

Aspects of Social and Stylistic Associations in Four Works of Mauro Giuliani

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<p>This study investigates the social and aesthetic context in four works of Mauro Giuliani (1781-1829). The study represents the social context for Giuliani's music by introducing the central aspects of Viennese musical life in the late 18th and early 19th centuries. Three social situations that Giuliani's music appears on, are identified: music in public concerts, music in the salon, and music at home. Also, I introduce the aesthetic concept of music intended for connoisseurs and amateurs. The social contexts are mirrored into four works of Giuliani (op. 15, op. 21, op. 30, and op. 44). In the analysis of these works, I intended to find out, in which way does the social context affect the these works; does the music performed in public follow a public musical discourse and does the music performed in private follow a more private presentation, and how much do these two extremes exist within one work. I also wanted to investigate, which kind of stylistic associations these works have; are they intended for amateur or connoisseur public, or both. To investigate this in the works mentioned above, I have used the topic theory to identify the stylistic and social associations of the musical textures used in them. In op. 15 and op. 30, I have created mappings of expressive narrative of the topics used in the work. This mapping is based on Robert Hatten's theory of expressive narrative or expressive genres. In addition to this, formal functions in op. 15 and op. 30 are investigated by using Hepokoski & Darcy's Sonata Theory. Also, in op. 15 and op. 30, the textures and formal structures are mirrored into the 18th century view on sonata- and symphonic styles, which to some extent can answer on which way the works communicate with their audiences in terms of public and private musical discourse.</p> <p>By using these methods, I was able to identify that op. 21 and op. 44 are domestic implications of dance music, a genre originated from public musical discourse. The dances were highly popular music and bore a strong trait of amateurism in them. This is reflected also in Giuliani's works, as they are very simple and follow the conventions of the genre of triple-meter contredanses closely. The sonata op. 15 is a work intended to be performed in salons. The work follows a private musical discourse, as it is built in the sonata style and follows other traits common for chamber music, such as wide range of expressions. The material and structure of the work also hint that the composition leans more towards the connoisseur audiences. The concerto op. 30 is music intended for public, as it is in the concerto genre, which was mainly performed in public. It follows mainly the symphonic style, but also hints the sonata style occasionally. It is also the only work in the study that has contemporary documentation on its public performances. It is a popular work through the genre but because of its extensive use of the military and other topics of high stylistic associations, the work has a dignified general character, which evens the connoisseur and amateur tendencies in the work.</p>	
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The Italian born composer and virtuoso guitarist, Mauro Giuliani (1781-1829) arrived in Vienna in 1806. By 1819 he had made a successful career both as a performer and a composer and elevated the status of the guitar from a mere accompanying instrument to a versatile musical device capable of expressing grand scale works such as the concerto or the sonata (Heck 2013, an electric source, which will be referred only as Heck 2013 from now on).

This study aims to connect the collection of Giuliani's works that he composed during his Vienna years to their social and stylistic context. The works presented belong through conventions to different social situations, embracing either the public or private side of the musical discourse. They also tend to emphasize either popular or serious style, a distinction that became clearer during the first decades of the 19th century.

In the beginning of the 19th century, Vienna was the third largest city in Europe after Paris and London, and a vivid cultural center attracting people from all over Europe (Hanson 1985, 8). The capital of the Habsburg Empire, Vienna was a melting pot of people with diverse cultural background due to the flow of foreigners and the representation of various ethnical minorities residing in the Empire's constituent lands.

When Giuliani arrived in Vienna in 1806, the city's musical life was at a turning point. The *Hauskapellen* (private orchestras) of the aristocracy had mostly disappeared and private music was centered in salons. Public concerts were primarily benefit concerts arranged by individuals or charity organizations. Institutional concerts, which promoted solely serious music, started appearing. Nevertheless, most of musical activities occurred still in private (Denora 1997, 37-51; Morrow 1989, 1). By the time he left the city in 1819, public concerts had become more common, and in the 1820s Vienna was in par with Paris and London in the number of public concerts arranged in the city (Hanson 1985, 83).

Since the mid-18th century the middle class started to participate and influence music life throughout Europe. First, their role was relatively passive as wealthy aristocratic households were responsible for most concert activity. However, starting from about 1780s, their involvement in organizing musical events grew and became a significant force after 1815 (Weber 1975, 4-6). This development gradually changed the profession of music. Artists, who had been previously solely dependent on patronage or civic employers, received a new audience and supporters from the middle class and thus could expand their work field. Music played a significant role in different social situations that took place in urban areas, such as salons, ballrooms, opera and concert stages. Domestic music performance became a popular past-time activity for the middle class and was not anymore a privilege of the aristocracy (see for example Weber 1975).

In the 19th century so-called art music became distinguished from other genres for the first time. The music of the 19th century could fall into two distinct camps: popular or serious (Weber 1975, 19-20). This was progressively mirrored in the concert life, as popular and serious music attracted their own audiences. However, during Giuliani's stay in Vienna distinctions between popular and serious styles were still developing and concerts or single compositions could easily emphasize both styles to a certain degree.

In this study, I investigate on how the different levels of popular and serious, private and public music are reflected in four works of Mauro Giuliani. The selected compositions are his dance collections, the 12 Walzers op.21 and the 12 Ländler op. 44; the first movements of Sonata Brilliant op. 15, and the Concerto no. 1 op. 30. The goal of this research is to explore what kind of music Giuliani composed for different social occasions taking place in Viennese musical life at the time. To understand the social and stylistic background of these works, I discuss the music environment of Vienna during the late 18th and early 19th centuries, i.e. the public and private concert life, dance music, and domestic music; identify what kind of music was performed in those contexts and investigate the stylistic distinction between popular and serious music.

I discuss the essential historical background focusing on how the rising activity of the middle class affected the Austro-Hungarian musical life at the turn of the 18th and 19th centuries in section 2.1, the general distinction of the late 18th century and early 19th century music to popular and serious music in section 2.2, and the musical life in the late 18th and early 19th century and Giuliani's participation in it in chapter 3.

After identifying the social aspects of Viennese musical life, I represent the aforementioned selection of Giuliani's music, and identify the social context they were composed for, and analyze what kind of compositional choices he made in them. My music analysis is focused on the musical topics he uses and what kind of musical narrative he builds from them. The topics are analyzed from their social context, i.e. what kind of stylistic associations each topic presents (high, middle, low style), and whether they originate from public or private musical discourse and whether they emphasize the popular (*Liebhaber*) or serious (*Kenner*) ends of the stylistic spectrum. In addition, in the analysis of the concerto and the sonata, I will reflect Giuliani's compositional choices on the late 18th century view on the two styles of instrumental music, namely the sonata and the symphonic style.

The topical analysis of this work is based on Leonard Ratner's topical theory, represented in his influential *Classic Music: Expression, Form, and Style* (1980) and is expanded by the writings of later topic theorists such as Wye Allanbrook, Kofi Agawu, Raymond Monelle, Danuta Mirka, and others. In the concerto and the sonata, I extend the topic analysis by analyzing the expressive narrative of these works. The expressive narrative of a particular work is based on either expressive

oppositions or static expression that the use of topics and other compositional choices create. My analysis on expressive narrative is based on Robert Hatten's theory on musical narrative and expressive genres. The narratives of the sonata and the concerto are mirrored to the intensity of the expressions stated in these works. I analyze this by examining the harmonic rhythm, rhythmic intensity and the dynamic changes occurring in Giuliani's music. With this, I intend to understand more on which topical field(s) is the most dominating in a given piece and does this effect on whether a work is perceived as music intended for amateurs or connoisseurs and does the work follow a public or private musical discourse.

The topical fields that form expressive narrations are also reflected in the structural choices Giuliani made. These structures are identified in the sonata brilliant op.15 and the concerto op.30 by using the Sonata Theory, developed by James Hepokoski & Warren Darcy. My special interest is how Giuliani treats the conventional sonata form in different social contexts.

Chapters 4 and 5 include the analytical part of the study. I introduce the analytical methods in chapter 4. In it, I use the topic theory to illustrate different topics through examples from Giuliani and other guitar composers of the late 18th and early 19th century. In chapter 5 the selected works from Giuliani's oeuvre are analyzed and to some extent compared with each other. Chapter 6 concludes the study.

The analysis provided following results: The dance collections are composed for domestic purposes. However, they originate from public performances, since dances were constantly performed in ballrooms. The Sonata brilliant op. 15 is chamber music, and it was most likely performed in salons. The concerto op. 30 belongs to the genre of public music and it is the only work discussed that has evidence of public performance found from the 18th century reviews and diaries.

Stylistically, the dance collections represent popular music, as dance music was immensely popular, and Giuliani's dances follow the genre's conventions closely. The first movement of sonata op. 15 is music leaning towards more serious stylistic associations and the work has a significant emphasis on the tragic expression. This is because the work utilizes a lot of topics of high stylistic origin; it has a certain degree of uncertainty, and has an extensive section emphasizing the minor mode, which commonly is attributed to represent tragic expressions. The work follows the sonata style, which was common in works following a private musical discourse. The first movement of concerto op. 30 has mostly galant and high-comic expressive and stylistic associations. The work follows a mixture of symphonic and sonata styles (a common trait for concertos), but emphasizing the symphonic style more, which was common in music following a public musical discourse. It is a popular work through the genre and the concerto's contemporary success, but it is not music intended only for an amateur audience because of its extensive usage of topics of middle and high stylistic association.

The reason for choosing Giuliani as an example of the early 19th century Viennese composer stems from my background as a guitarist. I played many pieces by Giuliani during my active days as a performer and I grew to admire his ambitious style of composing for the guitar. Even though I have since left the instrument behind, I find myself coming back to Giuliani's music often. Thus, building my thesis around Giuliani's music was an easy choice. My work also tries to fill in a vacuum in Giuliani and 19th century guitar studies: besides Thomas F. Heck's work as a biographer, much else about Giuliani has not been written and large-scale music analysis of the 19th century guitar music in general seems to be sparse. I hope that this work will act as a preliminary study in further understanding the effect of the social aspects on the compositions of Giuliani and for future studies in the field.

This chapter establishes the historical and aesthetical background for this study. In section 2.1, the elevation of the social status of the Austro-Hungarian middle class during 18th century and its effect on the music life and the profession of music. Section 2.2 discusses the distinction between popular and serious music in the context of late 18th and early 19th century music.

2.1 Changes in Austro-Hungarian Society in the 18th century and its Effect on Viennese Musical Life

Vienna's cultural and political influence grew immensely during the 18th century under the rule of Maria Theresie (1740-1780) and Joseph II (1780-1790). They were both driven by enlightenment ideals and went through extensive political reforms to modernize the state. Such reforms were, for example, reorganizing the government, codification of the new imperial law, developing the education system, abolishing torture and limiting the death penalty only to severe crimes (Hanson 1985, 4-5, 8).

During the second half of the 18th century, these reformations elevated the upper-middle class. Its growth was fast, and the class reached the status of the second elite after the aristocracy. In other large cities, such as Paris and London, the growth had been subtler and the upper-middle class had closer connections to the aristocracy because many of them were granted the lowest noble status, such as the British gentry or the French Orleanist nobility. While such ennoblements occurred in Vienna, no strong connection was established between the high aristocracy and the lower classes. The low nobility and the upper-middle class remained socio-economically closer to the lower middle class (Weber 1975, 14).

In spite of significant social differences between the middle class and the high aristocracy, the noble lifestyle was an ideal for the middle class from the late 18th century up to 1815. Those members of the middle class who could afford it, decorated their salons in the Empire style, mimicked noble manners and spoke French, the language of the aristocracy. After the Napoleonic wars in 1815, the society's aesthetics became significantly more bourgeoisie. The Empire style was replaced with the modest and comfortable Biedermeier style. Sophistication and elegance were replaced by good manners and comfortability, especially in salons. These changes did not only occur among the middle class but also the aristocracy. For example, Emperor Francis I adapted distinctively bourgeoisie looks after 1815. He started to wear a tailcoat in public, an outfit of the middle class (Heindl 1997, 41-42; 49-50) instead of a uniform, the standard outfit for a man of his status.

Through the 18th century until the 1790s, the musical life in the Austro-Hungarian Empire was dominated by aristocratic patrons and state-owned civic environments. The *Hofkapelle* was the central state-controlled imperial music ensemble in Vienna since Emperor Ferdinand made Vienna *de facto* the capital of the empire in 1619. The *Hofkapelle*'s duties included performing all courtly musical activities. This included both concert music and state opera. During the 17th and up to mid-18th century, they were generously funded and represented the largest musical institution in the Empire. At the peak of their success in 1740, the *Hofkapelle* consisted of 134 musicians. The first public concerts in Vienna dating from the 1740s were arranged by the *Hofkapelle* during religious holidays when performing opera was banned by the law during the lent. The *Hofkapellen* significantly weakened in the second half of the 18th century. This was due to the reformations done by Empress Marie Theresie in 1746. She ordered the *Hofkapelle* to be divided into two organizations: the *Hofoper*, which was responsible for the imperial opera, and the *Hofkapelle*, which was responsible for other musical activities. Since opera and theater were main musical activities in the city, the *Hofkapelle* acquired a second-class status, and almost disappeared in the end of the 18th century. At the same time, domestic imitations of the imperial ensemble emerged among Viennese aristocrats. These private orchestras of the high aristocracy were called *Hauskapelle* and their golden age was roughly from 1750s to 1775. They were in turn imitated by the lower aristocracy, who often could not afford to hire a full orchestra and used wind bands instead. The popularity of the *Hauskapelle* also declined and by 1790s, the musical activity of the aristocracy had switched mainly to salons and patronization of freelance artists. It was during this time that the middle-class participation in music life started to emerge independently from the high nobility. Thus, the aristocratic and middle-class audiences rarely attended the same events (DeNora 1997, 37-51).

According to DeNora, one of the reasons for an increased middle-class activity in the Viennese (and Austro-Hungarian) music life by the end of 18th century can be explained through the decline of the *Hauskapelle*. The *Hauskapelle* (and the *Hofkapelle* before it) was an important employer for musicians of the 18th century. Playing in a court orchestra provided more or less secured income. When opportunities for working for them declined, musicians had to find new audiences. The aristocracy continued their patronage through hiring them for occasional performances and subscribed to their concerts. However, markets were now open, and the wealthy members of the middle class also started to participate in similar activities (DeNora 1997, 50-51).

Music had become the favorite entertainment of the middle class during the 18th century. As the century progressed, the amount of musical literacy rapidly grew, as amateurs wanted to learn how to play an instrument (Mirka 2008, 1). Performing music at home was a common past-time activity, where family members or friends could perform string quartets, lieds, easy sonatas, transcriptions of famous symphonies, and opera arias. This domestic activity was easily adapted to

semi-public performances in salons (Mirka 2008, 1; Weber 1975, 31). Such salon performances served essentially as attempts to elevate one's social status. For example, musical performances in salons were used by families to present their children to possible candidates for marriage. On the other hand, a good performance could also make an impression on a wealthy employer and help a performer to obtain a well-paying job (Weber 1975, 31).

The growing popularity of public concerts during late 18th and early 19th century is commonly linked to the rise of middle-class musical activities. Carl Dahlhaus even states that the “spirit of the bourgeoisie found its musical manifestation in the public concert” (Dahlhaus 1989, 49). Since the decline of the *Hauskapelle* in the 1790s, the middle class often subscribed to benefit concerts, becoming another source of income for musicians alongside the aristocracy. Since 1750s middle class controlled musical institutions, known as *collegium musicum*, which were a significant part of the public concert life around Europe (Dahlhaus 1989, 49). In Vienna, such organizations became popular only in the 1810s in the form of *Gesellschaft der Musikfreunde in Wien* (Hanson 1985, 92-97). From the beginning of the 19th century these musical societies generally elevated the so-called serious music and the music of the past (Hanson 1985, 93). Simultaneously, public benefit concerts started in 1810s and became popular in 1820s for the benefit of the organizers. They often emphasized the popular music of the time, such as concertos, pot-pourris and so on (Hanson 1985, 100-101).

The public role of music, which was increasing in the 18th century as public concerts became more frequent, made an impact on the music style, regardless of it being performed in public or in private. In opposition to the rhetorical figures or affects, common in the 17th and early 18th century Baroque music, the late 18th century style used allusions to different genres and types of music, generally identified as topics (Mirka 2008, 1). In public musical discourse, the different audiences a musician would encounter in concert venues also influenced the musical language the musicians used in their compositions, thus having their compositions influenced at least to some degree by the musical taste of the audience. This created the first market for music, where composers actively started to answer to the demand of the public (Mirka 2008, 1-2).

The changes in the society slowly affected the profession of music. During the 18th century, musicians were mainly employed by courts, theaters and other civic or aristocratic institutions (Rink 2001, 56). At the turn of the 19th century, musicians gained larger audience than ever before. As the middle-class musical life started to emerge alongside the traditional patronage of the aristocracy, musicians had more freedom to choose who they worked for. By the 1790s, accounts of Viennese musicians gaining parts of their income from teaching music to the members of the aristocracy and the middle-class starts to appear. Also, public concerts became more frequent. Performing in them and in an upper middle-class salon provided additional business opportunities alongside from earning money for performing in aristocratic and civic institutions (Rink 2001, 57). The increased

number of musically literate people produced a new market for publications of easy pieces intended for amateurs, which was a genre Giuliani contributed to with numerous dance collections and divertimenti. However, at the turn of the century these new ways of earning money did not yet secure steady income for musicians. From 1790s until at least 1815, most of musicians were still dependent on private patronage, aristocratic or bourgeoisie, since the institutionalized public concert life and large-scale publishing of sheet music were largely a phenomenon of later times (DeNora 1997, 51-52; Rink 2001, 57). Most of Giuliani's time in Vienna (1806-1819) was spent in a transition phase, where middle-class activities already existed but a significant amount of musical activity was still supported by the aristocracy.

2.2 Connoisseurs and Amateurs; Serious and Popular Music

As musical literacy expanded during the 18th century, the number of musical connoisseurs (*Kenner*) increased. Connoisseurs were active participants in musical communication with the composer as opposed to amateurs (*Liebhaber*), who were regarded as passive listeners (Mirka 2008, 2). Roughly simplifying, music for the connoisseurs was something musically demanding, often in the learned style, and intellectually satisfying, generally regarded as serious music, while music for amateurs was something that was beautiful and easy to grasp on, generally regarded as popular music.

Composers could write music for a specific audience in mind but often their works were performed to an audience consisting of both connoisseurs and amateurs. This created a challenge for composers to please both sides. Music was not supposed to be too easy to avoid boring connoisseurs, and not too hard to scare off amateurs (Bonds 2008, 35-36). In the late 18th century, music that satisfied both connoisseurs and amateurs was held in high regards. For example, Haydn was praised by Ernst Ludvig Gerber in 1790 for writing music that was embracing “artful popularity” and “popular artfulness”, meaning that his works were balanced in combining popularity and seriousness (Bonds 2008, 37). Bonds gives a good example of the combination of amateur or popular elements combined with connoisseur or serious elements by showing the opening of the first movement of Mozart's 'Dissonant' quartet K.465 (Figure 2.1). In it, the dissonant adagio in mm. 1-22, which fully embodies the connoisseur aesthetics, with its advanced harmonies and learned style counterpoint, is balanced by the lovely singing allegro theme in C-major in mm. 23 onwards, which in turn is meant to please the *Liebhaber* (Bonds 2008, 43).

1 Learned style mm. 1-22, music for connoisseur-audience

Adagio.

Violino I.

Violino II.

Viola.

Violoncello.

9

18

Allegro.

Singing allegro mm.23 -> music for amateur-audience

The image displays a musical score for the opening of Mozart's K. 465. It is divided into two sections. The first section, measures 1-22, is marked 'Adagio.' and is described as 'Learned style mm. 1-22, music for connoisseur-audience'. It features four staves: Violino I, Violino II, Viola, and Violoncello. The music is in 3/4 time and begins with a piano (p) dynamic, followed by a crescendo (cresc.) and a fortissimo (f) dynamic. The second section, starting at measure 18, is marked 'Allegro.' and 'Singing allegro mm.23 -> music for amateur-audience'. This section is more rhythmic and features a forte piano (fp) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Figure 2.1 Opening of Mozart's k.465

While composers of the late 18th century wrote numerous works tailored for a specific audience (*Kenner* or *Liebhaber*), it is in the early decades of the 19th century, when the styles start to diverge further, either emphasizing the popular or serious style in a particular work. By 1810s, Beethoven had become the advocate of serious music. Bonds shows that this kind of thinking is evident for example in E.T.A Hoffman's 1813 essay on Beethoven's 5th symphony, where Hoffman dismisses the critique of Beethoven's work being incomprehensible as a mere lack of understanding towards the craft of Beethoven's compositions (Bonds 2008, 46).

