others separated from the Austro-German line, however, the need to fashion a new vernacular was much more vital. As Sam King's paper on Carter explained, American composers of the 1930s and 40s felt compelled to speak as directly as possible to a populace suffering from the ills of economic deprivation. The central challenge was the attainment of social relevance without descent into banality, a degeneracy willingly exploited over the same period by both fascist and communist regimes. One type of solution was explored by the New York Composers' Collective. But as King made clear, easily the most recognizable American rhetoric of the time belonged to Copland. Likewise schooled under Boulanger in Paris, Carter offered scores until around 1948 that attempted to capture a similar colloquial spirit. But whereas Copland achieved a definitive voice by this populist course, Carter experienced a continuing ambivalence - in essence vacillating between public politics and a personal aesthetic. King brought these themes into close focus by examining Carter's Piano Sonata (1945-6) alongside that of Copland (1939-41). Although ostensibly working within the same harmonic idiom - a Stravinskyan-derived pitch vocabulary - Carter, through his predilection for technical conceit (including canon and isorhythm), seemed less to endorse than to offer ironic comment on Copland's style of oratory. Ultimately it was Carter's modernist empathy which won through, providing the impetus for his own distinctive - and unrepentant - canon.

Vernacular response to modernist innovation came from a more surprising source in Chris Kennett's presentation. His subject was harmonic species in inter-war British music, in particular the role of the octatonic collection as tonal and post-tonal nexus. What has readily been dismissed as modal parochialism was instead judged to be a further assimilation of Stravinskyan language. Four specific techniques were summarised: superposition, addition/omission, sequence and fission/fusion. Through these, triadic units were shown to operate non-tonally; conversely non-tonal motives could be heard to acquire a vestigial tonal significance. Kennett also dwelt on the theoretical consequences generated by this repertoire, including the function of 8-27 as surrogate for 8-

28. Perhaps more resonant though was the sequence of composers (Holst, Warlock, Bridge and Walton) invoked. Not only did this represent a more convincing context for the music of Britten and Tippett, but it also gave credence to the idea that concern with the implications of post-tonal harmony was not altogether a preserve of succeeding generations.

Two further papers by Karen Irwin (Durham University) and Chee-yeo Jennifer Tong (Southampton University) appeared to adopt, in Barthes's terms, a 'writerly/readerly relationship'. Irwin's study of Trevor Wishart's *Vox* cycle immediately demonstrated the level of originality within contemporary British composition. *Vox* is a series of six pieces based on the Shiva myth. Its primary resources are those of extended vocal technique. Yet Irwin also stressed Wishart's preoccupation with the ramifications of morphology (Boulez's term) following from the introduction of concrete tape sounds. *Vox* overcomes the effect of unwanted disjunction by sustaining a continuum of change, manifest in the second piece through a progressive transformation from linear (atemporal) landscape to simultaneous (temporal) gesture. Birdcalls and water drums are combined alongside voices in the overall timbral mix; harmonic focus based on 7th chords is also essential to the articulation of design. Given the general emphasis on continuity, Irwin recognised *Vox 6* as a rogue element. Referring to adverse critical reception of this component, she offered justification for its inclusion on the grounds of an emblematic relationship to the Shiva myth and the structural function of large-scale contrast. In this instance, as in all others, analytical interpretation was brought up sharply against the challenges of timbral definition, its representation in score and realization in performance. Yet in fact Irwin's conclusion identified a more readerly impulse at work in Wishart's project whereby notational inscription was intended to transcend memory dependency through the attainment of *written* credibility.

The classic text selected by Jennifer Tong was the D Minor Prelude which concludes Chopin's Op.28 set. Four recordings were presented (by Cortot,

Rubinstein, Ohlsson and Anda) as a means of reappraising the relationship between analysis and performance. Resisting the temptation to turn her paper into a vehicle *for* performance, Tong was concerned instead to expose the customary fallacy which imagines merely a one-way route from theoretical model to interpretative realization. Structure, understood as 'an all-embracing term encompassing phrase structure, rhythmic structure, sectional (formal) structure, or hierarchical structure in the Schenkerian sense' could not be ignored; yet still it should not be valorized as an algorithm for successful performance. In respect of this hypothesis, Ohlsson and Cortot represented extremes of reader response, the former content to offer a literal (and therefore surface) version of the score, the latter treating the text as a stimulus for subjective fantasy. Conversely, through their clear preoccupation with architectural shape, Rubinstein and Anda formed a separate binary opposition. But whereas Anda's deliberate articulation assumed a didactic, even pedantic purpose, Rubinstein sought both to confirm and to contradict structural expectation, a level of perception which Tong identified as middleground consciousness. In other words, she argued, even if implicit, the fullest comprehension of analysis/performance relations comes with the recognition not that they are equivalent, or even complementary, but rather antithetical. Thus structure, however determined, is most convincingly transmitted when its outline is problematized by the hermeneutic act of performance.