Carl Dahlhaus uses Beethoven and Rossini as representatives of the serious vs. popular spectrum in the early 19th century, where Rossini represents the popular style with simplicity and catchy melodies, simple forms and placing rhythm over the development of melodic material. (Dahlhaus 1989, 57-64). Beethoven, on the other hand, represented the myth of a great composer, a revolutionary and a promethean sorcerer. Beethoven's middle and late styles represented uncompromising artistic choices, which Dahlhaus states, using Johann Gottfried von Herder's terms, served as "education of humanity" rather than producing mere pleasant music. Beethoven also distinguished himself from other composers as a *Tondichter* (=tone poet) (Dahlhaus 1989, 81).

Tia DeNora similarly ties Beethoven's compositional style to the music of connoisseurs. While music intended specially for connoisseurs had existed before his time, it is in the late 18th century, when the music for the *Kenner* departs from the *Liebhaber* towards highly articulated serious music (DeNora 1997, 3). The idea of a genius composer, who commanded stylistic autonomy over conventions, was embodied in Beethoven's music (DeNora 1997, 3). A similar role of a genius composer was given to Mozart shortly after his death, even though some of his serious works were criticized during the 1780s as being too elevated (DeNora 1997, 11-16).

William Weber divides the early 19th century the popular vs. serious spectrum into three different styles. On the popular side are 1) the music of Rossini and 2) the new virtuoso style, which dominated the European concert life during the first half of the 19th century. On the serious side is 3) the so-called German classical style, which was embodied in the music of Beethoven, Mozart, Haydn and Schubert (Weber 1975, 19).

Dahlhaus's, DeNora's and Weber's views on the distinction between the popular and serious music are reflected in Bonds's notion that the ideal of good music satisfying both connoisseurs and amateurs started to decline in the early decades of the 19th century and was replaced by a new ideal favoring polarization of the two audiences. Music for connoisseurs or serious music on the one hand began to mean the music of the past. For example, during the first decades of the 19th century, Mozart's and Haydn's overall compositional output was elevated into serious music. On the other hand, the serious style also meant new, artistically ambitious and stylistically autonomous music in the vein of Beethoven. The popular style was embodied in the new operatic style of Rossini, the new virtuoso style, and such musical genres as dance music (Bonds 2008, 46). However, it was naturally still possible to compose music that took both audiences into consideration.

Serious music was cultivated by two different audiences, certain members of the middle class and the aristocracy. The middle-class musical societies such as the *Gesellschaft der Musikfreunde in Wien*, whose activity emerged in 1810s, showcased mainly serious music and the music of the past in their subscription concerts (Hanson 1985, 92).

The Viennese aristocracy mainly supported the elevation of serious music and patronized composers. After the decline of the *Hauskapelle*, the aristocracy supported musicians through offering them teaching jobs and securing their incomes (DeNora 1997, 39-59).

To conclude the chapter, upon Giuliani's arrival to Vienna, the musical life of the city was in a state of transition from the old aristocratic rule towards a more diverse society with significant middle-class participation. However, at the turn of the century the society was still developing and maintained elements from the older times. Also, at the beginning of the 19th century, the two audiences of music, connoisseurs and amateurs started slowly transforming into two distinct camps, who had different music composed for them. Even though music for specific audiences existed before, it became much more frequent in the 19th century.

From 1806 till 1819, when Mauro Giuliani resided in the city, Vienna was considered to be the “leading musical city in Europe” (Rink 2014, 58). Public musical life came into Vienna much later than to some other European cities due to the fact that Vienna became a large capital only in the 18th century, and the Austrian society was not as wealthy as those in England and France (Weber 1975, 5). This resulted in the almost complete lack of musical press before 1800s and a sparse number of public concerts before the turn of the century (Morrow 1989, 36). However, this does not mean that the city was musically inactive. Unlike in the other European capitals, Viennese musical life occurred mostly in private, especially pre-1815. First, it was dominated by the *Hauskapellen* (private house orchestras) of the nobility from the mid till late 18th century (Denora 1997, 37-51; Morrow 1989, 1). The 1780s saw the rise of musical salons, which continued to be a significant part of Viennese life throughout the 19th century (Heindl 1997 46-54). Public concerts started to appear in the 1740s as state organized concerts. They became frequent only in the last decades of the century in the form of benefit concerts. Musical societies, which played central role in the development the 18th century German musical life elsewhere, appeared in Vienna regularly only since 1812, when *Gesellschaft der Musikfreunde in Wien* was formed (Morrow 1989, 35-36). After 1815, musical activities in Vienna became increasingly public.

Music, whether listened or played, was an essential part of life for the average Viennese person. It was not only due to the admiration of the music itself, but also because social life of the middle-class and the aristocracy revolved around musical activities (Hanson 1985, 82). This activity (neglecting the Opera) can be divided into two main categories:

1. The public concerts & Ballroom dances
2. Private music sessions at home and in the salons

3.1 The Public Concert

Vienna's public concert life started to develop relatively late compared to London and Paris. London had an active public concert tradition starting from the 1680s, arranged first mainly by the members of the lower-middle class and later by the aristocracy and upper-middle class. In 1725, the Paris state opera started to arrange so-called *Concerts Spirituels*, which offered religious concerts during the 35 religious holidays, when performing an opera was restricted by the law. In Vienna, the first formal concerts appeared in the 1750s, though they became frequent only in the 1780s. One reason for this was that Vienna became a large capital only during the middle of the century (it was made *de jure* the capital of the Austrian Empire in 1804). Additionally, the Viennese aristocracy was less wealthy than their London and Paris counterparts (Weber 1975, 5). Despite the late and modest development of public concerts, Mary Sue Morrow points out that our perception of the 18th century Viennese public concert life is somewhat biased due to the lack of published musical journals. Viennese musical periodicals started to be published in the late 18th century and became common only in the beginning of the 19th century. Thus, there is not much written sources on music activities occurring at that time (Morrow 1989, 36). One more factor contributing to the sparseness of public concerts is the aforementioned fact that much of the city's concert life took place in private estates of the high nobility, whose private court-orchestras (*Hauskapellen*) performed for selected audiences (DeNora 1997,37).

The institution of public concerts developed in the German-speaking world mainly from subscription based private performances of the musical societies known as *Collegium Music* or *Akademie*. They were formed by amateurs and professionals devoted to the cultivation of music. Such societies emerged around 1760s in Leipzig, Berlin and Munich. They hardly existed in Vienna before the formation of the *Gesellschaft der Musikfreunde in Wien* in 1812. Starting from the mid-18th century, the court theaters of Vienna started to arrange public concerts during religious holidays. The reason for this was that in the Austrian legislation, no staged drama was allowed to be performed during Advent or Lent, and religious holidays were filled with public concerts (Morrow 1989, 35-38).

Public concerts started in autumn and lasted until early summer. Concerts were held mostly on Sundays and other religious holidays. They usually started around midday, as was regulated by the authorities. One reason for this was the government's wish to avoid other entertainment during court theater plays which took place in the evening (Hanson 1985, 83).

Starting from the early 19th century, public concerts as well as private ones tended to emphasize either popular or serious programs (Weber 1975, 19). This distinction is more apparent in the Biedermeier-era (post-1815) when the *Gesellschaft der Musikfreunde in Wien* was operating. However, concerts leaning on either contemporary popular programs or the music of the older times

existed before. Unifying aspect for most of early late 18th and early 19th century public concerts, popular or serious, was how they were constructed. A concert opened almost invariably with an orchestral work, usually an overture or first movement of a symphony (in a more private settings, a string quartet might have replaced it). The orchestral opening signaled for the audience that the concert has begun, and they need to sit down. This was followed usually by an opera aria or similar vocal number, except in concerts that included a cantata or an oratorio. After the aria, alternating instrumental and vocal numbers followed. In virtuoso concerts a set of variations or a fantasy on popular themes was usually performed by the virtuoso as the penultimate number. Concerto with an orchestral accompaniment was more or less obligatory in any concert featuring instrumentalists. A typical closure was a movement from a symphony, or a work scored for a large chorus with possible orchestral accompaniment (Morrow 1989, 141-144; Komlós 2007, 37).

Before the construction of the city's first concert hall in 1831, various court theaters and ballrooms served as main venues for public concerts. The best venues for big concerts were the *Burgtheater* (theater for German drama) and the *Kärntnertortheater* located near the imperial palace. For benefit concerts, common concert venues were the small and big *Redoutensäle*, which were courtly ballrooms (Hanson 1997, 102). The smaller *Redoutensal* was a very common venue for Mauro Giuliani, who arranged most of his benefit concerts there (Heck 2012, Morrow 1989).

Public concerts can be divided into three sub-categories based on the organizer (Rink 2014, 60):

1. Concerts run by institutions consisting mostly of professional musicians, generally on a subscription basis.
2. Concerts for the benefit of individual promoters, who were usually musicians themselves.
3. Concerts run by amateur musical organizations.

The purposes of the concerts varied from popular music concerts to educational purposes, music for festivities, ballroom dancing, raising money for charity, promoting new music etc. (Rink 2014, 60). From Rink's categorization, I mainly discuss sub-categories 1. and 2. The institutional concerts described in chapter 3.1.1 mainly fall under the sub-category 1 but also bear a strong trait of amateurism in them. While actual amateur concerts were a common 19th century feature, they mostly emerged only in the later decades of the century and thus fall out of this study's focus.

3.1.1 Institutional Concerts

Musical institutions such as the Vienna's *Gesellschaft der Musikfreunde in Wien* (Society for the friends of music, founded 1812) were formed to educate the middle class. They organized concerts, provided teaching (for example the conservatory system is rooted in musical societies) and played a prominent role in establishing music journalism. They usually focused on a 'classical'/serious repertoire, neglecting the lighter music displayed in popular benefit concerts. An ideal concert was 'intellectually stimulating' and based on 'artistic laws' (Hanson 1985, 92). Concerts arranged by the society were technically private, as only the members of the society were allowed to attend them. In reality, they became subscription concerts where the passive members of the society paid the membership to be able to attend the concerts as spectators (Hanson 1997, 104).

Music institutions did not form the core of the concert life of Vienna during the 18th century, unlike in many other German-speaking cities. However, some musical societies emerged there before *Gesellschaft der Musikfreunde in Wien*. One of them was an anonymous society arranging concerts on three successive summers of 1785-1787 at the gardens of the Belvedere Palace. Another one was a society known with multiple names such as *Musikalisches Institut* and *Liebhaber Concerte* or *Gesellschaft der Musikfreunde*. It operated during the 1807-1808 season and had 70 members who could take part to the society's activities as a listener or a performer. This society stated in its regulations the ideals of educating their members "in purifying their taste" through representing "undeniably excellent musical works" (Morrow 1989, 62) and promoting the composers of serious music by "securing the genius from the oppression of intrigue" (Morrow 1989, 62). These types of statements are prominent in the activity of the *Gesellschaft der Musikfreunde in Wien* and thus the society of 1807-08 season could be seen as the direct predecessor of it. Despite a relatively large success, the 1807-1808 society did not arrange concerts in the next season due to the occupation of Vienna by Napoleon in the spring of 1809 (Morrow 1989, 62-63).

Gesellschaft der Musikfreunde in Wien was founded in 1812 by Joseph Sonnleithner (1766-1835), an Austrian librettist, theatre director, archivist and a lawyer. In 1814 the society declared its primary goal to be "the elevation of all branches of music" (Hanson 1985, 93). In reality, many accounts state their wishes to mainly promote older music and new music that follows the aesthetics of 'art' music. Beethoven was their most famous advocate (Hanson 1985, 93).

The Society arranged annually one large music festival, four society concerts and about 16 smaller concerts, which were called *Abendunterhaltungen* (Hanson 1985, 93). The festival, named *Musikfeste*, promoted mainly large oratorios from composers of the past, such as Händel and Stadler (Hanson 1985, 93).

Orchestral program for concerts consisted mainly of the music of older generations such as Mozart and Haydn, and current music by such composers as Beethoven and Cherubini, whose compositional output is closer to the serious end of the stylistic spectrum. Taken from the Hanson's study *Musical life in Biedermeier Vienna*, figure 3.1 shows the most frequently performed orchestral and vocal works in the years 1815-1830. As it can be seen from it, no works by Rossini are present in the orchestral section, let alone other famous composers of the popular style such as Paganini. In vocal music, the Italian opera, also the present ones, seemed to be more apparent and we can also find Rossini and Bellini in this example.

Table 6. <i>Concerts of the Friends of Music</i> Orchestral works 1815-30			
			Total no. times
<i>Twelve most frequently performed orchestral works</i>			
Beethoven	Egmont Overture	1815, 1822, 1823, 1829	4
Mozart	Symphony in D	1815, 1824, 1826, 1830	4
Mozart	Symphony in C	1817, 1822, 1824, 1828	4
Cherubini	Faniska Overture	1815, 1823, 1826, 1829	4
Krommer	Symphony in C	1823, 1827, 1829	3
Mozart	Symphony in G	1816, 1826, 1830	3
Mozart	Symphony in E \flat	1818, 1825, 1830	3
Beethoven	Coriolanus Overture	1818, 1830	2
Cherubini	Medea Overture	1822, 1829	2
Cherubini	<i>Tage der Gefahr</i>	1819, 1829	2
Spontini	<i>Ferdinand Cortez</i>	1817, 1827	2
Méhul	Ariodante Overture	1815, 1825	2
<i>Performance of Beethoven Symphonies</i>			
			Total no. times
Symphony No. 1	1815, 1819, 1822, 1827, 1829		5
Symphony No. 2	1815, 1823, 1826		3
Symphony No. 3	1820, 1825, 1829, 1830		4
Symphony No. 4	1821, 1825, 1829		3
Symphony No. 5	1820, 1822, 1828		3
Symphony No. 6	1827, 1830		2
Symphony No. 7	1817, 1821, 1826, 1829		4
Symphony No. 8	1820, 1824, 1828		3
Symphony No. 9	1827 (I, II only)		1

Table 6 (cont.) Vocal Music 1815-30				
		Solo	Ensemble	Total no. times
<i>Italian vocal music</i>				
Rossini	1817, 1823, 1824, 1826, 1827, 1829		1820, 1822	8
Mayr	1820, 1828		1817, 1818, 1821, 1827	6
Mozart	1817, 1822		1816(2), 1817	5
Paer	1824		1816(2), 1818, 1821	5
Pacini	1827, 1829, 1830		1823	4
Mercadante	1824		1825	2
Bellini	1828, 1829		—	2
<i>German vocal music</i>				
Haydn	'Der Sturm'		1830	
Beethoven	'Opferlied'		1824	
Schubert	Vocal Quartets		1821, 1822	
Mosel	'Danklied'		1829	
Weigl	from <i>Gli Orazi</i>		1819	
Spohr	from <i>Faust</i>		1821	
Gyrowetz	Aria		1821	
				Total no. times
<i>Choral music (for massed choirs)</i>				
Stadler	1817(2), 1818, 1819, 1820, 1821(5), 1829			11
Handel*	1812(2), 1813, 1814, 1815(2), 1816, 1817, 1820(2)			10
Haydn	1819, 1820, 1821, 1825, 1827, 1828			6
Mozart	1823, 1824(3), 1827, 1826			6
Salieri	1815, 1816(2), 1818(2)			5
Mosel	1817, 1820(2), 1821, 1822			5
Preindl	1817, 1818(3)			4

Figure 3.1 - Most frequently performed orchestral and vocal works in *Gesellschaft der Musikfreunde* concerts 1815-1830. Taken from Hanson 1985, 94-95

The concerts of *Gesellschaft der Musikfreunde in Wien* were represented by a mixture of its amateur members and professional musicians. The concert usually featured soloists, an orchestra and choirs of different size. Soloists and conductors were changed from concert to concert in order to provide experience to each of its members. This practice reflected the educative ideology of the society. The society also held annual concerts, where the students of their 1817 founded conservatory performed. (Hanson 1985, 92, 96). The favoring of amateurs inevitably led to the

occasional poor quality of the concerts. It was not uncommon that players played an entire concert through on sight or with a very limited rehearsing (Hanson 1997, 107).

A typical society concert followed more or less the structure of a typical late 18th and early 19th concert. They started with an orchestral number, usually an overture or part of a symphony by Mozart, Haydn or Beethoven. This was followed by the performance of a vocal ensemble, usually a quartet. Then, another orchestral number was played, usually a movement from a symphony. After this, the vocal ensemble would perform another set of songs. Another orchestral number would follow, usually another overture or symphony movement. The concert usually ended up in a big chorus, sometimes accompanied with the orchestra. A very typical finale of a society concert was *Hallelujah* chorus from Händel's *The Messiah*.

A *Gesellschaft der Musikfreunde in Wien* concert was different from a commercial benefit one in its aesthetics. In commercial concerts, applauding after a touching moment or a technically complex passage was encouraged. The society strictly forbid this in their concerts. The programs of the society's concerts also avoided virtuosic and flashy numbers whereas commercial concerts encouraged them. While both of the concert types had occasionally vocal numbers from such popular composers as Rossini, the society's concerts also presented numbers from religious works, such as oratorios and cantatas (Hanson 1997, 106-107).

There are not any mentions of Mauro Giuliani's participation in any society concert in the sources that this study is using. This does not mean that he did not participate in one. However, Giuliani's oeuvre is generally leaning towards popular music of his time and maybe this is the reason why his name doesn't appear in connection to the society. Also, as was mentioned earlier, the popularity of musical societies in Vienna really started only after 1815 and Giuliani left the city already in 1819. Nevertheless, even in Giuliani's time, the presence of such societies was prominent.

3.1.2 Benefit Concerts

Benefit concerts were arranged for the benefit of organizers, who were usually performing musicians. They arranged concerts to maintain their reputation and earn their living. It was also common for the traveling virtuosi to arrange a concert to establish their name wherever they performed. Such concerts usually included performances from musicians other than organizers. It was a common practice to appear in a fellow musician's benefit concert and to expect a favor from them when their own event occurred. Audience was also doing a favor for performers as it consisted mostly of pupils of players or someone, whose salon the musician had perhaps performed for free earlier (Weber 1975, 18). If such service was provided, it was expected to subscribe to musician's annual benefit concert(s) (Weber 1975, 32). Concerts for an individual or joint organizers benefit were the most common type of public musical performances in Vienna since 1780s (Morrow 1989, 50).

While not all benefit concerts emphasized the popular style, this style emerged in this field. Such concerts were built on popular tunes, heavy advertising and grand scale showmanship. Displays of technical skills were very popular and common. A famous example of this is Niccolò Paganini playing a fantasy and variations using solely the violins G-string (Hanson 1985, 100-101).

Arranging a benefit concert was a risky investment for its organizers. The profession of a manager or a concert organizer was rare and organizing a benefit concert was usually left solely for the musicians themselves. Rehearsing with the accompanying orchestra, booking the venue, the heating expenses, fear of not getting enough attendees etc. were factors to take into consideration when planning an event (Hanson 1997, 100-101). From Giuliani's letter, dated the 20th of November 1819, one can see the difficulties a musician had when arriving to a new town and organizing a concert somewhere he was not known (Giuliani had just left Vienna for Venice):

Just imagine—the admission to the theatres is 50 centesimi for a concert ticket;[260] you can't earn more than a franc, which in [y]our [Viennese] money is 20 crowns, and you are not sure of having 200 people. At Verona all my best friends advised me not to give a concert, being certain of not making anything, as even poor Paganini did not even make expenses and thus had to make up the difference out of his own pocket. At Vicenza I ran into the son of Marshall Bellegard; he told me that at this point everyone was away in the country, and then it was a matter of only fifty-some francs, which is the reason I didn't perform. At Padua it was the same story, since the stench of poverty could be smelled in the streets.

(Translation from Heck 2013)

Besides commercial concerts for a musician's own benefit, charity events were commonly arranged to support the poor, orphans, retired workers, victims of a disaster, widows of soldiers etc. (Hanson 1997, 100). Such concerts were often arranged by rich patrons or societies, such as the *Tönkünstler Societät*, which was a society established in 1772 to support retired musicians and their families (Hanson 1985, 84). Such concerts usually had long programs consisting of well-established classics from composers such as Händel and Haydn but also performances of new contemporary works. Thus, they sometimes served as a stepping stone for young composers who had yet to establish their name in front of the Viennese public. Two of such occasions are: 1) Beethoven's Viennese public debut of 1795 was in a *Tönkünstler Societät* concert where movements from his first or second piano concerto were performed (Cooper 2008, 57). 2) After Giuliani's successful Viennese public debut of April 3rd of 1808, he took part in a charity concert at 13th of April with his first guitar concerto performed alongside with such works as Beethoven's 4th symphony and the Coriolan Overture conducted by Beethoven himself (Morrow 1989, 349). 3)

An example of a charity concert organized around a well-known composer in order to gain publicity and funds for a cause occurred on the 8th of December 1813 when Beethoven's *Wellingtons Victory* and the 7th symphony were premiered for the aid of war victims in the larger Redoutensaal (Cooper 2008, 245). Interestingly, Mauro Giuliani, along with other famous musicians such as Spohr, Hummel and Mayseder, took part in this concert as a player (Giuliani played the cello) (Heck 2013, 1807).

Giuliani arranged and contributed to multiple benefit concerts during his stay in Vienna. Apart from charity concerts mentioned earlier and his yearly solo concerts, he often took part in jointly arranged subscription concerts with other virtuosos of his time. Here is an excerpt from a review issued in *Wiener Musikalische Zeitung* in May 1818 of the last of three successful concerts arranged jointly by Giuliani, Ignaz Moscheles and Joseph Mayseder:

Among the pieces performed in the second concert of the series [23 April] were notably: an Overture by our incomparable Beethoven which suitably opened the program; variations for violin and piano, composed by Herr Mayseder and Herr Moscheles and performed by the two of them with their usual artistry, to loud applause; an aria from *Sir Marcantonio*, sung by Herr Jäger, and a movement from a guitar concerto [Op. 70, 1st mvmt.?], performed by Herr Giuliani. His excellent playing and the unusual skill with which he handles the guitar roused the admiration of all present. Following this was an aria from the opera *Cyrus*, sung by Dlle. Linhart, accompanied by Herr Moscheles; a rondo arranged and played by the latter, to loud applause, closed the program. (Translation from Heck 2013).

Similar jointly organized concerts were organized, for example by Mozart, Georg Friedrich Richter and John Abraham Fischer in 1784 (Morrow 1989, 51-52).

While benefit concerts were mostly arranged by musicians themselves, entrepreneurship-based concert series also existed. In Giuliani's time, such occasions were mainly arranged by a violinist and a businessman Ignaz Schuppanzigh (1776-1830), whose *Liebhaber-Concerte* series (not to be confused with the musical society known with the same name) ran occasionally during 1799-1810 in the Imperial Royal Augarten Hall. These concerts featured dilettante and professional musicians performing varied programs and they required subscription from both audiences and performing dilettanti and were refunded if the concert did not have enough subscribers and thus had to be cancelled. Dilettanti were required to show up at all planned concerts (Morrow 1989, 53-61).

3.2 Dance Music and Ballroom Dances

Dances and dance music underwent a major social reform during the early decades of the 19th century. In the 18th century, different dances were strongly connected to the social class of a dancer. For example, a Minuet was generally associated with the aristocracy, Contredanse with the bourgeoisie and Deutscher or Ländler with the lower classes (Carew 2002, 251). However, as the turn of the 18th and 19th centuries, the middle-class implemented lower-class triple-meter dances such as the Ländler and the Waltz. They gained popularity and slowly spread among the classes. Especially, the Waltz became immensely popular in the 1820s- 1830s and was considered a Viennese invention. Waltz was based on triple-meter contredanse, which was among the first dances that didn't bear any social code but was accepted widely at least among the lower- and the middle-classes (it was at first disapproved by the aristocracy) (Carew 2002, 252).

Even before the Waltz-mania of the 1820s, Vienna was the European capital of dance with its big dance halls such as the *Redoutensaal* which could fit in 3000 dancers (Aldrich 1997, 119). In the city of strict police regulations (Hanson 1985, 34-35; Heindl 1997, 40) “dance provided a sense of liberation while affording opportunity to display one's social graces and sophistication” (Aldrich 1997, 119). Ballroom dances were extremely popular during the carnival time, which occurred after the epiphany (January 6th) and lasted until the Ash Wednesday (46 days before Easter, usually around February) (Hanson 1985, 151). Mozart, while working as the *Kammer-musicus* in the *Hofkapelle* during 1787-1791, composed numerous dances for this occasion, such as the six contredanses K.462 and contredanses K.534 & K.535 (Scheideler 2012, XIV; Mckee 2014, 165).

Dance halls or ballrooms were originally a nobility privilege, but during the reign of Joseph II (1780-1790) they were opened for everyone. Up until 1820 the dance halls had a relatively liberal policy allowing people to enjoy alcoholic beverages while dancing. After this, alcohol was banned, and participants had to register to the police in order to attend the dances. Dancing was seen as a suspicious act, which was condemned by the conservative government. Thus, dancing was strictly

forbidden on religious holidays. Besides ballrooms, informal dance gatherings were held in salons, homes, taverns, and inns (Aldrich 1997, 122). Music was provided by an orchestra, usually around 15-20 players in size (Hanson 1985, 161-162). At more informal gatherings, orchestras were most likely smaller or even reduced to one instrument as the large output of dance compositions for piano or the guitar can be found from such composers as Schubert or Giuliani.

Social dances of the late 18th and early 19th century can be roughly divided into two categories: dances for couples performing in groups and dances for couples dancing independently. Group dances included such dances as the Ecoissaise, the Quadrille, the Cotillon and the Minuet, and couple dances were embodied in such styles as the Waltz, the Deutscher and the Ländler (Aldrich 1997, 123-132).

Viennese composers were keen on composing for dances and many publications of dance sets appeared yearly during the carnival season (Hanson 1985, 155-156). Approximately 40% of Schubert's music that was published in his lifetime were dances (Aldrich 1997, 119). Nine of Giuliani's opuses are also collections of dances, mainly triple-meter couple dances such as the Waltzes and the Ländlers and duple meter dances such as the Ecoissaise.

3.3 Music in the Salons

While public concerts emerged in the late 18th and early 19th centuries, music-making in private, e.g. salons and homes, was equally essential. The Viennese home "was the focus of family, social and intellectual life". Salons played a significant part in the general shift of musical patronage from the aristocracy to the middle class (Hanson 1985, 109). By 1820s, home concerts arranged in salons easily outnumbered those given in public halls (Hanson 1997, 109). The effect a single salon had on Viennese musical life was based on their size and prosperity. While a simple lower middle-class home was more private, high class salons "imbued with the spirit of the court and became meeting-places for artists, thinkers, writers and other professionals as well as the local intelligentsia" (Carew 2002, 249).

The origins of the salon culture can be traced back to the aristocracy of the Italian Renaissance period, and it spread through Italo-French marriages to France in the 17th century. The French aristocratic salon was primarily a literary circle, where educated men and women from different levels of the society would gather to discuss various subjects, such as politics, philosophy, science, literature, theater and music. It was not topics but a conversation that became the main focus of salons. It was important for the participants to emphasize their sophisticated taste through

their language. Salons were hosted by a *salonnière*, the lady of a house. Thus, salons were an important part of the female culture (Heindl 1997,46).

French salon culture was adapted in the German-speaking world around the mid 18th century (Burwick 1994, 129) and around 1780s salons started to appear in Vienna. At first, they were a part of the high aristocratic lifestyle, but they quickly became frequent among the middle class and the low aristocracy as well. Besides adapting sophisticated literary discussions from French and German salons, the specialty of Viennese salons was in their implementation of musical performances into their regular activities. Another Viennese feature was that some salons had men as their hosts (Heindl 1997, 46). The private concerts arranged in salons were derived from an earlier tradition of the *Hauskapelle* (as discussed in section 2.1). In winter the nobility resided in the city, and musical activities arranged in salons formed the core of the private concert world (Morrow 1989, 13). Morrow divides the social classes associated with Viennese salons into three levels: 1) the high nobility, 2) the lower nobility and 3) the wealthy middle class (Morrow 1989,22). The high nobility was separate from the other classes and they rarely invited members of the lower classes into their activities (excluding, naturally, performing musicians who were mostly of middle-class origin) (Morrow 1989, 24), while the low aristocracy and the middle class had more contact with each other.

The late 18th Viennese salon, regardless of the social class, adapted the manners and elegance of the aristocracy. The atmosphere was liberal, and the hosts of salons were highly educated, usually speaking multiple languages and had a wide range of interests in science, arts and politics. After the Napoleonic wars, during the Biedermeier era (1815-1848), the distinction between an aristocratic and middle-class salon increased. Salons of the middle class started to favor German over French, which the lingua franca before, due to the nationalistic tendencies among the Austrians evoked by the Napoleonic wars. Intellectual discussions were replaced by jovial and cozy behavior and the framework of salons were generally more modest and bourgeois (Heindl 1997, 46-49).

Normally, the Viennese aristocratic and middle-class people did not mix and thus the salons of the different social classes were separate entities with few exceptions. Since the reign of Francis I (1745-65), the Austrian Empire had ennobled some high-ranking members of the upper middle class in order to lower the boundaries between them and the aristocracy. However, since the upper middle class was still significantly less wealthy than the high aristocracy, the former stayed socially in the middle class and were not treated as equals by the latter (Heindl 1997, 41).

Morrow describes the distinction between salons by giving examples of private concert descriptions written by people from different social backgrounds. Since private concerts and musical activities in general were an essential part of salons, I consider these observations more or less applicable to the salon activities outside music as well. Her study shows that the salons of the

high aristocracy mainly included members from that particular class. Some mentions of the lower aristocracy participation as attendants and organizers occur but they are a minority. In the middle-class salons, while consisting mainly of members with no noble status, appearances of the minor aristocracy occur (Morrow 1989, 24-25). However, there were some exceptions such as the salon of Nathan Adam and Fanny Arnstein (née Itzig), which they founded in 1780. Fanny Arnstein was daughter of a wealthy Jewish banker Daniel Itzig originating from Berlin. In 1776, she married a Viennese banker, Baron Nathan Adam von Arnstein and moved to Vienna. Her salon hosted ballroom dances for up to 400 people, arranged orchestral concerts, held literary circles and smaller musical activities. Arnstein was a low-ranked noble in the 1820s- 1830s but her salon emulated the style of high aristocracy. It was immensely popular and attracted visitors from different social classes around Europe (Heindl 1997, 47-49).

A typical Viennese salon gathering started around 4 p.m. with a late afternoon cup of tea, which then led to such activities as a polite conversation, card games, recitation of poems or playing music. Amateur salon concerts were called *Hauskonzerte* and required each guest to take part in musical activities, regardless of their age or skill level. Such activities could then last until the midnight (Hanson 1985, 109). *Hauskonzerten* usually included both dilettante and professional musicians. Professional musicians were generally hired for each occasion separately but in some salons, the older tradition of the *Hauskapelle* still existed and the musicians working for them were taking part in these events (Morrow 1989, 15).

Mauro Giuliani, like many other musicians of his time, was a frequent visitor in salons as a performing artist. His participation in the high nobility *Hauskonzerte* arranged by Ms. Von Rittersburg is described in the diary of J.F. Reichardt dated March 1, 1809

Therefore, it is also very gratifying to me that the amateur concerts of Frau von Rittersburg, which are held from seven to ten in the evening, are beginning again, and will continue through Lent. The seating arrangements will also be more advantageous for the listeners in the future; the music will be played only in the middle room, and the listeners will be seated in the two open adjoining rooms. Especially nice Italian vocal pieces are performed at this concert [series], Frau von Rittersburg herself sings very pleasantly, and Fräulein von Zois and young Frau von Frank, all very pretty, enchanting creatures, sing, together with a few Italian and German tenors and basses, ensembles from Italian operas and operettas with much spirit and taste....Even Prince Lobkowitz often takes a lively part in the ensembles with his strong, full bass voice, with which he enters wholly into the Italian style. His orchestra provides the largest part of the instrumental music there, and it often performs certain symphonies and overtures very creditably. Several well-trained dilettantes, however, also often reinforce the orchestra. I also heard the very popular guitarist Giuliani at this concert for the first time, and I very much longed to hear him again often. (Translation from Heck 2013).

Von Ritterburg's salon would host such concerts weekly during the 1809 season (Morrow 1989, 17). Prince Joseph Franz Maximilian Lobkowitz (1772-1816) took part in concerts as a singer and had brought his orchestra in (one of the few *Hauskapellen* still active, which was unfortunately disbanded when Lobkowitz went bankrupt in 1811, see for example Hanson 1985, 110 and Morrow 1989, 27). From Morrow, we learn that Lobkowitz had actually loaned his orchestra for the Ritterburgs during the 1809 season (Morrow 1989, 15). From Reichardt's description, one can see the mixture of professionals and dilettanti in performances. Lobkowitz's private orchestra was already an exception as late as 1809, however, and mixing dilettanti and the professionals in the orchestra was common. In this case, amateurs probably played in string sections or timpani, since wind instruments were not popular among them and were handled by professionals (Morrow 1989, 15). Reichardt's letter doesn't inform whether Giuliani participated in the concert as a paid professional musician or a gentleman, and thus playing for free. Carl Dahlhaus states that in aristocratic concerts, musicians were often given a chance to either get paid for their performance but be treated as a mere worker, or to play for free and be treated as a gentleman and an amateur (Dahlhaus 1989, 49). Another example of a salon concert, in which Giuliani partook, provided by Reichardt describes the audience consisting of people "from all ranks", perhaps referring to a gathering similar to the Salon of Fanny Arnstein (Heck 2013).

Besides music composed for amateurs, the main output of Giuliani's oeuvre is music intended for salons. Ambitious works from this genre are his *Sonata Brilliant* op. 15; *Grand Overture* op. 61, *Gran Sonata Eroica* op. 150 and two *Gran Duetto Concertantes*, opuses 52 and 130 for flute and guitar.

In the later Biedermeier era, the *Schubertiades* of 1820s arranged by Franz Schubert and his friends were informal middle-class social gatherings based around Schubert's music. After the performances, a grand feasting, games and dancing followed. The musical offering of these concerts usually began with a set of Schubert's lieder. This was followed by Schubert and his friends performing piano duets or singing vocal quartets (Hanson 1985, 119-120).

Salons were an important contributor to the musical life of Vienna and in many ways, they reached much larger audiences than public concerts. Public concerts were tied to a concert season whereas salons held private concerts through the year. Also, during the first decades of the 19th century, concerts arranged in private outnumbered ones arranged in public. The concept of salon is important environment for Giuliani's music, as the guitar is a very intimate instrument and very suitable for smaller venues.

While a topic connected close to the salons, I shall discuss here the most informal amateur musical activities occurring in Viennese homes separately.

Musical activities in private were common. The tradition derived from the aristocracy (and emulated by the middle classes), and musical talent was considered an important social asset (Morrow 1989, 2; Weber 1975, 31). An article from *Allgemeine musikalische Zeitung* dating from 1800 writes about the importance of having basic skills in music:

Every well-bred girl, whether she has talent or not, must learn to play the piano or to sing; first of all, it's fashionable; secondly, it's the most convenient way for her to put herself forward in society and thereby, if she is lucky, make an advantageous matrimonial alliance, particularly a moneyed one. The sons likewise must learn music: first also, because it is the thing to do and is fashionable; secondly, because it serves them too as a recommendation in good society; and experience teaches that many a fellow (at least among us) has musicked himself to the side of a rich wife, or into a highly lucrative position. Students without means support themselves by music...if someone wants to be a lawyer, he acquires a lot of acquaintances and clients through music by playing everywhere; the same is true of the aspiring physician (Loessers translation, quoted in Hanson 1985, 119).

Perhaps due to music's position as an important social factor, Vienna at the end of 18th century and early 19th century had an unusually high number of competent amateur performers (Morrow 1989, 2-3).

Amateurs needed teachers to succeed in developing their musical skills. Thus, for musicians, teaching at private homes was a significant source of income. Famous musicians acquired pupils at their public and private performances, such as the benefit concerts or a musical soirée. Less famous players used advertisements in local newspapers to offer their teaching or accompaniment skills. Fees for teaching varied depending on the social status of a pupil. Franz Schubert, for example, earned 75 florins a month for teaching the daughters of the wealthy Count in the summer of 1818. In comparison, in a middle-class home in 1820 he earned about 2 fl. (Hanson 1985, 30). Giuliani was more or less actively teaching among his other activities. Some of his works are dedicated to his students, such as *Amusemes* op.10 to Princess Caroline de Kinsky and *Sonata Brilliant* op.15 to Josephine Edlen von Maillard (Heck 2013). He also has 13 collections of studies, which many of them, such as op.1, op.10, op.50 and op.100 are probably released to answer high demand (Heck 2013).

A typical form of music-making in private was social music that includes musical performances that emerged during informal occasions such as gatherings among friends or family. It

was common for one or several guests to engage in a musical discourse and perform for the joy of others. The kind of music performed was usually light in style, such as easy sonatas, transcriptions of popular symphonies, dances, string quartets and operatic tunes for piano played with four hands etc. (Morrow 1989, 3-4). Providing transcriptions to amateurs was an important part of the sheet music publishing business in Europe. Through them, people could re-create a performance they had heard in a public concert or theater. For people living in rural areas, where access to public musical events were scarce, these transcriptions were a way to bring the latest musical developments to their knowing (Lotner 2015, 46-47). Some examples from Giuliani's output on the social music are his easy guitar flute/violin duets, such as Theme and variations op. 61 and duetto facile op.77; three guitar sonatinas op.71 and the solo guitar dance collections mentioned in section 3.2

To conclude, in this chapter I introduced different social contexts in which music was performed in late 18th and early 19th century Vienna. Out of these contexts, Giuliani's music was definitely performed in benefit concerts, salons, and at home. The context of institutional concerts has more vague connection to Giuliani, as there is no evidence Giuliani took part in such concerts. Giuliani also did not compose music intended for dance ballrooms. However, he significantly contributed to the genre domestic dance music, as large part of his published compositions are dance collections. These dances are, naturally, derived from the world of ballroom dances. The four works discussed in the music analysis section (chapter 5) fall into the social contexts as follows: the two dance collections, opuses 21 and 44 are domestic versions of public dance music. The sonata op. 15 is music intended for salon performances. The concerto op. 30 is music that was performed in public benefit concerts. As was said before, it is the only work in this study that has contemporary writings about it, which I will discuss in section 5.3.

In this chapter I introduce the music analytical methods used in this study: for recognizing the foreground musical gestures and their social context, I use the *topic theory*, and its implementations for *music semiotics*; when analyzing the form on the sonata and the concerto, I use the Sonata Theory of Warren Darcy and James Hepokoski. In section 4.1, I discuss the general background of the topic theory. In section 4.1.1, I introduce essential topics and identify their social background. In section 4.2 I discuss Robert Hatten's ideas of expressive oppositions, or lack thereof, that form an expressive narrative or expressive genres. Finally, section 4.3 introduces the key concepts of Hepokoski & Darcy's Sonata Theory and show the structural functions of the two sonata types (types 3 and 5), which are relevant for this study as these types are identified in Giuliani's sonata and concerto. All the musical examples in this chapter have been taken from Giuliani's and his contemporary Fernando Sor's (1778-1831) guitar music.

4.1

Topic Theory

The topic theory was first introduced by Leonard Ratner in his book *Classic Music: Expression, Form, and Style* (1980). Ratner claims that through connections with different activities in people's lives, such as worship, theater, hunt, ceremony, dance etc., late 18th century music had developed a “thesaurus of characteristic figures” (Ratner 1980, 9). Some of such figures are associated with feelings and affections, others with a physical event or daily activities. Ratner calls these characteristic figures **topics** (Ratner 1980, 9). The musical gestures may appear as such in their proper context (for example a dance in a context of dancing or a march in a military parade) but the original idea of Ratner's theory is that topics are “musical styles and genres taken out of their proper context and used in another one” (Mirka 2014, 2). In practice, this means that, for instance, a topic, that usually associates with high church style, could be put into a new context in a piano sonata alongside with topics that may associate with styles of low stylistic association, such as a rustic dance or opera buffa. According to Allanbrook, musical topics are a toolkit for the composers to communicate with their audience and “each musical *topos* has associations both natural and historical, which can be expressed in words, and were tacitly shared by the eighteenth-century audiences” (Allanbrook 1983, 2).

It was crucial for Ratner to have a solid historical basis for the topic theory. He wanted to approach music of the classical era the same way as a listener in the 18th century would have (Ratner 1980, xvi; Mirka 2014, 2). In order to achieve this, Ratner's book describes in detail contemporary sources, most notably music theorists and aestheticians of 18th century such as

Johann Mattheson, Johann Adolph Scheibe, Heinrich Christoph Koch, Johann Philipp Kirnberger, and Christian Friedrich Daniel Schubart. From their writings he created his distinctions of different topics (see Ratner 1980, 9-29). While Ratner used historical sources to identify topics, he has been criticized by Raymond Monelle in his essay *The Search for Topics* (2000). While Monelle acknowledges the method's music analytical value, he criticizes Ratner for his liberal and at times erroneous interpretations of contemporary sources that Ratner uses for justification for identifying certain topics (Monelle 2000, 14-40). Monelle sums up his critique as follows: "Ratner should not be blamed for offering a fruitful idea without doing his homework properly. His musical instincts are true, and he must be thanked for bringing this idea to our notice. But contemporary writers are no good as buttresses of topic theory. Each topic needs a full cultural study" (Monelle 2000, 33).

The topic theory has been developed further after Ratner by multiple theorists, such as Wye Allanbrook, Kofi Agawu, Raymond Monelle, and Robert Hatten. Allanbrook has studied dance topics, dance meter and their social connotations in Mozart's operas in her book *Rhythmic Gesture in Mozart* (1983). She extended the study of the subject in her later works, most notably in her posthumous book *The Secular Commedia: Comic Mimesis in Late Eighteenth-Century Music* (1991). Agawu's *Playing with Signs: A Semiotic Interpretation of Classic Music* (1991), and its follow up *Music as Discourse: Semiotic Adventures in Romantic Music* (2009) extended the topic vocabulary from styles and types to include affects, melodic gestures and accompaniment figures. He has emphasized the semiotic nature of topics in his books (see for example Agawu 1991, 10-16).