The effects of interpretative latitude, in particular their impact on analytical ideology, were given extended consideration during the centrepiece of the day, an open discussion headed 'Beyond Formalism'. In 1985 a similar session might have taken Kerman's *Musicology* as its point of departure; in 1992 three texts, Kevin Korsyn's 'Towards a New Poetics of Musical Influence' (*Music Analysis*, 10/1-2, 1991), Joseph Straus's *Remaking the Past* (Harvard, 1990) and Lawrence Kramer's *Music as Cultural Practice* (Berkeley, 1990), provided the required catalyst. Participants might have experienced some latent regret that no British figures were included among this group; recollection of the 1985 forum, however,

would have confirmed the belief that publication might prove difficult to come by. Also the absence of further reference to Kerman brought home another truth about musicological inquiry: that even signal texts appear to have a short shelf-life. Even so, this was a timely opportunity to discuss recent work, a fact appreciated by all those present.

As James Garnett (Oxford University), Alastair Borthwick and Jeremy Moore (King's College London) observed in their introductory critiques, each of the chosen examples makes explicit use of orthodox close-reading techniques. The degree to which they succeed in avoiding the dead ends of formalist criticism then depends on the purposes to which these methods are directed: intertextuality in the case of Korsyn and Straus; cultural production on the part of Kramer. Intertextuality is undoubtedly the keyword of the moment. But while it seems to offer immediate access to the differential logic characteristic of poststructuralist thought, so it makes epistemological demands which strain the credibility of music-analytical adaptations. Hence for Garnett, Korsyn seemed compromised by his decision to predicate difference on prior identity, the presence of an analytical (Schenkerian) interface and the problem of how to conceptualize a musical ontology. Likewise, Borthwick found Straus's use of different analytical methodologies (voice-leading reduction and pitch-class set theory) suspect, especially his preference for integrated, even synthetic analyses. Distinguished by its heterogeneity, Kramer's work seeks to make fullest interpretative capital from the commerce between

different artistic media. Yet in Moore's view the very lack of restraint in such an approach seemed to simplify rather than clarify its declared insights.

Thematizing the merits and demerits of each text from the Chair, Craig Ayrey (Goldsmiths' College) questioned the claims of all three to have moved decisively beyond formalist confines. The chief limitation of Korsyn and Straus's theses, he noted, was their relatively weak misreading of Harold Bloom, a problem compounded by failure to resist the formalist drift of the mediating techniques adopted. Taking up the same point, Peter Foster (Reading University) asked whether Straus's shortcomings could not be traced additionally to a weak misreading of the relationship between pre- and post-tonal theory. Di Griffiths (Oxford Polytechnic) also spoke to this issue, observing too how Straus appeared to overly restrict the anxiety of influence to a handful of composers. The discussion subsequently progressed towards further reflection on the use of interdisciplinary models. In all, the consensus remained very much in favour of this programme, yet at the same time keenly aware of potential pitfalls. Evidently much work stands to be done on the project. And just as it will continue to involve learning conducted in public, so it will also require active dialogue with theorists outside the normal remit of musicology. A sign of the times, the 'Beyond Formalism' forum also perhaps gave a hint of things to come. Might a future day event be capable of inventing a new acronym in the interests of wider conversation within the humanities?

Opinion: Nicholas Rast

Schubert and the Symphony: A New Perspective, Brian Newbould, London, Toccata, 1992, 317pp, £20.

The debt owed to Professor Newbould for his work on Schubert's Symphonies, not only by the Schubert community but by the musical world at large, is without question. Those of us who know the complete cycle of the Symphonies in the Philips recording will be familiar with Newbould's completion of the fragment symphonies D. 615, D. 708a and D. 936a. In addition, his research and editorial

activity in this area have received wide publicity in journals and elsewhere over the last fourteen years. So it is with considerable interest and anticipation that many will greet this book.

The present volume represents the first English language book-length study of Schubert's entire symphonic output, and thus

it merits a thorough review of its contents. In his Preface, Newbould defines the intended readership: 'The book is offered as a companion to the symphonies for all who have an acquaintance, deep or casual, with the riches they contain, whether as ordinary listeners or as professional musicians or students. Where I adopt an analytical stance, I do so with the aim of illuminating the heartfelt response which, whether it be the reader's or my own, must come first' (p. 8).

It is in this apology that I find the first problem with the book. Newbould's analytical stance seems to follow Schindler, who wrote of Schubert's F minor Fantasy, D. 940, that 'no analysis should accompany the work; that the key to the composition could be found in the soul of everyone'. And, although I do not wish to negate the value of intuitive musical response, I would like to make a claim on behalf of analysis as a perfectly respectable tool with which to reveal aspects of compositional structure. Goethe's statement (quoted by Schenker at the head of Chapter 1 of *Free Composition*) is, by now, well known: that '...we never benefit from merely looking at an object. Looking becomes merely considering, considering becomes reflecting, reflecting becomes connecting. Thus, one can say that with every intent glance at the world we theorize'. The problem for Newbould is that he tries too hard to please too many people. Moreover, such analysis as there is in the book is of a Rétian thematicism that if anything is more likely further to alienate a reader unsympathetic to analysis than to persuade of its value.