Both Raymond Monelle and Robert Hatten have extended the semiotic views on the topic theory, and their analytical language is influenced by terminology borrowed from semiotics and linguistics. Especially Monelle has emphasized the importance of correlation between the topic and its cultural associations (Monelle 2006, 20-32). One example Monelle offers is the interplay of the topic describing the horseback riding and what cultural associations it evokes. The topic of horseback riding is presented both in triple and duple meters, portraying the act of riding a horse by rhythmic galloping gestures. In 18th and 19th century contexts this evoked a culture of heroic and noble warhorse, a cultural image dating back to the Middle Ages. This in turn is tied to the culture of the aristocracy with its own cultural associations (Monelle 2006, 5).

Robert S. Hatten has extended topics from mere musical gestures and styles to **expressive genres**, which means that a certain piece might have an underlying expressive universe, such as the pastoral, or a change-of-state schema, where one expressive universe is changed into another. The interpretation of these expressive states is guided by analysis of topics (Hatten 1991, 76-77). Expressive genres were first introduced in his article *On Narrativity in Music: Expressive Genres and Levels of Discourse* (1991) and continued in his books *Musical Meaning in Beethoven: Markedness, Correlation, and Interpretation* (1994) and its follow up *Interpreting Musical Gestures, Topics, and Tropes* (2004).

The latest addition to the literature on topic theory is *The Oxford Handbook of Topic Theory*, edited by Danuta Mirka and published in 2014, which is a collection of articles written by multiple scholars on the subject with an emphasis on the historical foundations of the theory.

In the following section, I introduce a selection of topics that are essential to this study. Where appropriate and explanatory, I discuss the stylistic qualities (the high-, middle- and low-styles) in a certain topic. These stylistic qualities are also discussed in a broader sense in relation to form and beyond by introducing Robert Hatten's ideas on expressive genres. Differences between topics performed in public and private are also discussed.

4.1.1 Stylistic Associations of Topics

The topics Ratner identified and the topics that have been since added to the thesaurus represent roughly two categories: **dances** and **figures**. Figures are textural constructions, which bear resemblance to other styles of music (for example a church music passage on an otherwise earthly or galant composition) or some social event, such as a hunt or a military parade. Dances appear either as fully worked out pieces, thus representing a single topic in a piece (for example the Minuet or the Ländler), or as figurations (for example a gigue style in the primary theme zone of a sonata). The dance topics can be often associated with a certain social class with a varying degree of stylistic association (Ratner 1980, 9). Dance topics are divided into three styles, the high-, middle- and low style, the first one representing the highest style, the courtly dignity, and the last one lowest and rustic stylistic association. The dances associated with the high style are, for instance, the Minuet, the Sarabande and the Gavotte, which are of courtly origin. The dances in the middle style, such as Bourée, Gavotte, Musette and Gigue, are pleasant and lively. The dances in low style, such as the Waltz (Walzer or Deutscher) and the Ländler, are dances of common folk (Ratner 1980, 9). Dances were incorporated into 18th century music in three ways 1) social dances; dances which are set to an actual choreography and thus danced in social events, 2) theatrical dances; dances which appear in theater music such as the opera and the ballet, 3) speculative dances; dances appearing as subjects for discourse; i.e. progressions in instrumental music such as the sonata or the symphony (Ratner 1980, 17).

To compare the high and low style in dances, consider figures 4.1. and 4.2. Figure 4.1 is the first Ländler no.1 from Giuliani's op.58 collection of Ländlers, Waltzes and Ecoissances. Figure 4.2 is a Minuet from Fernando Sor's (1778-1839) guitar sonata op.22. Figure 4.1 represents the low and rustic style and Figure 4.2 the high and courtly style. Ländlers belong to an umbrella term of triple meter allemandes, which are often known as "True German allemandes". They usually emphasize the downbeat and feature a simple harmony (Allanbrook 1983, 59). By the late 18th century, the

Minuet had developed into two distinct types, the slow and the fast Minuet. Minuets, regardless of them being fast or slow, often begin with a downbeat. It is typical for the Minuet to give an even emphasis on all of the three beats in the measure, creating a feeling of restrained elegance (Allanbrook 1983, 33-34). Sor's Minuet due to the allegro-tempo belongs to the category of the fast Minuet.

The Ländler in Figure 4.1 starts off with a four-measure intro of playing the note A on two octaves, which resembles the stomping of a foot (I believe the G#4 in measures 3 and 4 is a misprint). The note A4 on the top is embellished by an appoggiatura G#. In the 5th measure the actual Ländler starts with a very simple V-I harmonic progression, with a plain arpeggiated melodic figure above the bass. This texture goes on through the piece. The phrase rhythm is on both reprises 4 + 4. The Minuet in Figure 4.2 presents a much more sophisticated model in terms of the phrase rhythm, the texture and the form.

Sor's Minuet is characterized with an embellished upbeat, which moves in the first reprise into the phrase rhythm of 2 + 2 and 4. In the beginning of the second reprise, the upbeat embellishment figure is extended to a full measure, which leads to a three-measure phrase, which is followed by a grouping of 2 + 2. This metric ambiguity continues through the piece. The overall structure is a ternary form ABA', where A stands for the first reprise, B for the harmonically unstable part in the beginning of the second reprise and the A' for the recapitulation. Harmonically Sor's Minuet is more diverse than the Ländler. The first reprise is built upon the following harmonic progression: I – V⁷ – I – II⁶ – V⁷ – I. The second reprise starts off with a quick stint on the relative minor (VI), which then continues to the prolongation of V⁷/V, which continues until the recapitulation of A starts.

To conclude, the differences between these levels are clear when comparing the high-style Minuet and the low-style Ländler. Naturally, neither of the examples fully represent the whole genre they have been composed in, but as a general observation of these two works, the Ländler seems to emphasize simpler harmony and more simplistic textures compared to the Minuet. However, it needs to be addressed that the high and courtly style of the Minuet and the low and rustic style of the Ländler are highly based on the conventions and the assumptions of stylistic associations that are based on their social contexts, not necessarily on how they are composed. The Minuet as a style was known by the late 18th and early 19th century audiences as a dance of a courtly origin, regardless of the complexity of its texture. Similarly, the Ländler and other similar Contredanses appear to be conventionally rustic and amateur by nature, regardless of their textures, as opposed to the character-building and crafty nature of the Minuet and other courtly dances (Allanbrook 1983, 61). The observations made on the simplicity of the Ländler and the more complex textures of the Minuet, could be even reversed if we considered other examples.

GIULIANI

ŒUV. 58.
N.º I.



Figure 4.1 - Ländler from Giuliani's op.58

ALLEGRO

Guitarra



Figure 4.2 - Minuet from Fernando Sor's Sonata op.22

Non-dance topics, which themselves usually do not appear as fully worked out pieces are harder to divide into high-, middle- and low- style, although in certain cases that is possible. However, distinction of topics (dances included) between the **galant** or **free style** and the **strict** or **learned style** opens up a broader view on the subject. As Ratner has shown, H.C. Koch interpreted that the strict or learned style refers to a serious, polyphonic/fugal writing, with a clear principal melody switching between voices. The strict or learned style was common in church music and is

thus linked to the high style. The galant or free style refers to standard homophonic textures common in classical-era music with an elaborated melody, a simple harmony and the liberal treatment of rhythmic elements (Ratner 1980, 23). The galant style is a broad term, and inside that definition a wide array of topics can be included of varying stylistic associations (think of for example the rustic Ländler and the courtly Minuet). In social context, the galant style can be generally linked to theater-, dance-, orchestral- and chamber music (Ratner 1980, 23) and thus to earthly instances in opposition to the ecclesiastical nature of the strict style.

Meter is another important factor that can be to some degree used to identify whether a particular composition leans towards the galant or the strict style. During the 18th century, the quarter note became the indicator of the moderate tempo, better known as *tempo giusto*. Dividing the bar into four quarter notes was the most common indicator for a single bar and thus 4/4 became a common time signature. In the early 18th century, other time values were compared to the quarter note, thus making longer note values slower and shorter note values faster. This means that the 4/2-time signature is meant for slower music than 2/4 and on the other hand 2/8 is faster than 2/4. The slower the note value, the higher passion it indicated and similarly the faster the note value, the lower the passion (Allanbrook 1983, 15).

In the earlier decades of the 18th century, proper high style church music often would be notated in the 4/2 or *alla breve* meter. An exalted slow march would be also notated the same, whereas an earthlier march would use 2/4 meter. The courtly dance Minuet was in 3/4 as opposed to 3/8 of a lower dignity triple meter contredanse and so on. As the 18th century progressed, the tradition of using proper time signatures for certain passions lessened. This partially happened because the late 18th century classical style was music based on oppositions of passions, whereas early 18th century baroque music was more controlled by a single passion per piece. Thus, in a late 18th century compositions a common time signature was used to find a tempo indicator, which would be the easiest to connect music from different meters. This has led to the confusion both in late 18th century writers and contemporary theorists on whether the passions connected to a certain meter would still exist. Allanbrook states that this confusion stems from misunderstanding the quality of the beat, meaning that while some time signature would cease to be frequently used as a tempo marker, the quality of that beat would still exist in music. For example, a learned style *alla breve* meter can occur in other time signatures than 2/2 and the Minuet is still of higher dignity than a contredanse, even if both use the 3/4-time signature (Allanbrook 1983, 15-27).

Topics such as the *alla breve* and the *learned style* and in some cases the *march* and *fanfare* belong to the category of strict or learned style. Everything else, with the exception of topics common in minor modes (but not exclusively), such as the *ombra* or the *tempesta*, belong to the galant style.

For a rough comparison between the learned style and the galant style, consider Figures 4.3 and 4.4. Figure 4.3 shows Fernando Sor's etude op. 6 no.8, which is an example of the learned style. Notice the polyphony between the voices; constantly one or two voices are sustained, while one or two voices are in movement. A typical contrapuntual device is also seen in the sequential motion in mm. 19-24 in an ascending I-IV, II-V, III-VI movement. The chorale-style, in which this etude is written, also seems to correlate with the music of the older style, as this technique was manifested in baroque music. Figure 4.4 shows an excerpt from Giuliani's pot-pourri op.18 (mm. 105-115). The passage is a typical example of a singing style topic, which Ratner defines as a topic with a narrow range melodic material, which could be easily sung and accompanied with an alberti-bass (Ratner 1980, 19). The texture is homophonic. Ratner divides the singing style into two categories: the mere singing style, which uses singing-like passages in a moderate tempo and the singing allegro for similar passages in allegro tempo (Ratner 1980, 19). Due to the allegro tempo, Giuliani's op. 18 falls into the latter category.

As was said before, the learned style of Sor's etude links the work to church style and thus to the high style. To which end of the stylistic spectrum the singing style belongs to, is a broader question. Raymond Monelle speaks of musical topics as signifiers (based on Ferdinand de Saussure's model) for cultural meaning. A musical topic acts as a signifier that produces cultural allusions, which are signified (Monelle 2006, 3-7). In Saussure's theory, a signifier is a material form of things and a signified is a concept. Together they constitute a sign (Chandler 2007, 14-15). In music, for example, dances of different stylistic associations signify different cultural backgrounds, the Minuet referring to the court or a Ländler to a rustic tavern. The meter and the figuration of the dance signal its cultural meaning. This produces signification, as the listener associates a certain dance to certain cultural phenomena (Monelle 2006, 6). According to Monelle, a singing style has a clear signifier, an easily sung melodic line with an alberti-bass accompaniment, but it is not clearly signified to any particular cultural origin, making the singing style a mere stylistic trait that emphasizes the lyrical end of the stylistic spectrum (Monelle 2006, 5) However, Sarah Day-O'Connell argues that the singing style has its origins in German 18th century lieds, especially in the culture of amateur singing in private, and thus it is a topic that often signifies a feeling of beauty, amateurism and private music-making (Day-O'Connell 2014, 254). The traits of amateurism and private music-making refer to the music practiced at home and salons. This could at least omit the highest end of the stylistic spectrum. The lyrical nature of the singing style would suggest that the topic is not in the low style. This suggests that the singing style emphasizes the middle range of the stylistic spectrum. However, it manifests in numerous ways, and it is hard to precisely locate it on the stylistic spectrum. One has to define them individually and in context with the other topics within a single work.



Figure 4.3 - Fernando Sor's etude op.6 no.8



Figure 4.4 - Giuliani's op.18 mm. 105-115

So far, the high style topics introduced here were linked either to the courtly dignity of the aristocracy (Minuet) or the ecclesiastical music of the church (learned style). The march topic signifies the music of the establishment, such as military music and music of town bands (Ratner 1980, 18). The march had its origins as a signal for armies to begin marching. Until the late 18th century, it was not common for armies to march to the beat, thus music being essentially just a start sign. Besides military, marches were also common in other contexts, such as civilian town bands, which played marches in all kinds of assemblies, state occasions and so on. Thus, the function of the march is essentially ceremonial (Monelle 2006, 113). The connection to the Establishment and ceremonies makes the march topic public. The march is always in duple meter and is written either to two slow beats (*alla breve*, 2/4) or quick four. A common rhythmical gesture is a snappy, dotted

beat, often occurring at a upbeat. In orchestral marches, the heavy usage of wind and brass instruments is common. This is manifested in the usage of fanfare topics within a march. Slow marches possess a more exalted character, thus linking it to the higher end of the dignity spectrum. The fast march is more joyful in its character, but still maintains a dignified character. The general character of the march is, according to Burney: “ceremonial in affect, serious but at the same time rousing” (quoted in Allanbrook 1983, 47).

Consider Figure 4.5 as an example of the march topic. It’s the first reprise of the second movement of Giuliani’s *Sonatina* op.71 no.3. It’s written in *alla breve* meter, which could give assumptions to a slow march with a high stylistic association. However, the texture is rhythmically dense and suggests more of a fast 2/4 march written in *alla breve* for easier reading. The excerpt bears many stylistic features common in the march. These are, for example, the dotted rhythms occurring at the upbeats of mm. 1-2 and 4 and 5 and also at the downbeat of measure 7. Another stylistic feature is the use of fanfare, which occurs as horn fifths in the lower voices of measures 1 and 2.



Figure 4.5 – The first reprise of Giuliani’s op.71 no.3 2nd movement, mm. 1-12 – March topic

The fanfare topic is closely related to the march and thus bears a correlation to the establishment, ceremonies and military. However, the fanfare can also bear cultural associations to the hunt call. The hunt call has its historical roots in the parforce hunting of the Middle Ages, which was considered the noblest form of hunting. In parforce hunting, the start and the end of hunt and other commands were signaled by players of the hunting horn, known as *piqueurs*. They were held in high regards, as a good *piqueur* was considered essential for a successful hunt (Monelle 2006,

63). In the 18th century, parforce hunt was not common among the German aristocracy. *Chasse aux toiles* was a much more common way of hunting, where professional hunters lured animals into an open field, where the aristocracy could easily kill them. Signals were not necessary but some parforce signals were still used, perhaps due to the ceremonial tradition (Monelle 2006,59-63). Thus, the hunting call is a historical style, which bared “heroic” connotations. Since hunting mostly occurred away from urban areas, the signal it gives in music signifies activities in the countryside, thus giving the topic pastoral qualities (Ratner 1980, 18).

The fanfare that has a connection to the military, stems from the culture of military signals and fanfares, which were used to signal different things the military needed to do, such as signaling certain troops to start marching. Military signals were a tradition in European armies since the 12th century. In the 18th century, signals intended for the infantry were commonly played with *Flügelhorn* and signs for the cavalry were signaled with the trumpet (Monelle 2006, 135:141).

Apart from the horn fifth-gesture encountered in Figure 4.5, Figure 4.6 shows another example of a fanfare-like horn call in Giuliani’s music. Figure 4.6 is taken from the last measures of the last movement of Giuliani’s sonata brilliant op. 15. The horn fifth-gesture occurs from the third to the 13th measure of the figure. It seems to be clearly imitating a conversation between two brass sections, perhaps between the trumpets (higher register) and the horns (lower register). In this excerpt, the horn fifths signal the beginning of a cadential progression leading to the concluding PAC of the work. A similar function of the horn fifths can be seen in the final bars Giuliani’s op. 71 no.3 1st movement (mm. 21-23). The gesture in Figure 4.6 seems to relate more to the pastoral connotations of the topic. The military fanfare is brilliant and loud in its execution. In this example, the horn fifths are played in *p*-dynamic, which creates an illusion of hearing these gestures from a distance, like one would hear two hunting parties communicating with each other from a distance in the countryside.



Figure 6 – Final measures of Giuliani’s op.15, 3rd movement – The fanfare topic

Sensibility or *Empfindsamkeit* is a topic that applies the “intimate, personal style, often sentimental in quality” (Ratner 1980, 22). The topic is connected to the compositional style of C.P.E

Bach's keyboard music, which can be seen imitated widely by later 18th century composers (Ratner 1980, 22). Typical for it are interrupted continuity and marked pauses, broken figures, elaborate ornamentation, rapid changes of mood, sense of intimacy and often dissonant harmony (Ratner 1980, 22). Common motivic gesture is the *seufzer* or sigh motive, which is a motion of descending half or full step (Mirka 2014, 37). Matthew Head considers sensibility to be a broad aesthetic category rather than a style as such and draws connections of the word sensibility to both German view on so-called pathetic music (pathetic means here something that stirs emotions in opposition to rationality) and on the other hand to English literary movement called sensibility (Head 2014, 264-269). In music he has noted that the sensibility topic has its roots in vocal music, and it was used to describe first-person expression in operas (Head 2014, 269). This is evident in many of C.P.E Bach's Fantasias (genre where this topic often occurs), which often include essentially raw accompanied recitatives that resemble music from opera seria, where such passages were common (Head 2014, 269). This relation to opera seria puts sensibility-topic in the higher end of stylistic spectrum.

Figure 4.7 presents the opening of Sor's Fantasy op.21, called "Les Adieux". It serves as an example of the sensibility-topic. The opening measures 1-8 alternate between full chords in F-dynamic in measures 1-2 (in the tonic) and 5-6 (in the dominant) and delightful and sensible passages in the upper register in p-dynamic (I believe mm. 3-4 should be also in piano in a similar manner as mm.7-8). The piano passages include *Seufzer*-gestures in measures 4 and 7, which are typical for this topic. *Seufzer*-gestures continue in the elaborated melody in mm. 9-16, they occur in measures 10, 12, 13 and 14. Besides the *Seufzer*-gestures, other typical features for sensibility-topic present in this work are for example the marked pauses in mm. 1-6, which create an improvisatory feel for the sensible gestures in mm. 3-4 and 7-8. Also, the frequent use of diminished harmonies, as in this Sor excerpt, is common for sensibility topic.



Figure 4.7 – Sensibility-topic in Sor’s Fantasy “Les Adieux” op.21 mm. 1-16

The majority of the late 18th century music is written in major mode. Robert Hatten has shown that the minor mode possesses narrower range of expressive meaning than major (Hatten 1994, 36). In the 18th century, the minor mode normally (but not always) conveys the tragic expressions, whereas the major mode does not only cover its opposition, which Hatten calls nontragic, but a larger spectrum of expressions (Hatten 1994, 35). Hatten speaks of a correlation between the tragic vs. nontragic and the minor and major modes, implying that the major mode generally correlates with the nontragic and the minor mode with the tragic (Hatten 1994, 13). Modal mixture (minor parts in a major mode work) “always indicates a tragic or poignant perspective” of the minor (Hatten 1994, 35). In Hatten’s theory of expressive genres (which will be discussed later in detail), tragic expressivity commonly requires the music to be in higher end of the stylistic spectrum whereas the nontragic has more possibilities (Hatten 1994, 77). This also seems to be true based on the topics, which are commonly in minor modes, as their influences lie mainly in the opera seria.

The *ombra* and *tempesta* topics form their own category, often in minor mode, displaying tragical, mysterious, unsettling and stormy affections. Of these topics, the tempest is of interest in this study and it is examined further.

The Sturm und Drang/tempesta topic “uses driving *rhythms*, full texture, minor mode harmonies, chromatics, sharp dissonances, and an impassioned style of declamation” (Ratner 1980, 23). Also, ostinatos, wide melodic leaps and unusual modulations or general tonal instability are common elements for this topic (McClelland 2014, 282). The term *Sturm und Drang* is by Ratner

and its usage for this topic has been criticized by scholars such as Raymond Monelle and Clive McClelland as being non-descriptive and tying the style too much to the German-speaking world, while topics of this kind appeared in other parts of Europe (McClelland 2014, 280-281). McClelland suggests naming the topic as *tempesta* and this is the term used in this study. The tempest topic has its roots in the opera seria, where such kind of music was used to picture storm or stormy affections (Mirka 2014, 37).

Consider Figure 4.8 as an example of the tempest topic. It is from Giuliani's Grand overture op.61 mm. 97-123. This passage is from the development section and it ends on the upbeat that starts the recapitulation. Measures 97-105 present a consequent phrase in the singing allegro topic (this was preceded by a similar antecedent phrase, which ended up on a cadence in the tonic, not shown in Figure 4.8), which leads to the beginning of the *tempesta* topic in mm. 105. Giuliani changes the character from the singing allegro to *tempesta*, adding chromaticism in the second chord of the phrase m. 99 to produce II_2^{4b} chord (replacing the II_2 chord that appeared in the antecedent phrase at the second chord), and then slowly transitioning towards the dominant of the d-minor in m. 104. The *tempesta* topic is presented as arpeggiated triads and chromatic octave doublings (mm. 105-121).

Some topics have been considered to have originated from orchestral music. Topics like the Mannheim crescendo (a crescendo that piles up registral layers as instruments enter that crescendo) and the use of *concertante* instruments (solo instrumental passages in an orchestral work) require a large ensemble to achieve their full potential and thus they are not often replicated in genres involving lesser number of instruments (Sisman 2014, 106-107). The brilliant style, which originates from the concerto, was a topic common also in symphonies, sonatas, operas and quartets (Ivanovitch 2014, 330-332). Ratner describes the brilliant style as "the use of rapid passages for virtuoso display or intense feeling" (Ratner 1980, 19). The Brilliant style is usually seen as the opposition to the singing style and sensibility. This means that the singing style and sensibility usually lower the intensity of the work and the brilliant style usually enters when an energy-gain to music's intensity is needed (Ivanovitch 2014, 331). Since the brilliant style originates from the world of concerto, it is a topic of public origin.

Figure 4.8 - Transition of singing allegro topic to tempest, taken from Giuliani's op.61 Grande overture, mm.97-123

Giuliani's Grand overture op. 61 (mm. 64- 69) (Figure 4.9) uses topics of orchestral origin in a chamber music setting and is from the closing section of the exposition. The topic here is the brilliant style. It essentially portrays a cadential progression. The bass note B3 of the E-major chord is embellished in the bass by the neighboring notes C# and A#. A surprising element is the bVI C-major chord appearing in measure 66. It is the first time the B3-C#4-A#3 bass movement is broken

and also the G5 appears on the soprano voice instead of G#5. This works as a signal to move to the final cadential movement $V^6_{4-5_3}$ -I in mm.67-68. The texture here is, on the other hand, very guitar-like with its arpeggiated chords and a melodic line in the bass and, on the other hand, it is very orchestral. One could easily imagine high strings and woodwinds playing the upper notes and the cello, bass and bassoon playing the melodic line in the bass.



Figure 4.9 - Brilliant style in Giuliani's Grand overture op.61 (mm.64-69)

The way the 18th century composers used topics for their work was usually based on whether their work was intended for private (music in salons and at home; chamber music) or public (for example music for theatre, benefit concerts etc.) musical discourse. Public discourse usually incorporates a symphonic instrumentation either performing purely instrumental music (symphonies and concertos) or accompanying stage plays in the opera and the theater. Private musical discourse is generally music composed for one player per part and thus implementing smaller musical ensembles in comparison with the music in public. Private music is generally labeled under the term chamber music (Sutcliffe 2014, 121). The most significant difference between these discourses is the audience's part. Public music requires an audience in order to be public, whereas private music doesn't (Sutcliffe 2014, 121). Chamber music, which was usually practiced in private gatherings, generally possesses a wider array of topics and is more versatile in combining them in comparison with the public style (Ratner 1980, 142; Sutcliffe 2014, 121). Sutcliffe has shown that generally no topics of chamber music qualities exist, meaning that works of another genres, for example, symphonies rarely have chamber music topics in them. In chamber music, on the other hand, the same topical materials are used as in the symphony or the concerto. It is in the way that they are used often sets the difference between chamber music and symphonic music (Sutcliffe 2014, 121; 138). In chamber music genres expectations laid for topics of public musical discourse are often

deceived by a sudden change of expressions, such as going from a brilliant style closing zone in a sonata to quiet final chords in the tonic contrary to a *FF*-dynamic usually expected in a symphony or a concerto (Sutcliffe 2014, 138). Sutcliffe calls this “speculative” assessment of topics.

However, many chamber music works also follow the public discourse in their use of topics in a similar manner to a symphony or a concerto, mimicking them. This is especially true for the chamber music arrangements of symphonies for string quartets, piano duets etc. that were very popular in the late 18th century and through the 19th century (Sutcliffe 2014, 121).

Closely connected to the division of public and private styles is the late 18th century view on the sonata and symphonic style. Writings about the differences between the two styles emerged as early as in the 1770s and continued well into the 19th century. The sonata style was common in chamber works and the symphonic style in symphonic works, as their titles would suggest. However, the styles were not tied to a genre, and for example a symphonic work could follow the sonata style and vice versa. The essential difference in these two styles was of their expressive character. The sonata style was considered to have more intimate and wider expressive character, and the symphonic style more bland, grand and brilliant. H.C. Koch defined their difference by comparing the sonata style to an aria and symphonic style to a chorus (Broyles 1983, 212-218).

The symphonic style was considered to have a grandeur, brilliant, and public character in opposition to the private and lyrical sonata style. While the two styles had a common structural organization, as both styles used the sonata form, the symphonic style was seen as extended in its phrasing, emphasizing a sense of continuous movement through the piece’s melodic material in opposition to the marked phrasing of different periods and more disjoint melodies common in the sonata style (Broyles 1983, 213-214). The feeling of continuous movement is achieved by musical gesture’s driving or rushing movement towards the next important cadence. Cadential moment as such could be binded or overlapped by melodic material, creating a “sense of melodic sweep” through the work (Broyles 1983, 220). To create the sense of continuous movement and arrival to important structural cadences, the phrase structure of the symphonic style was usually marked with strong metric accentuation, favoring regular grouping of downbeats. The melodic material of a symphonic style should be simple, strongly emphasizing the driving gestures that strive towards a cadence (Broyles 1983, 220). The grand character of the symphonic style was considered appropriate in public events, such as theaters and other public festivities (Broyles 1983, 213-214).

The sonata style is said to emphasize the vocal character, meaning that its melodic material was composed in a similar manner as one would compose for voice. Another feature was the sonata style’s expressional flexibility. In a sonata style a composer was able to portray a wider array of expressions compared to the symphonic style, ranging, for example, from tender to joyful, and from grievous to angry. In other words, combining different expressional opposites was typical for it (Broyles 1983, 212-213). Many late 18th century writers, such as Schubart, considered the sonata

style as an imitation of speech and dialogue between two characters (Broyles 1983, 212-213). Because of its connection to solo vocal music, the sonata style commonly had more elaborate and detailed melodic lines, occasionally emphasizing recitative- and improvisatory gestures. An opposition to the sweeping nature of the symphonic style, the sonata style favored activity within different sections of the work, which were closed by a firmer cadence without overlapping to the next section as one would encounter in a work in symphonic style. It was also common to use a wider range of metric accentuation in opposition to the symphonic style. This gives the sonata style a feel of uncertainty, as the expressive, harmonic, and metric alterations could occur at any time. Broyles calls the activity occurring in sonata style periodic-action in opposition to the supra-periodic activity occurring in symphonic style (Broyles 1983, 220). This type of terminology stems from Kochian theory, as H.C. Koch uses the term period to describe sections of a sonata that are closed with cadences.

As was said before, a chamber music piece could follow the symphonic style and a symphonic piece to some extent the sonata style. It was also possible to mix the two, to a certain degree. Particularly in concertos, the combination of sonata and symphonic styles was common. The sonata style was present in the solo sections and the symphonic style in the orchestral tutti-sections. However, the sonata style manifested in concertos usually as a sort of tuned-down version, as the solo sections had to more or less follow the continuous and extended symphonic style phrasing of the tutti-sections (Broyles 1983, 226).

Besides identifying how topics were used in public or private musical discourse, the cultural origin of the topic often reveals whether they were used in public or private in their original context. This can help to analyze the expressive narrative of a particular work by evaluating whether the work's expressive statements are public or private or a mix between them. In such topics as sensibility and to certain extent the singing style, the expressive qualities are based on the expression of private emotions or music practiced in private. Such topics as the *tempesta* and the brilliant style express public emotions or a public performance. The march and the fanfare are of public and ceremonial origin and thus public.

Finally, one must return to the distinction between popular and serious musical discourse. As it was said in section 2.2, composers of the late 18th century often made music that suited the needs of both connoisseurs and amateurs or just one of the two. The music suited for the connoisseurs to some extent was serious music, which in turn was often music in the strict style. Music for amateurs was something that was easy to grasp on and moving on the popular side of the stylistic spectrum. I believe that to a certain degree the music built around topics from the strict style or other topics of high stylistic associations is serious music and the music that has topics suited for the *Liebhaber* is popular music, but there are other factors that should be taken into consideration.

Melanie Lowe has shown that the popularity of Pleyel's string quartet op.2 no.3 3rd movement is unquestionable, even though the movement incorporates the heavy use of a learned style counterpoint in the form of 4-voice canon in mm. 9-16. However, the way Pleyel uses the canon is very *Liebhaber*-friendly. The canon subject is only 2 measures long and it is then immediately repeated a third higher. The other voices enter each 2 measures later, creating a homophonic texture. The canon section is also symmetrical 8-measure period that balances the previous 8 measures heard in the beginning (Lowe 2014, 605-607). In Pleyel's case the music of connoisseurs was used, but the way it was used was so simple and accessible that it also pleased the ears of amateurs. Thus, seriousness and popularity are not based only on textural choices but also on phrasing, harmony and context.

Another example of strict or serious style texture evoking comical effect appears on Mozart's K.453a, which is a funeral march titled *Marcia funebre del Signor Maestro Contrappunto*. It is a very serious funeral march, almost too serious for such a small work. The slow exalted march and dissonant harmonies encountered through the work would imply work following strictly a serious musical discourse. However, the name, which roughly translated means "Funeral March of Mr. Master of Counterpoint", seems to bear an ironic title, especially since the work does not use counterpoint in its texture at all. The work was written for Mozart's pupil Barbara Pleyel, who studied piano and music theory with him. Her counterpoint exercises with Mozart are well documented, and the title of the work seems to imply Mozart himself. Perhaps the work was written as a witty response on Pleyel's progression in her counterpoint studies (Schleiderer 2012, IX-X). Nevertheless, even without the context, the title evokes allusions of irony and humour, which completely changes the nature of the piece from tragic to comic.

To conclude, this sub-section introduces the stylistic associations of certain topics and the distinction of topics into the learned or strict style and the galant or free style. The differences between public and private musical discourses in relation to topics are discussed and it is noted that while private discourse and chamber music used topics in a wider expressive range compared to the public discourse, chamber music often implements the topics of public nature into a new private context. Lastly, the subject of topics and their relation to the popular or serious music is revisited.

4.2 Expressive Genres and Expressive Narrative

Robert Hatten has connected topic theory to music semiotics in his 1994 book *Musical Meaning in Beethoven: Markedness, correlation and interpretation*. The central part of his book is dedicated to the implementation of the semiotic/linguistic processes of interpretation, correlation and markedness to the 18th century music, especially Beethoven's works. Using these processes,

Hatten is able to hermeneutically categorize many expressive features the enlightened listener of the 18th century music commonly attributes to this style. He also introduces a new analytical tool for topic analysis, **expressive genre**, for identifying underlying topical spheres that may overarch a composition. One of Hatten's theories, the expressive genre, is of interest in this study, as it extends to the tools of topical analysis.

Hatten's theory is primarily focused on recognizing broad oppositions of expressions such as happy vs. sad and tragic vs. comic and correlating them with musical elements. One of his central remarks considering expressivity is the notion that minor mode generally consists of narrower range of expressions than the major mode in 18th century music. The minor mode generally correlates with a tragic expression, but the major mode does not simply convey its opposition. Rather, it is possible to communicate a larger expressional meaning through the major mode. This larger expressional field is known as nontragic (Hatten 1994, 36-38). Other relevant oppositions in music occur between musical styles, such as secular music vs. sacred music, historical vs. current music. Besides comparing these oppositions through the mode (major or minor/ tragic vs. nontragic), the oppositions created by the contrasting stylistic associations (high-, middle and low styles) become significant (Hatten 1994, 75).

On the stylistic spectrum, the aforementioned oppositions of secular vs. sacred and historical vs. current are generally placed in the following way: the current and secular styles share similar expressive qualities and represent the galant end of the spectrum. The historical and sacred styles in Hatten's division are mainly connected to the strict style. The current and secular styles are broader in their stylistic spectrum and they can range from high to low styles (Hatten 1994, 75-76).

When an expressive field seems to dominate an individual composition or one expressive field's domination changes to another one, expressive genre can be defined. They are a "category of musical works based on their implementation of a change-of-state schema (for example tragic-to-triumphant or tragic-to-transcendent) or their organization of expressive states in terms of an overarching topical field (for example, pastoral or tragic)" (Hatten 1994, 290). Expressive genres are schemas of overarching expressional fields and expressional oppositions, which are not necessarily tied to formal aspects of a composition.

The most fundamental expressive genres of the late 18th century music are the tragic and the comic. The tragic expressional state is generally connected to the high style as the tragic expressions are linked to the higher classes. The tragic often correlates with the minor mode. The comic genre is a part of the nontragic state, and it is broader in its stylistic spectrum and it can convey expressions from low to high styles. The comic genre is associated with the major mode. The low end of the comical spectrum in Hatten's vocabulary is connected with the opera buffa and is thus called buffa. The high end of the comical genre is called high comedy. The middle style in the comic genre is called galant (Hatten 1994, 77-78). The galant expression serves as a balance

between the high and low dignities. Figure 4.10 portrays the expressional realm of the late 18th century music.

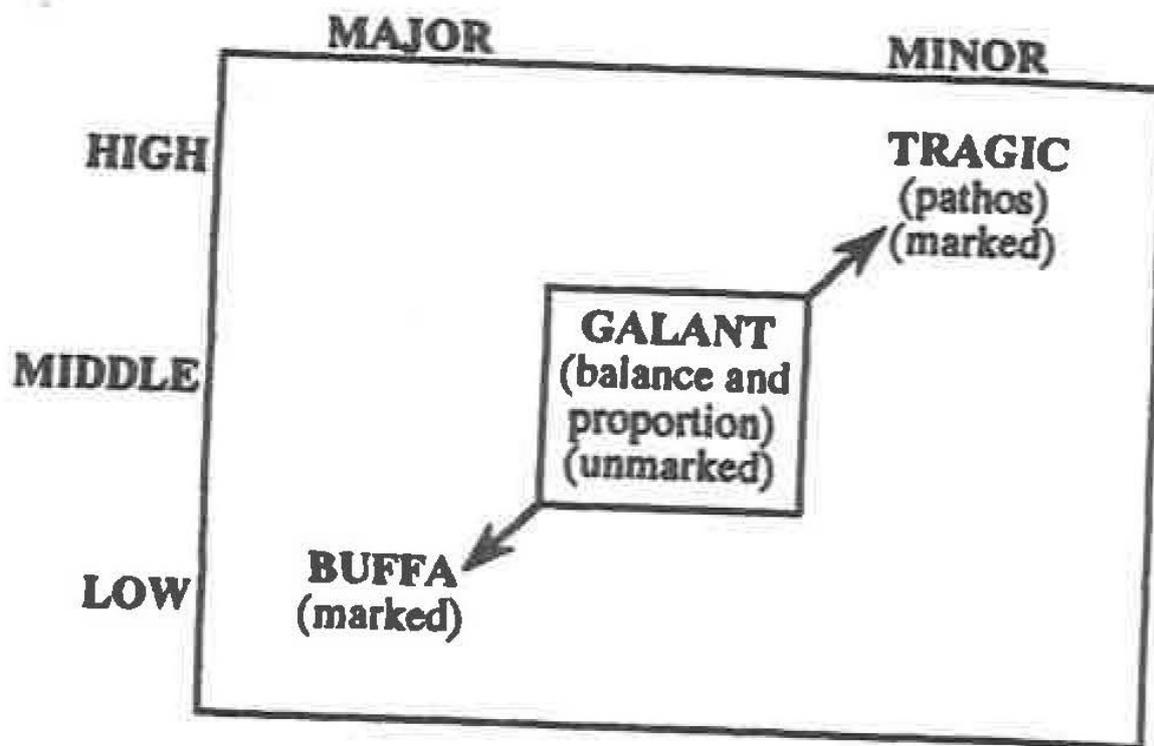


Figure 4.10 – Expressive dignities; Galant style as the center between extremes of expression. Taken from Hatten 1994, 78

For Beethoven's music, Hatten outlines multiple different expressive narratives, which expand the general genres of comic and tragic. These expressive genres are either schemas, where one state of expressivity switches to another or a schema of stable expressions. The stable expressions form, for example, tragic, triumphant, pastoral and galant genres. The change-of-state genres that Hatten introduces are called tragic-to-triumphant or tragic-to-transcendent, and they are labeled under the term 'Heroic Epic' (Hatten 1994, 78-80). However, these are just two examples he offers, and possibilities of different expressive genres are practically limitless.

Expressive genres based upon Beethoven's music seem somewhat unfitting for Giuliani's music. Thus, this work will take the general idea of expressional opposites or expressional stability as a guideline to Giuliani's works and build graphical illustrations of their expressional narrative based on it. The analysis of the expressional narrative is guided by topics (the stylistic associations they represent) and the expressive opposition of modes. This is reflected in mapping the intensity of

music based on harmonic rhythm and dynamics and, on the other hand, in the levels of public and private expressions they awake through a topic's correlation to the society.

4.3

The Sonata Theory

The Sonata Theory is a method developed by James Hepokoski and Warren Darcy to describe the normative procedures of the sonata form of the late 18th century music. According to Hepokoski & Darcy, a composer of the late 18th and early 19th century “was faced with an array of common types of continuation-choices established by the limits of 'expected' architecture found in (and generalized form) numerous generic precedents” (Hepokoski & Darcy 2006, 9). Hepokoski & Darcy's idea is to identify these expected architectures, which form the skeletal framework of the sonata form, and interpret the dialogue, which the framework has with an individual composition (ibid., 11). The method is ambitious, and the writers state their intention to form a theory where “each event- zone within the sonata-genre is describable as a family of hierarchically ordered standard options available to the composer, analogous to a menu of formatting options within a computer program” (Hepokoski & Darcy 1997, 116).

The idea of the Sonata Theory was introduced in Hepokoski & Darcy's article *The Medial Caesura and Its Role in the Eighteenth-Century Sonata Exposition* (1997). They developed their theory further in their book *Elements of Sonata Theory: Norms, Types and Deformations in the late 18th century Sonata* (2006). While Hepokoski & Darcy often cite historical sources, such as 18th century writings, the sonata theory is not a historical method in a way that, for example, Leonard Ratner's views on the sonata form are (see Ratner 1980). Instead of the 18th century composition manuals, they take the music of the late 18th century as their main guideline and re-define the generic norms of the sonata-form through them (Hepokoski & Darcy 1997, 116). If one browses through their book, most of examples they choose to demonstrate their ideas are works by Mozart, Beethoven or Haydn. The method has been criticized for this, for instance, by William Drabkin (Drabkin 2007, 89-100). However, Hepokoski & Darcy assure the reader in their preface to the *Elements of Sonata Theory* that their theory has been formed through their analysis on hundreds of movements from the aforementioned composers and “many surrounding composers of the time (as well as later composers)” (Hepokoski & Darcy 2006, v).

In Sonata Theory, the sonata-form is seen as a “constellation of normative and optional procedures that are flexible in their realization” (ibid., 15). This means that in the late 18th century sonatas, some options proceeding at a certain point in the sonata are more frequent than others. Hepokoski & Darcy use the terms **default** and **deformation** to explain this. The most common

options are called **first-level defaults**. These are followed by less frequent choices called the second-level default, third-level default and so on. If, however, a composer departs from these defaults altogether, that is called the **deformation** (ibid., 10; Hepokoski & Darcy 1997, 116). The normative and optional procedures are not limited into alterations within a single sonata form. The sonata theory introduces the formal plan for five different **types** of sonatas, the type 3 being the most common, the so-called textbook sonata-form. For this study, types 3 and 5 are of importance and I will explain only their formal plans.

One central aspect of the Sonata Theory is the method's consideration on crucial structural punctuations within a single movement. Punctuations mean strong rhetoric pauses and marked cadences. In the Sonata Theory, they are identified as cadences and **structural caesuras**. The most essential structural caesura is the **medial caesura** (MC) (Hepokoski & Darcy 2006, 12). The medial caesura is a “brief, rhetorically reinforced break or gap that serves to divide an exposition into two parts, tonic and dominant (or tonic and mediant in most minor-key sonatas)” (Hepokoski & Darcy 2006, 24). The medial caesura marks the arrival at the half cadence of the key that is being used in the second part of the exposition, commonly being the key of V in major mode sonatas (V:HC) (Hepokoski & Darcy 2006, 24). Other important punctuations, the cadences, are named in two ways. Terms that show the structure and the tonal function of the cadences are named in a standard fashion as perfect authentic cadence (PAC), imperfect authentic cadence (IAC), deceptive cadence (DC) and half cadence (HC). Hepokoski and Darcy use the terms **essential expositional closure** (EEC) and **essential structural closure** (ESC) to show certain cadences structural significance (Hepokoski & Darcy 2006, xxv-xxvi). Perceiving form through punctuation is an idea strongly present in the 18th century writings on music, and Hepokoski & Darcy quote H.C. Koch to show the similarities in their thinking (Hepokoski & Darcy 1997, 115).