An example, one of many to be found in the book, concerns Schubert's Fifth Symphony. The commentary accompanying Ex. 36 (pp. 112-3), which superimposes the opening statement of Schubert's main first movement theme and an extract from the same movement from Mozart's G minor Symphony, K. 550, runs as follows: 'The touch of dialogue imparted by the imitating cellos and basses makes for a captivating texture, but it would be a good theme without that - and its debt to Mozart would be a shade more evident. Its

basic outline, its harmonic structure and its steady scale-descent in the bass had clearly stayed in Schubert's mind since he first encountered them as much as a younger boy in Mozart's Symphony No. 40. They belong to the 'afterstatement' in Mozart's first movement. Schubert slows down the pattern, taking two bars (Ex. 36b) to Mozart's one (Ex. 36a), and at the same time enlivens the surface rhythm. His paraphrase is as remarkable for its creativity as for its closeness to the proposed model'. As an example of the many points of thematic similarity which Newbould detects between Schubert and other composers, particularly Mozart and Beethoven, this reveals the dangers of this kind of preoccupation: namely, the vast range of possibilities that exist in an analysis which concerns itself so much with thematic patterns. Aspects of phrase structure and possible thematic correlations between one work and another are certainly interesting, but they are offered here without any conclusive evidence of modelling.

As an analytical technique, thematic process is most successful where it illuminates aspects of structural coherence within a composition. The commentary on the 'Great' C major Symphony (Chapter XIII) offers such an example. Newbould concentrates his analysis of the first movement on the significance of the material of the slow introduction for the first movement as a whole: 'If this were a typical Classical symphony it might be extravagant to give so much space to an analysis of its theme. Close attention to the *Andante* theme of the 'Great' is desirable for three reasons. It returns at the end of the *Allegro* proper, in *Allegro* tempo, to form the climax of the whole movement; it dominates the remainder of the *Andante* introduction for more than is usual in a Classical introduction, where the tendency is progressively to liquidate the thematic content so as to clear the way for the *Allegro* theme; and it lends its most prominent feature to the exposition, development and recapitulation of the ensuing sonata-form *Allegro*' (p. 218).

The motive 'x' identified in Ex. 80 (bars 1-8), and in Ex. 82 (bars 38-61), which Newbould describes as 'the most important [segment] for its consequences later in the movement', their subsequent manifestations in the second-subject group (Ex. 83, bars 199-231), and the second half of the development (Ex. 84, bars 303-54) are located as the means by which Schubert achieves integration of slow introduction and *Allegro*. The broader point,

Ex. 36

(a)

(b)

that the structural significance of the introduction theme in the first movement has ramifications for the relatively low-profile melodic character of the first and second subjects, offers an interesting and provocative view of this movement.

Ex. 80



Ex. 82



Newbould's work on the editing and completion of several of Schubert's symphonies is strongly in evidence throughout this volume, where valuable information about Schubert's orchestral and compositional practice is provided. The arguments for the balance of orchestral forces, given instrumental limitations, particularly with respect to brass instruments and design, are compelling. The other area where Newbould's book scores highly is his evaluation of Schubert's drafting procedures. The debate as to whether Schubert routinely planned symphonic works in piano score or whether he worked in full score from the outset is unlikely to end with this book. However, the author finds highly suggestive evidence in support of specific practices reflective of Schubert's compositional experimentation and development.

Before summing up I should mention significant misprints and omissions. The first is the intrusive definite article in referring to the song cycle *Winterreise*, and the second is the transposition of 'ie' in 'Kupelwieser' (pp. 208 and 312). Finally, in the list on p. 300, read 'D. 615' for 'D. 615B'. As for omissions, they concern bibliography. There are many articles, books and dissertations concerning Schubert's symphonies which are not included in what might have been more helpfully called a 'Selected Bibliography': it is reasonable not to expect it to be comprehensive. However, there are a couple of items which it would have been useful to include. The first, which would have fuelled Newbould's arguments concerning the Grand Duo D. 812, is an article by Maurice Brown: 'Schubert's Grand Duo', *Monthly Musical Record*, 72, May 1947, pp. 98-101. The second, concerning Schubert's orchestration, is a recent dissertation by Bertram Eckle which has been published in the series *Tübingen Beiträge zur Musikwissenschaft*, 13, entitled *Studien zu Franz Schuberts Orchestersatz. Das obligate Accompagnement in den Sinfonien*. Fuller bibliographical detail would also have been desirable in the list of 'editions, realisations, and completions' of Schubert's unfinished symphonies which appear on pp. 300-1.

To conclude, there is much of interest and value here. However, the reader looking for substantial structural analysis of the works under review is likely to be disappointed.



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