A typical sonata generally consists of three **action spaces**: the exposition, the development and the recapitulation. In a type 3 sonata, these action spaces are often divided into a two-reprise structure, with the exposition occurring at the first reprise and the development & the recapitulation in the second. The exposition has two functions: rhetorical and tonal. The rhetorical aspect refers to the referential rotation-output, which means the order themes and different expressions are presented. The tonal function is the exposition's basic tonal plot: the movement from the tonic key to a secondary key, most commonly the dominant and establishing a new key with marked cadence(s) (Hepokoski & Darcy 2006, 23). The exposition is frequently divided into two zones: the **primary-theme zone (P)** and **secondary-theme zone (S)**. There is a **transitional zone (TR)** between them, which includes the medial caesura (MC). An optional part called the closing space or **closing zone (C)** may occur After S (ibid., 23). The exposition that is constructed in such a way is called a **Two-Part Exposition** (See figure 4.11) (ibid., 23). The P is the area, where the initial tonic key and thematic material related to it are established. In short, the P “is the idea that begins the

sonata process” (ibid., 65). The TR leads to the MC. The TR is usually signaled by a change of musical texture and an increased harmonic action, which leads to the MC. More often than not, the TR constitutes a modulation to the secondary key, which is fully realized on arrival at MC. However, Hepokoski & Darcy state that viewing the transitional zone as a mere tool for producing a satisfactory modulation is erroneous as there are cases of transitions that do not modulate (ibid., 92-93). In two-part expositions, the TR ends in the MC, often signaling the V:HC in major mode sonatas. After this, the second part of the exposition begins. First, the secondary-theme zone (S) follows. The task of the S is essentially to establish the secondary key and fulfill the common tonal expectation laid for the second part of the exposition, which is the first satisfactory perfect authentic cadence in the secondary key. This cadence is identified as an essential expositional closure (EEC), which commonly occurs before the actual exposition ends. Thus, the second part of the exposition is usually divided at the declamation point of EEC into two zones: the S and the post-cadential closing zone (C) (ibid., 117). The closing zone is, however, an optional choice and the EEC may also be prolonged all the way into the end of the exposition (ibid., 18).

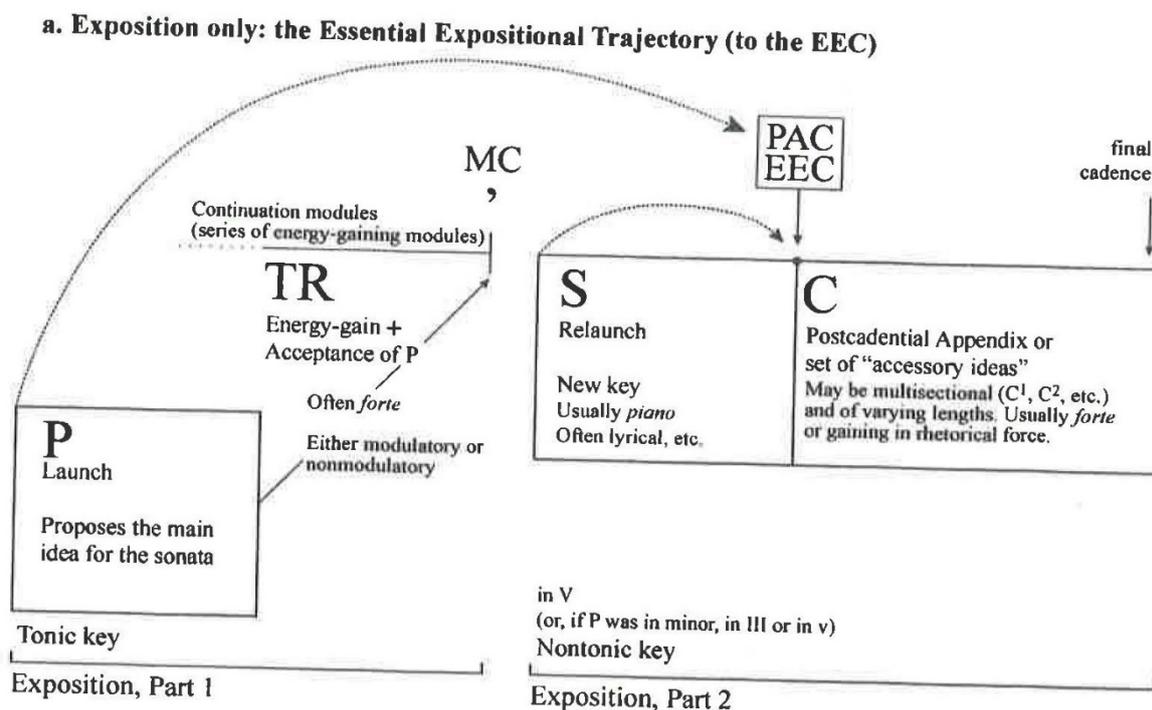


Figure 4.11 - Structure of the two part-exposition, from Hepokoski & Darcy 2006, 17

After the exposition, the second reprise begins with the **development** space. In the first reprise, the first-level default is to build the exposition splitting into two tonal entities, namely the I – V degrees. In the development space, tonal planning is more unstable and it “initiates more active, restless of frequent tonal shifts – a sense of tonal instability” (ibid. 18). In major-mode sonatas, the development space usually switches the tonal center to some contrasting key, such as the submediant key (vi) or other minor modes. It is very common to have PAC in the new key(s) (ibid. 19, 197). Because rotational methods (themes and the order they are presented) are common in 18th century sonatas, revisiting the thematic material (especially, the material of P and TR but also occasionally from S and C) of the exposition is common in the development space. Elements of each section can be omitted, but they should appear in the order they were presented in the exposition (ibid. 206-207). The development section can also go through exposition’s material multiple times (ibid. 217-218), but these are not first level defaults and irrelevant for this study. The development space can also neglect the material of the exposition altogether (ibid. 207). Development space often ends on I:HC, usually on the top of a dominant pedal. After this the recapitulation begins (ibid. 19).

The recapitulation most commonly revisits the thematic material represented in the exposition but restates the non-tonic action of the S and C, most often in the key of tonic (ibid. 19, 233). The recapitulation brings the tonal closure to the sonata and it is considered to articulate “a structure of accomplishment” (ibid. 19). This is most apparent when the EEC of the exposition is revisited, now in the key of tonic. Then, it produces an essential structural closure (ESC), which brings a satisfactory ending to the work (ibid. 20). In order to successfully arrive at the S of the recapitulation in the key of tonic, alterations for the TR are often needed. As it was said before, the TR of the exposition commonly ends on a V:HC. In the recapitulation, it most commonly ends in I:HC. The recapitulatory TR is often altered in a way that it reaches the IV degree and from there on the I:HC (ibid. 235).

This constitutes the essential structure of the type 3 sonata, which is the most common option in the opening movements in typical 18th century multi-movement works, such as the sonata, the symphony or string quartet. In this study, this archetype is identified in the first movement of the sonata brilliant op. 15 by Giuliani. Figure 4.12 shows the entire structure of the type 3 sonata.

Giuliani’s concerto op. 30 is based on the subtype C of the type 5 sonata, common in the first movements of late 18th and early 19th century concertos. Its general layout is discussed next.

b. The entire structure: the Essential Sonata Trajectory (to the ESC)

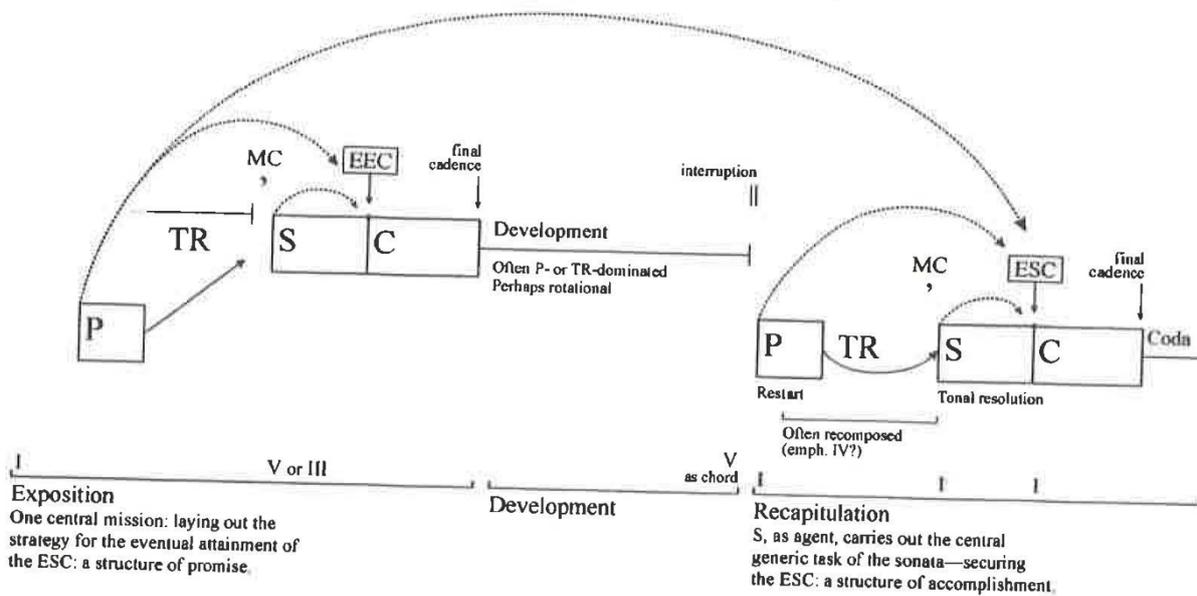


Figure 4.12 – Structure of the entire type 3 – sonata, from Hepokoski & Darcy 2006, 17

The type 5 sonata, which was common in the late 18th century concertos, combines the earlier tradition of concerto and aria, and the sonata form (ibid. 430). The type 5 sonata is especially common in the first movements of concertos, occurring almost invariably (ibid. 431). Hepokoski & Darcy identify 6 different subtypes for the layout of the type 5 sonata. The subtype A is the most common. It is a type 5 sonata, where the type 3 sonata is merged into the structure of a typical concerto, which consists of 4 ritornellos and 3 solos (ibid. 431; 437-438). However, the first movement of Giuliani's concerto follows the second-level default structure, identified as subtype C.

Consider Figure 3 as a general structural plan of the subtype C. The concerto is divided into three orchestral ritornellos (named R1, R2 and R4, as R3 is omitted) and three solos. The first ritornello (R1) is the longest of the four. It is in the key of the tonic and it represents the melodic material of the exposition of a sonata without modulation. Solo 1 (S1) is the exposition (with modulation) but without repeat. Ritornello 2 concludes the material of the exposition with a successful V:PAC (in major mode) cadence. Solo 2 is equivalent to the developmental space of a sonata and also represents the retransition back to the tonic and recapitulation. Solo 3 is the equivalent of the recapitulatory rotation of the type 3 sonata. Finally, ritornello 4 closes the recapitulatory space. It usually begins after the ESC (ibid. 439).

To conclude, the essential information concerning the sonata types 3 and 5 is established. The model of the type 3 sonata is used in the analysis of the opening movement of sonata brilliant op. 15. The subtype C of a type 5 sonata is the structural model for the concerto op. 30.

Subtype C

Three-ritornello variant, suppressing or minimizing the potential tutti-effect ("R3" of Subtype B) at the tonic return; cf. Vogler 1779, Koch 1802; Leeson-Levin 1978.

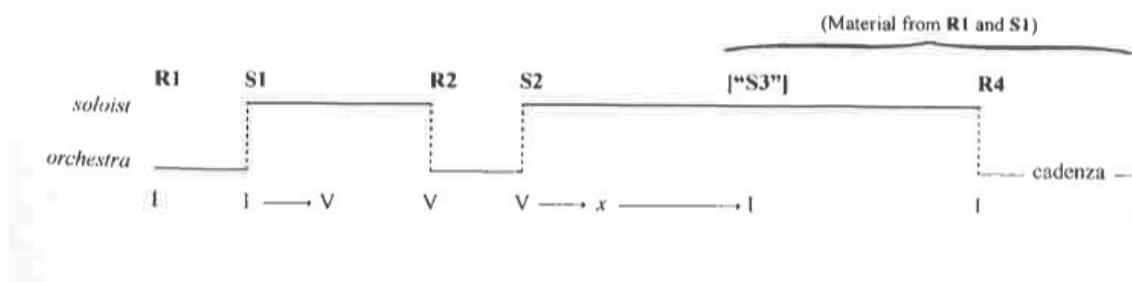


Figure 4.13 – The Subtype C of a type 5 sonata plan, from Hepokoski & Darcy 2006, 437

In this chapter, the essential analytical methods were introduced. In sections 4.1 and 4.1.1, I introduced the topic theory. I have paid attention to the different social aspects of the different topics, identified different stylistic implications (high-, middle- and low style), the original sources for topics (i.e. vocal music, dances of different dignity etc.), the difference between private and public portrayal of topics, and the distinction of sonata and symphonic style. In section 4.2, I have discussed expressive and cultural correlations evoked by topics from the point of view of Robert Hatten's theory of expressive genres. In section 4.3, I introduced James Hepokoski's and Warren Darcy's Sonata Theory, and discussed more in detail the two sonata-types that are relevant for this study (Types 3 and 5). In chapter 5, these methods are used in analysis of two sets of Giuliani's dances and the first movements of the sonata op.15 and the concerto op.30. The music analytical methods are combined to the information of chapters 2 and 3, where essential social life surrounding the late 18th and early 19th century music was established.

In this chapter, four works from Mauro Giuliani's oeuvre are analyzed. The works chosen are two sets of dances: 12 Ländlers op. 44 (1814) and 12 Walzers op.21 (1809); Sonata brilliant op.15 (1808) and the guitar concerto op.30 (1808). Besides the Ländlers op.44, all the works discussed in this chapter were produced during the early years of Giuliani's career. As was said in section 3, in social context, these works mainly fall into two main categories: the music in public and the music in private. Public display is the most prominent in the concerto, which is the only one work I analyze that has been publicly performed. The dances op.21 and op.44 have elements of publicity through the genre of dance music, which was practiced in ballrooms. However, the dance collections set for solo guitar belong to the genre of domestic dances meant to be performed at home with friends in a similar manner with many of Schubert's solo piano dances. Finally, the sonata op. 15 belongs to the genre of chamber music and is thus music practiced commonly in private of the salons and homes.

The analysis of the works is conducted as follows: the dance collections are discussed first. In them, I discuss the general layout of the triple-meter allemandes and then reflect these expectations into Giuliani's works. It is the most superficial of the three analyses, as do not intend to perform a very detailed analyses out of the 24 individual dances contained in the two studies. After this, I move on to the first movement of sonata op. 15. In it, detailed formal and topical analysis follows. After each action space, I discuss my findings and show the expressive narrative of the current action space in discussion. At the end of the analysis, I reflect the movement as a whole. This is repeated also in the analysis of the concerto. At the end of the chapter, I will conclude all the analytical results.

5.1 Domestic Dance Music - 12 Ländlers op. 44 and 12 Walzers op.21

Dancing at ballrooms, beer houses and at home was by far the most popular entertainment of the late 18th century middle class and aristocracy (Mckee 2014, 164). It comes then as no surprise that the late 18th century composers were actively composing dance music to be performed at ballrooms and at home. Mozart wrote numerous sets of contredanses for aristocratic balls during 1787-1791, when he was the appointed imperial *Kammermusicus*. Beethoven's first orchestral work performed in the *Redoutensaal* of Vienna was his set of 12 *Deutsche* WoO 8 from 1795. Schubert's published works in his lifetime consisted mostly of domestic dances (Scheideler 2012, XIV; Mckee 2014, 165; Carew 2001, 253).

At the turn of the 19th century, the division of dances according to the dancer's social class started to slowly fade. Character building high dignity dances, such as the Minuet, started losing popularity among the aristocracy, and during the first decades of the 19th century, the contredanse, a dance connected originally to the middle class, started to gain popularity regardless of one's social status. In the 1820s the triple meter German Contredanse developed into the Viennese Waltz, which gained popularity all over Europe (Carew 2001, 251-254; Allanbrook 1983, 60-61).

Allanbrook describes the Contredanse as a "danceless dance" (Allanbrook 1983, 55), meaning that the dance does not focus on gestures, like dances stemming from the French court, but on figures, which form the essence of the dance. The figure, which consisted of uncoupling and re-grouping dance pairs could be achieved using both duple and triple meter. The steps of the dance were a mere tool to achieve this figure, unlike in court dances, where each step and body gesture are equally important for the dance. The most common name for a German Contredanse was the *Allemande*, meaning the German Dance. The Allemande in its triple form was named in many ways, portraying small differences in multiple variations of the dance (Allanbrook 1983, 55-60). The variants called Ländler and Walzer or *Deutscher* are discussed in this chapter.

The triple meter Allemandes are spinning dances. This means that a group of dance pairs span around the dance floor in a large circular path, following the lead couple (Mckee 2014, 174-175). According to Allanbrook, musically the Waltz and Ländler are essentially the same triple meter Allemandes. As I mention in section 4.1.1, the triple meter Allemandes usually represent a very simple harmony, which changes once per measure, and have a strong emphasis on the downbeat (Allanbrook 1983, 59). Differences between the Ländler and the Waltz originate from small alterations in choreographics, different dance cultures and slightly different tempos.

In the Walzer the dance requires continuous movement, whereas in the Ländler the dance is regularly halted to hand clapping and stomping of the feet. The Ländler also requires women to occasionally revolve under their dance partner's arm and sometimes pairs also spin around under other pairs. Because of these extra activities occurring in the Ländler, the dance requires a slightly slower tempo than the Waltz (Mckee 2014, 175-176). The Ländler and Waltz are both dances of rustic origin. However, the Waltz has gained moderately neutral reputation in the beginning of 19th century while the Ländler, with its stomping foot gestures, maintained a more rustic character (Mckee 2014, 180).

Giuliani's two dance collections of triple meter allemandes, namely the 12 Ländlers op. 44 (1814) and 12 Walzers op. 21 (1809) are domestic implementations of the popular dance. Thus, they represent music suited for private music making with a trace of public discourse due to the public origin of the dance. Domestic versions of common dances were popular at the turn of 19th

century as can be seen from the large quantity of music composed in this style. Like Schubert, Giuliani contributed to the genre with a significant number of compositions. Out of his 150 opuses, 16 are collections of dances, making it slightly over 10% of his published compositional output.

Since the Ländler and the Waltz are essentially based on the same German Allemande, a comparison of their musical qualities is due. Both of Giuliani's dance opuses are compiled in a collection of twelve dances, which were meant to be played as one larger work, a dance set, to accompany the dancers. The first point of interest in these dances is the choice of keys. The *Walzers* op. 21 are organized around pairs of dances that are in the same key or the other one in the relative minor. Until dance no. 9, the choice of key is based on the descending circle of fifths. The work starts in A-major and every second dance, the key changes to the next major key in the descending circle of fifths. Thus, C-major and a-minor are reached in dance 7. Instead of going to F-major in dance no. 9, the music returns to A-major, goes into D-major in dance no. 10 and then returns to the A-major for dance nos. 11 and 12. The *12 Ländler* op.44 is much simpler in its tonal organization, using A-major in every dance. This, however, is characteristic for the Ländler-style and similar work utilizing only one key area can be found, for example, in Mozart's K.606.

Even though the choice of keys is more varied in op.21, the usage of harmony within a single dance is similar in both works. Harmonic material is mainly based on the tonic and the dominant with occasional departures to the subdominant or the relative minor. In op. 21, there are some elevated harmonies, such as the transition from the relative minor (vi) to the tonic in dance no. 6. However, most of the time the harmony moves with one chord per measure, emphasizing the tonic and the dominant.

In op. 44, dances nos. 3, 5, 8, 10 and 11 end in a cadence on the key of the dominant (V:PAC). The way it is done reflects the rustic nature of the Ländler: the music of the first reprise (in the key of the tonic) is simply repeated perfect fourth lower in the second reprise (see figure 5.1). Ending the second reprise on the dominant is by no means a rare thing in late 18th and early 19th century music. However, at least in similar works, such as the first Ländler of Schubert's D.366, the works ending in dominant are resolved by returning to the first reprise and ending it on the I:PAC at the repetition mark. Giuliani's notation bears no mark of repeating the first reprise. It might not been marked in the notation and it was expected that a player knew to return to the beginning due to conventions. On the other hand, it might as well be that by continuing the next dance, a satisfactory cadence at the end of the first reprise would be sufficient.



Figure 5.1 – *Ländler op.44; Dances 3 and 5; mm. 1-8 transposed a perfect fourth down in mm. 9-16 in both dances*

Both works are in triple meter and the dances are built around two reprises, each 8 measures long. Both always begin with an upbeat. In both dances the emphasis is on the first beat and occasionally on the second. Both are marked to 3/4 time, but the *Waltz op.21* is actually in 3/8. In the 18th century, the triple meter *Contredanses* were still written in 3/8 time, probably reflecting the low style of the dance. Some of Mozart's *Deutsche Tänze*, dating from his time as Vienna's *Kammermusicus*, are in this meter, such as K. 509 from 1787. This practice was already old fashioned by the early 19th century (See Allanbrook's remarks on the subject discussed in section 4.1.1). Among Giuliani's other *Waltzes* (op. 58 and op. 90), no other 3/8 meter is found, it is always in 3/4.

An exception to the regular 8 + 8 structure occurs in dance no. 11 of op. 44. (Figure 5.2). The structure is 6 + 6, and the six bar phrases are further divided to groups of three, as opposed to the group of four bars in other dances. Since it appears before the final dance, it seems to act as a signal for something to happen.



Figure 5.2 – Dance no.11 op.44; different phrase rhythm (6+6, further divided into 3+3 groupings) compared to other dances

Textural variance is greater in op. 21 than in op. 44. The most default texture in op. 21 is the fast 16th note figuration that goes on most of the time. This non-stop movement reflects in the nature of the dance (continuous spinning). The early 19th century Waltzes were performed in a continuous spinning movement and the music clearly reflects this. Consider dance no. 4 from op. 21 (Figure 5.3) as an example of this. Other common textural variants in op. 21 are the rapid octave doublings in 16th notes, as encountered, for instance, in dances no. 3, 8, 10, 12. This creates allusions of the brilliant style, with occasional elements of *tempesta*, like in the chromatic line encountered in dance no.3 (Figure 5.4).



Figure 5.3 – Dance no. 4 from op. 21 – Sense of continuous spinning achieved by the constant use of 16th notes



Figure 5.4 – Dance no. 3 op. 21; traces of tempesta-topic in mm. 9-12

The biggest variance in texture within a single dance is heard in the final dance, no. 12 of op. 21 (Figure 5.5), which starts as a relatively normal spinning *Deutscher*, continues with the brilliant style in the second reprise, and is followed by a lengthy coda, which mixes occasional references to yodeling (mm. 32-39; 44-51), and horseback riding (mm. 16-31) and moves to a full-blown brilliant style ending at the end. The coda is a kind of a compressed Rossinian crescendo, with constant repeating of musical material, rising in register when a musical gesture is repeated. In mm. 16 – 31; the dotted figure reminding of horseback riding is repeated two times, for the first time in mm. 16 – 24 and the second time in mm. 25 – 31 both having the same harmonic progression $I - V^7/IV - V^7 - I$ over the tonic pedal. The first time the highest pitch of the phrase is F#5 and the second time it is C#6 due to the repetition of the material in higher register and different voicing. The yodeling figure appears after that, emphasizing the I and the V degree first in lower register (mm. 32-35) and later the higher register (mm. 36-39). During the yodeling figure, a crescendo occurs and leads to a typical brilliant style cadential figure in mm. 40 – 44, where the harmonic progression $I - VI - II^6_5 - V - I$. The dynamic is *F*. in mm. 44 – 51 the yodeling figure is repeated again, starting from *p* and through crescendo moving towards *F* dynamic in mm. 52, where the brilliant style cadential progression starts again. This time this progression is repeated. After this, the tonic is prolonged with a tonic pedal in mm. 60-67. The melody in this passage is decorated with appoggiaturas D#5 and G#5 around pitches of the tonic. In mm. 67-69 the dominant is prolonged, and this leads to a passage of alternating I and V degrees in mm. 70-74. The passage begins a crescendo, which leads once more to the brilliant style cadential progression in mm. 74-78, however, in a different voicing than previously. When this progression occurred previously, it ended in I:PAC. This time it ends in I:IAC that leads to a brilliant style octave doubling in mm. 78-81. Next, a fanfare figure in mm. 82-90 ends the

dance. The coda of op. 21 is a lengthy extension with multiple different textures and a constant repetition with crescendo, hinting at the operatic or symphonic style. The coda seems to create a long extended crescendo line, even though on a surface level the dynamic alters between *p* and *F* dynamics. This reminds me of Rossini's crescendos, especially the final closing zone of the overture of *L'italiana in Algeri* where similar cadential progressions occur. Naturally, such comparisons stem more from the Italian operatic style of the late 18th and early 19th centuries, rather than a speculation that Giuliani imitates Rossini in this work, since Rossini rose to fame only in the 1810s.

Op. 44 has also an extended finale (Figure 5.6), albeit it is much shorter than in op. 21. It is structured first as a normal 8 + 8 dance, and a coda starts after the second reprise. The coda is 14 measures long and like the finale of op. 21, it serves mainly as a post cadential section that strengthens the tonic and creates a grandeur final cadence for the work. While both finales essentially are based on I – V – I harmony, the op. 44 finale is texturally and harmonically much simpler compared to op. 21. The harmonic rhythm of the dance is one chord per measure. The first reprise is built on two 4 measure phrases and their harmonic structure is as follows: I – I – V – I' I – I – V – I. Measures 1-2 are decorated with a melodic line that favors appoggiaturas on the strong beats. The stomping bass figure is on the second beat. In mm. 3-4 the texture changes into a continuous 8th note melodic figuration. This marks the entry of the dominant harmony in measure 3. In mm. 5-8 the phrase is repeated. In the second reprise, the harmonic movement changes into an alteration between V and I degrees. The phrasing built around the structure of 4 + 4 phrasing. Second reprise starts with an elaborated melodic line in high register in mm. 9-10 and a yodeling figuration follows in mm. 11-12. In mm. 13-16, the same textures and harmonic progressions are repeated.

The coda of mm. 16-29 starts with an alteration of I and V degrees with one chord per measure. In mm. 20-22 the harmonic rhythm intensifies into two chords per measure, still alternating between I and V but the V now comes on the upbeat. In measure 23 a satisfying I:PAC is achieved and the music after that is essentially a prolongation of the tonic in the brilliant style.

Figure 5.5 – Dance no. 12 op. 21

The image shows a musical score for a dance piece. It consists of six staves of music. The first staff is labeled 'Nº XII.' and the key signature is one sharp (F#). The time signature is 3/4. The music is written in a style typical of 19th-century dance music, with a focus on rhythmic patterns and simple harmonic structures. The score includes a Coda section and a page number 2290 at the bottom.

Figure 5.6 – Dance no. 12 op. 44

To conclude, the dance collections op. 21 and op. 44 belong to the genre of triple meter contredanses. They share the simplistic harmonies, mainly using the root positioned I and V chords with a harmonic rhythm of one chord per measure; simple symmetric structures, mostly built around two 8 measure phrases, which are further divided into units of 4 measures; both works are built into sets of 12 dances and often use rustic textures, such as the yodeling topic and the stomping rhythm. They differ in the complexity of texture. Op. 22 is clearly more virtuosic and involves a larger number of topics, greater variation in dynamics and a more elaborate melodic writing. The Ländler op. 44 are very simplistic in texture and harmony. This is most evident in dances where the material of the first reprise is repeated in the second reprise, transposed into the key of V, but otherwise completely unaltered. The simplicity of the Ländler seems to correlate with the late 18th and early 19th century conventions of the genre, as, for example, Mozart's K. 606 Ländler are similarly markedly simplistic. Op. 21 Waltzes seems to depart from the conventions in its occasional virtuoso manners, which is apparent, especially, in the extended final dance. It could indicate that the collection is a purely instrumental work composed in the framework of a dance set and thus not meant to be danced to.

The genre of triple meter contredanses has its origins in public ballroom dancing and Giuliani's collections are domestic versions of originally public music in a similar manner, as Schubert's solo piano dances or Mozart's solo piano arrangements of his orchestral dances. Especially, the Ländler op. 44 seems to be tailored for accompanying domestic dances due to their unaltered manner, which enabled continuous dancing through the set. The Waltzes op. 22 are slightly more ambitious in terms of compositional choices, and they might have been composed for domestic solo performances or pedagogic purposes. Both Ländler and Waltzes are low style dances suited for the *Liebhaber* and are thus in popular style.

5.2 Chamber Music – The First Movement of Sonata Brilliant op.15

Chamber music was a part of private musical discourse at the turn of the 19th century. As it was discussed in section 3.3; sonatas, string quartets, duets and accompanied vocal music are genres essentially encountered in salons and private home gatherings. In section 4.1.1, the qualities of the chamber music are discussed further, and it is shown that within the genre, music could be either composed specifically for chamber ensembles, or music could be transcribed for chamber ensembles from a symphonic or operatic work (Sutcliffe 2014, 121). The music composed originally for chamber ensembles usually adopts the topical universe from the public musical discourse but uses a wider range of expression; a bigger collection of topics, often combining them from different dignities and, generally, departing from the expected procedures one could expect in a more public work (Sutcliffe 2014, 121, 138). However, it is also possible, that the work mimicked music performed in the public and thus followed the portrayal of topics, form and expression common in the public musical discourse. Besides these, the genre of transcriptions is its own entity, suited for perhaps reliving the experiences one had in opera or concert hall but now at home (Sutcliffe 2014, 121). Private musical discourse was also reflected in late 18th century writings on the sonata and symphonic style, where the sonata style was essentially encountered in private music.

Giuliani's Sonata brilliant op. 15 from 1808 falls under the category of music composed specifically for chamber music genre, and it seems to be leaning more towards the sonata style than the symphonic style. It mainly uses topics of middle and high stylistic associations and is a work that employs musical ideas, which lean more towards the serious end of the stylistic spectrum. It is one of Giuliani's most well-known compositions along with the first guitar concerto op.30, grand overture op.61 and Gran sonata eroica op.150. Surprisingly, along with the songs listed above and addition of a few other works, it is one of the few of Giuliani's compositions using the sonata-form.

While it was not uncommon for a solo sonata to be performed in a public concert, it is

essentially a chamber music genre. Also, in the case of Giuliani's op. 15, no remark from a public performance exists in the list of performances compiled by Heck or Morrow. With the current information, we can assume that the Sonata brilliant op. 15 is a work intended to be performed in private gatherings.

The work is dedicated to Mademoiselle Josephine Edlen von Maillard. Dedications to different nobles were still common in the early 19th century, as composer's income was widely dependent on the support of the aristocracy. Probably op. 15 was first performed at some private gathering of von Maillard's family. One can purely speculate, whether the relative seriousness of sonata op. 15 has anything to do with the aristocratic patronage he received during that time. At least DeNora's remarks on aristocracy supporting serious art, discussed in section 2.2, could imply that members of the aristocracy, perhaps also von Maillard, favored music for more refined-taste.

The choice of key in Giuliani's sonata is interesting in relation to the instrumentation. While the key of C-major is certainly not the most un-guitaristic, it is not particularly suitable for virtuosic playing, as the C-major chord omits the player from using open strings on the bass when playing in the tonic, thus preventing the full potential of using high registers for brilliance. Thus, the motivation for the choice of key could be linked to the character and stylistic associations of the work.

In the 17th and 18th centuries, it was common to ascribe expressional values to different keys. Common way to identify the expressional meanings of different keys among many theorists of the time was to use a method called sharp-flat principle. In the sharp-flat principle, the more sharps are in the key, the sharper and brighter the passion and similarly the more flats are in the key, the darker, pathetic and tender the passion tended to be. According to this principle, the C-major is the center of the expressional spectrum, and it was often described as pure, naive, noble, majestic and frank (Steblyn 1983, 96-104). C-major is connected to the frequent usage of the military and march topics, which are topics in the higher end of the stylistic spectrum (Galand 2014, 462). While the definitions of key characteristics originated at the time when unequal temperaments were still common, the discussion of key characteristics continued into late 18th and early 19th centuries even though the use of unequal temperaments was already falling out of fashion. In late 18th and early 19th century discussions about the subject, the qualities of the instruments became an important factor in determining the expressive qualities of keys (Steblyn 1983, 129). Commonly, the characteristics of the keys were identified through the timbre of string instruments. For example, Koch argues that keys involving lots of open strings, such as the A-major, were more suitable for intense and joyful expression and keys that involved more stopped strings, such as the f-minor were suitable for sorrowful and lament passions (Steblyn 1983, 129-130).

I think the qualities assessed for string instruments come essentially from the sound they produce and how easy they are to play. While the guitar is tuned differently than a violin, for

example, similar guidelines apply to playability. Keys such as A-major and E-major give a player a possibility to use low open strings for essential scale degrees. Especially the A-major gives the player the opportunity to use low bass notes for I and V degrees and at the same time play melodic lines from a high, brilliant register. The constant use of open strings gives the guitar a more sustained sound compared to the keys that imply a heavy use of stopped strings. The C-major seems to fall somewhere on the middle in terms of playability. As was said before, it is a relatively easy key to play in, but the most fundamental harmony, the tonic, is not as easy to achieve in the brilliant register as, for example, in A-major. This gives the key a slightly restrained character.

The topical material in sonata op. 15 generally moves between the Galant middle-style (for example, singing allegro, singing style) and topics embracing the higher end of the dignity spectrum, such as the military fanfare or the march (high comic) and the marked minor topic *tempesta* (tragic). Topics of low-dignities are mostly absent from this work. Topics originating from the military are used somewhat regularly in the work, and since the key of C-major was conventionally used when such topics dominated the music, this could partially explain Giuliani's choice for using that key.

The choice of an unsuitable key for virtuosic purposes, topical realm ranging from middle to high styles, and perhaps also the choice of using the sonata form instead of pot-pourri-structures quite common in Giuliani's other works could indicate that the sonata brilliant op. 15 is a work intended for an audience of serious music, common in musical societies and aristocratic salons in the early 19th century.

The general form of the first movement of Giuliani's sonata uses the so-called textbook-model of a sonata form, identified as the type 3 sonata in Hepokoski & Darcy's *Sonata Theory* (Hepokoski & Darcy, 17). It has a fairly clearly articulated action-spaces and the form is easy to grasp on. Figure 5.7 presents the general schema of the structure's movement.

The Primary Theme zone, mm. 1-16 (Figure 5.8), marked here as P, starts off with two 2+4 measure phrases, in which the first ends on I:HC and the second one on a I:PAC. This constitutes a standard parallel period-structure, where mm. 1-6 form the antecedent and mm. 7-12 the consequent. The topic in mm. 1-12 is singing allegro, with a hint of learned style in measure 5, where a small imitative interplay between the upper and lower voices occur. In the I:HC of measure 6, a horn fifth gesture is also implied, hinting of the fanfare topic. After I:PAC in measure 12, a post-cadential figure in mm. 12-16 appears and further establishes the tonic. The topic here is a briskly fanfare played in *F*-dynamic. The I:PAC in measure 16 closes the P.

In measure 17, a charming *dolce*-figure, which implements appoggiaturas that resemble the *Seufzer* motive, starts the transition (TR). This figure seems to imply the sensibility-topic and it prolongs the tonic in mm. 17-18 but is mixed with march-like gestures in mm. 19-20, where the

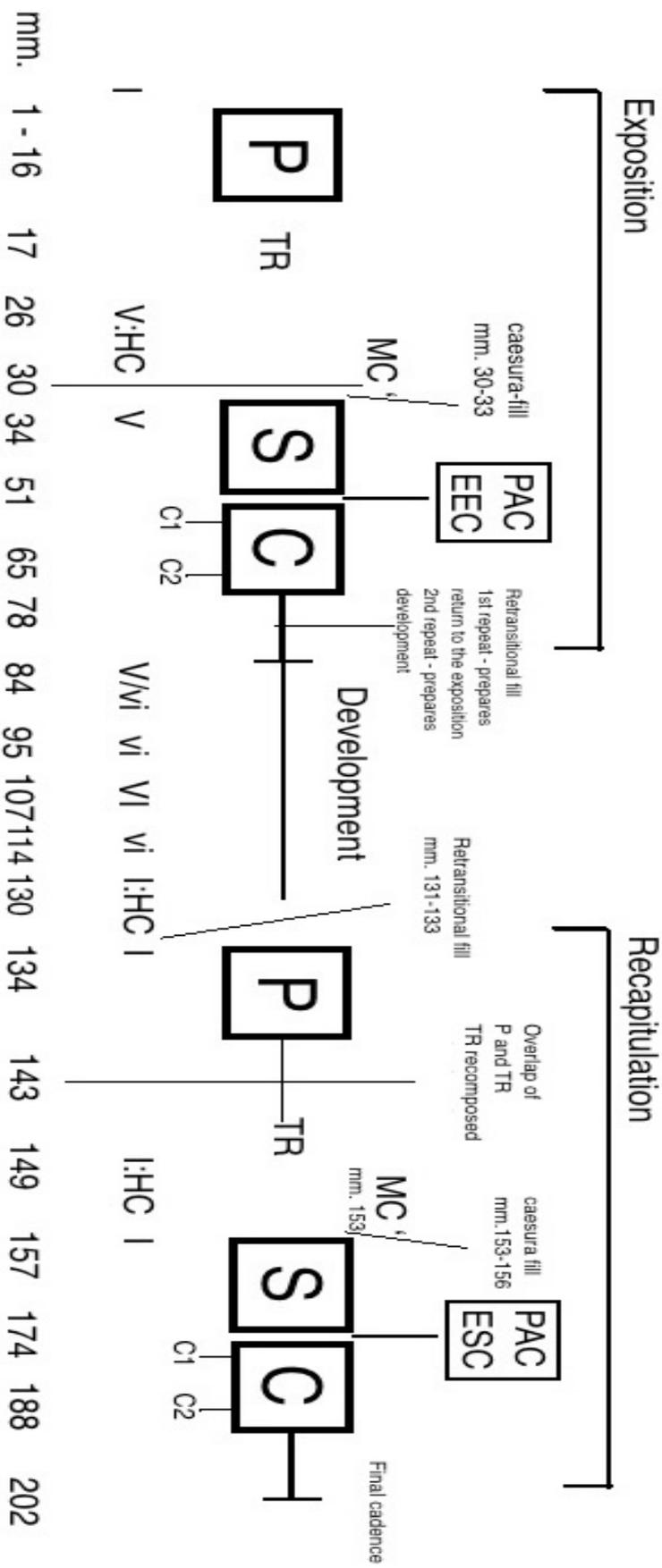


Figure 5.7 - The structure of Giuliani's op.15, 1st movement

first inversion of the dominant seventh chord is emphasized. In measure 21, the singing allegro-topic

In measure 21, the singing allegro topic returns, only to be interrupted with a sudden shift in harmonies in mm. 22-25, which are quite dramatic and are used to gain a sudden energy boost in preparation for the V:HC appearing in measure 26.

On the beginning of measure 26, a dominant lock for the V:HC appears but it does not start immediately in *F*-dynamic. Here Giuliani does not immediately fulfill the anticipation, which was built in mm. 22-25. One would expect the music move to a *F*-dynamic in measure 26 but instead the music turns suddenly into *p*-dynamic and the crescendo towards the *F*-dynamic lasts two measures, thus delivering the desired expressional state only in measure 28. The topic over the dominant lock is *tempesta*, which often correlates with the tragic expression. In measure 30 the dominant lock ends on the MC and this ends the TR. This is followed by a recitative-like melodic line in mm.30-33, which structurally works as a fill or lead in to S. The recitative-melody uses the *Seufzer*-figure in a similar manner as in mm. 17-18, which hints at the usage of sensibility topic. In Hepokoski & Darcy's theory, this kind of filling MC or other significant caesuras with melodic material is identified as a caesura-fill, which represents energy-loss after the energy-gain of the TR (Hepokoski & Darcy 2006, 34).

S starts in measure 34 in the tonic of V (G-major) (Figure 5.9). The topic is the singing style with *dolce* expression. Like P, S also is built around a parallel-period type of structure, where mm. 34-42 act as an antecedent, ending on V:HC and mm. 42-51 as consequent, ending on V:PAC. At the end of the consequent, in mm. 48-51, an energy-gain towards a V:PAC is realized. The PAC in measure 51 also acts as an EEC since it is the first satisfactory V:PAC in the key of V. The energy-gain of mm. 48-51 is built around the abrupt shift from *p* to *F* and the change of register from mid-to high. After the EEC of measure 51, S ends and C begins.

The C begins in brilliant style in measure 51 (Figure 5.10). The brilliant style is paired with singing allegro (in mm. 51-58) in a way that the music is ascending the G-major scale during the brilliant style and descending during the singing allegro. The ascending movement is done on the top of the tonic and the descending movement on the top of the dominant. From measure 57 onwards, the singing allegro continues until measure 61 where the texture switches a moment of sustained harmonies, which could be identified as the learned style. This lasts for two measures and leads to an ascending line in sensibility topic in measure 63, which leads to a cadential figure in the brilliant style, ending on V:PAC in measure 65. This ends the first part of the C.

The V:PAC in measure 65 was hardly satisfactory as an ending gesture since the harmonic progression V: I6 – II6 – V64 – 53 – I was in the middle register and the concluding I is not a full chord. Also, the combination of brilliant style and the singing allegro in C1 does not create a sense of closure, as the intensity is constantly broken by the dolce-singing allegro- expressions.

Additionally, the brilliant style does not delve into the heights of utter brilliance in its ascending G-major figure, since the register of the melodic material only ranges between sounding G3 and G4.

P
 Singing allegro
 CHITARRA. traces of learned style
 Allegro spiritoso.
 SONATA.
 Singing allegro | Cres:
 2/3 1:HC
 Fanfare p
 8. Pos: f
 I:PAC Sensibility
 Sensibility with march-like gestures Singing allegro sudden gain of energy, preparation of the new dominant
 dolce
 Seufzer Seufzer
 Tempesta
 sf sf sf
 V:HC f p
 MC Recitative/Sensibility
 Caesura fill leading to S

Figure 5.8 – P and TR of the first movement of Sonate brillante op. 15, mm. 1-33

S

Singing style

antecedent V: I

consequent V:HC

Energy-gain towards EEC

S. u. C. 933.

C

Brilliant style

V: PAC
EEC

Figure 5.9 – S and beginning of C, mm. 34-52

At the upbeat of measure 65, the second part of the C begins. After the cadence in measure 65, a momentary loss of energy occurs due to the dynamics descending back to *p* from *F*. The forte dynamic is achieved back in measure 67, which is followed by a march-like gesture. The material of C2 is somewhat fragmentary in comparison to C1. In mm. 51-65, the music was in a constant motion. In C2, from measure 65 to 77, the progression towards a satisfying V:PAC is built up using small phrases, with pauses or small melodic lead-in's in-between them. This interrupts the sense of

C Part 1
Brilliant style Singing allegro 3

Brilliant style Singing allegro

Brilliant style Singing allegro

learned style sensitivity Brilliant style

Part 2

Singing style with march elements March elements singing style with march elements

energy-gain Fanfare

Retransitional fill; sensibility

dolce

1.^a

Figure 5.10 – C mm. 50-84

continuity and makes the second part of C almost feel like a coda or a new beginning reflecting on the new tonic of G-major. However, since the PAC in measure 65 seemed rhetorically unsatisfying closing figure, I have interpreted mm. 65-77 as a continuation of C, especially, since the fanfare/march topic in mm. 73-78 sounds like the proper final cadence of the exposition. This view is also supported by the fact, that after C2, an actual coda in the form of a retransitional fill-in appears before the reprise.

The material in mm. 78- 84 acts as an energy loss-sequence and destabilizes the achieved G-major, preparing the listener for either going back to P for the first time or moving towards the development section for the second time. This is something that Hepokoski & Darcy recognize as a retransition at the end of C (Hepokoski & Darcy 2006, 191).

Before discussing the development and recapitulation, an overall look on the expressive narrative of the exposition should take place. Figure 5.10 shows two different aspects on which this narrative could be inspected on. The upper schema shows the range of stylistic associations the different topics in the exposition represent. I have divided the associations into three broad categories: the high- middle- and low-styles. In addition, I have used Hatten's expressive correlations to these styles. Thus, the middle style represents the galant style, low style the buffa style, and the high style, which is either the high comic or the tragic style. As it can be seen in the upper figure, the material emphasizes middle- and high stylistic associations. Based on the stylistic associations of topics identified in section 4.1.1, I can assume that the singing style and singing allegro mainly relate to the middle-style and galant expressive state, whereas the fanfare and march, depending on the context, ranges from the middle-style to the high comical style. This is due to the fanfare and the march always being more or less based on ceremonial music, which through the social context of the establishment places them into a higher style. The fanfare-topic often acts as a signal for something to begin (see for example Caplin 2014, 416t), and in this exposition it seems to signal the arrival to the PAC. This occurs both at the end of P and at the end of C. The *tempesta* topic originates from the opera seria and represents the high style and is marked by its tragic expressional state. In the exposition, it is also marked as an expressional opposite to the surrounding music. Additionally, it is structurally important, since the V:HC is established during the tempest topic.

The lower figure shows the expressional intensity or activity of the exposition. I have based the levels of intensity on harmonic movement, dynamic and texture. The figure shows that for example the marked *tempesta* topic, and the preceding singing allegro's transition to it, represents the most intense part of the whole exposition. This seems to correlate with the *tempesta* topic's stormy affections. Topics associating with the middle style and galant expressions are represented by the singing allegro and the singing style and sensibility. The singing allegro, with more active harmonic activity than the singing style, often occurs in more intense or active places. Overall, the

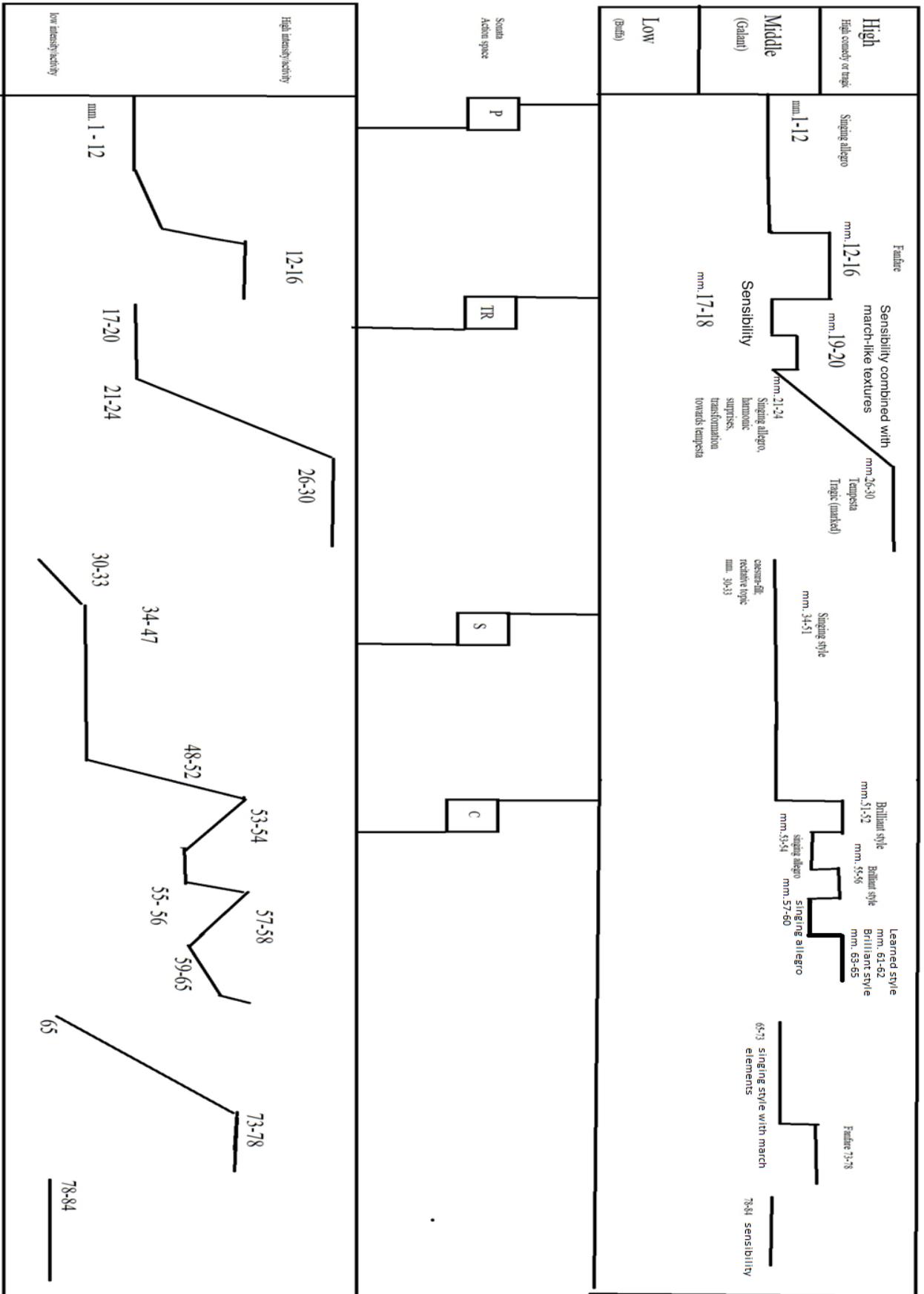


Figure 5.11 – Mapping of styles/expressions and intensity/activity in the exposition

growth of intensity seems to correlate with the important points of the exposition. These points are either smaller closing or starting figures of a phrase (for example the end of P, mm. 12-16) or take place during structural turning points (the arrival to EEC in measure 51 or the dominant lock of V:HC in mm. 26-30).

As it was said before, Giuliani's sonata is primarily based on the chamber music-like treatment of materials and the sonata style. This is evident, for example, in how the intensification of texture in mm. 21-25 does not immediately lead to FF-textures in measure 26. Instead the music goes suddenly to p-dynamic and builds to the intensity through crescendo. Another place that avoids conventions of orchestral music is C. Instead of continuous cycles of PAC's, as closing zone's often do, Giuliani builds only the first part of C like this. The second part is fragmentary, marked with small pauses or lead-ins between the phrases. The topical interplay between singing allegro and the slightly tuned down brilliant style does not wake up allusions for full tutti textures, which are commonly encountered in symphonic music at a similar structural point.

The development space (Figure 5.12) starts in measure 84 after the retransitory phase at the end of C. The development section is divided into 3 parts: part 1- mm. 84-94, part 2 – mm. 95-114, part 3 – mm. 114 – 129. The development is mainly in the key of a-minor (vi), with a quick departure to A-major (VI) in the second section of part 2. The development section ends in a Vi:HC in measure 129, which is followed by a brief retransition over I:HC in mm. 130 – 133.

The development space uses new thematic material and does not follow the convention of revisiting the thematic material of the exposition in a new context. In the Sonata Theory, this is considered a deformation from the common rotational principle. The rotation is one key concepts of the Sonata Theory. It means that the thematic material of the exposition is considered a **referential rotation**, and the sections that follow it are new rotations that revisit that material either partly (common in development sections) or fully (common in recapitulation) (Hepokoski & Darcy 2006, 16-20). In the development space of op. 15, no such things happen and it needs to be considered a non-rotational development space. However, in harmonic structure, the op. 15 follows conventional choices. In a major mode Type 3 sonata, switching the tonal center to the relative minor in the development space is one of the most common options (Hepokoski & Darcy 2006, 19).

The development space utilizes mainly topics that have their origins in opera. It begins with an intense tempesta-phase (mm. 84-94), which constitutes the whole 1st part of the section. Part 1 acts as an introduction to the development using prolonged Vi:HC over a dominant pedal, which only resolves in part 2 of the development space. The tragic expression is heavily marked in part 1, and the section is the most intensive moment of the whole work. Part 1 ends in E-major chord (Vi:HC) in high register in measure 94. This is followed by a marked pause at the second half of the measure.

Part 1 Tempesta

Development

ff

Vi:HC

3

f

sf

S. u. C. 933.

Part 2 Aria

Vi

dim:

Recitative /sensitivity

dolce

Aria

pf

Part 4 March

Tempesta

Vi sf

March

Tempesta

Aria

Tempesta

Retransition

Vi:HC

Recapitulation

p

dolce

Sensitivity

Figure 5.12 – The development section, mm. 84-134

Part 2 begins in measure 95 and is set in the aria-type of texture. In measure 102 the aria halts to ambiguous Vi:HC (arrival at the cadence is achieved only in the third beat of the measure and not as a full chord) and it is followed by an improvisatory recitative/sensibility-texture over the dominant. This melodic gesture acts as a fill to tie the first section of part 2 to the second one, which is the aria-texture repeated but in the key of A-major (VI).

The aria texture in part 2 on its both occurrences is built around an 8-bar structure. Even though the texture is in a-minor the first time and in A-major the second time, they are paired together as a parallel period, which is interrupted in the middle with the melodic material in mm. 102-107. This is evident in the harmonic as well as in thematic construction. Both have a similar opening of 3 measures and a different ending, as is common in parallel periods. The antecedent (mm. 95-102) ends in Vi:HC and the consequent (mm. 107-114) ends in VI:PAC.

Part 3 begins at measure 114 and it overlaps with the VI:PAC that ended part 2. The section begins with an alternation between march-like texture and *tempesta* topic in mm. 114-121. In measure 122 a new kind of aria-texture begins, where the bass and the melody are in interplay with each other. In measure 126, the music arrives to a Vi:HC dominant lock. In mm. 126-127 Vi:HC is paired with Vi:VII⁶₅, which occurs on the upbeat and acts as a neighboring note that embellishes the Vi:V. In mm. 128-129, the Vi:HC comes to an end, and a marked pause follows. After this, the music takes a sudden shift to I:HC, which begins the retransition. The retransition is in the sensibility topic, which is morphed into singing allegro in measure 134 where the recapitulation begins.

The retransition in this development space has an individual character, meaning that it is separated from the development, which seems to end at Vi:HC in measure 129. Hepokoski & Darcy describe this as a lower-level default procedure in the development space. Commonly the retransition begins in the dominant lock encountered at the end of the development (mm. 126-129 in op. 15) (Hepokoski & Darcy 2006, 198). Using first the “wrong” dominant (mm. 126-129) and after that introducing the proper dominant (I:HC) is described by Hepokoski & Darcy as “like being plucked from relative darkness (the implication of impending minor) to the renewed brightness of the major with the onset of the recapitulation” (Hepokoski & Darcy 2006, 198).

Figure 5.13 describes the expressive narrative of the development space. The topics in the development space are leaning towards the higher end of the stylistic spectrum. This is most evident in part 1 where the *tempesta*, a topic originating from the opera seria, is the dominating texture. The aria-type of material in part 2 and 3 is stylistically more ambiguous and depending on the context, an aria-topic can portray a wide range of expressions. This development space uses two kinds of aria-textures. The first kind is in part 2, appearing in both major and minor mode, which has a fairly straightforward embellished melodic line against the bass. Chromaticism is used to a certain degree

and the voice leading is strict. This gives the texture a slightly elevated character, which I think

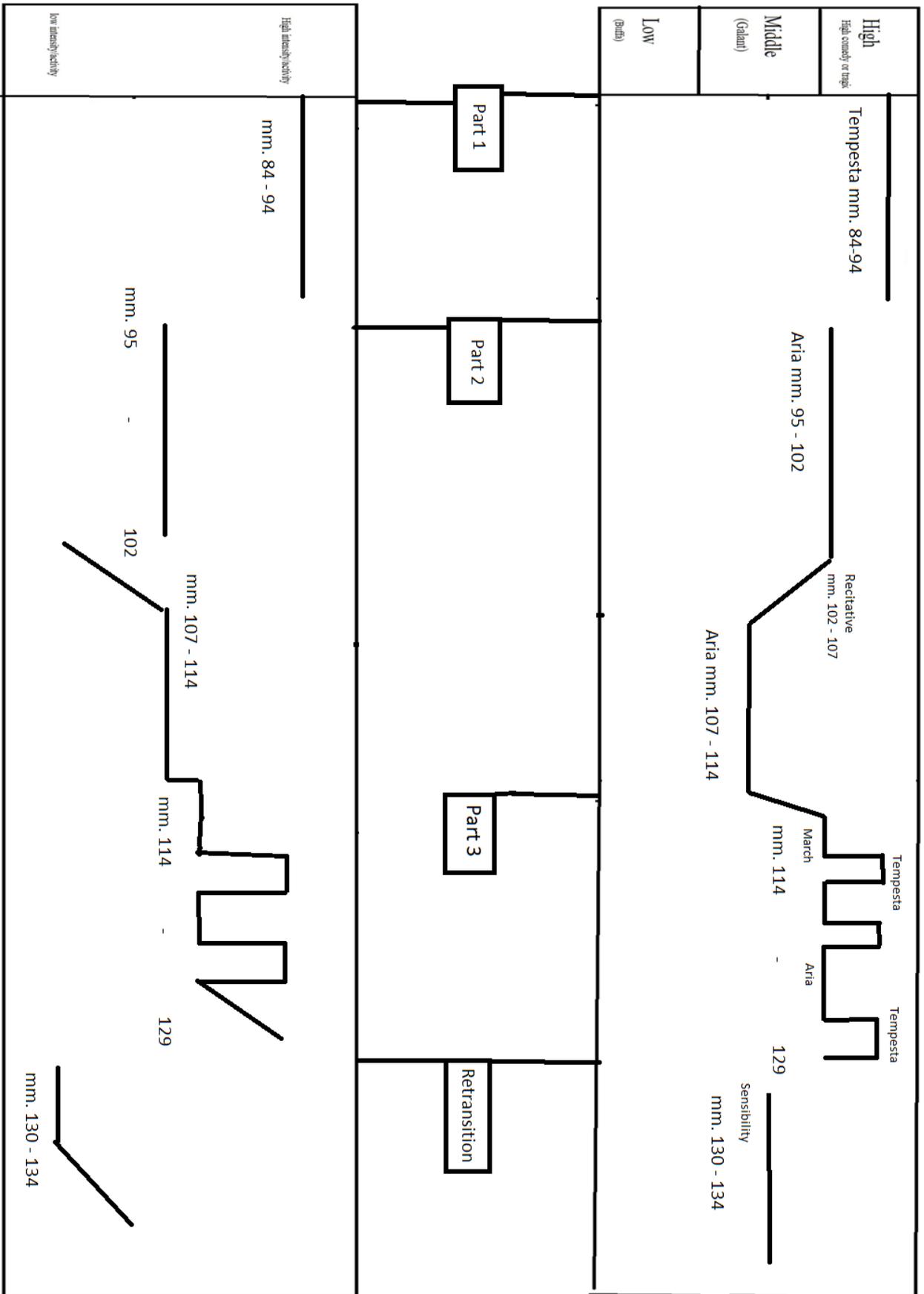


Figure 5.13 - Mapping of styles/expressions and intensity/activity in the development space

appears in a slightly more elevated manner when it is played in minor mode. Thus, I have set the aria-topic in the minor mode to a borderline between the high- and middle style and the major mode version more firmly to the middle style. The recitative/sensibility topic, which works as a melodic lead-in between the antecedent and consequent of part 2 seems to act as a moment in the music, where the elevated tragic high expressive state descends into the earthly galant middle style. The second type of aria appears at the end of part 3, and it is based on an interplay between the high and low register. This adds almost a learned style-feel to the topic and it clearly seems to be connected to the higher style. Besides the opera- and vocal music topics, the development space also briefly uses the march in the beginning of part 3 alongside the tempesta topic. As was the case with fanfare-textures in the exposition, the march has a ceremonial origin as well, and it thus has an elevated character, especially in the minor mode.

The usage of the minor mode ties the development space with the expressive state of tragic. The tragic expression is the most apparent in the tempesta-phase, but the dominance of the minor mode through the development space seems to set the whole developmental space into an overarching tragic-state. An exception occurs in the consequent phrase of part 2, where the aria-texture is repeated in A-major, which is in the galant and nontragic state. Thus, the expressive narrative of the development could be described as tragic with a short visit to the galant and nontragic state in the middle of the development.

Like the exposition, the development space uses many features common for the sonata style and chamber music that follows a private musical discourse. The most significant element is the constant use of expressive and dynamic extremes. Such extremes are demonstrated for example at part 1 where the tempesta topic completely surprises the listener, as it was preceded by a quiet singing style/sensibility texture at the end of the exposition. The sonata style was known to favor a clear distinction between different sections of a sonata as opposed to the driving nature of the symphonic style. Strong rhetorical gestures were also common. The end of part 1 (measure 94) is strongly marked with a rhetorical pause in measure 94. The end of the antecedent in part 2 (mm. 101-102) has an ambiguous cadence, as it goes first to an imperfect authentic cadence at the downbeat of measure 102 and arrives at the actual Vi:PAC only at the third beat of the measure and even then on a gestural level, as we only hear an octave of the note E, embellished with appoggiatura on the higher voice. This is followed by a metrically ambiguous, improvisatory melodic line that also would be uncommon in a symphonic work. Also, the development space as a whole seems to act as its own closed period with little thematic or harmonic resemblance to the surrounding exposition and recapitulation. In fact, it is not really developmental at all, since all thematic material is new and not related to the material of the exposition.

The retransition in mm.130-134 leads the work to the recapitulation. The improvisatory sensibility-texture is taken from a similar figure from the retransitory area that occurred at the end of

the exposition (measure 82) but developed further and merged with the singing allegro topic in measure 133 which starts the recapitulation. The recapitulation of op. 15 follows the conventional structure of the late 18th century recapitulations, repeating the thematic material of the exposition but only in the key of I. However, there are few points of interest where Giuliani departs from these norms or alters the material. The most significant of these is the recomposition of P and TR.

Figure 5.14 shows the P, TR and the beginning of S of the recapitulation. The antecedent of P is constructed as it was in the exposition. The consequent also begins as it was in the exposition but in measure 143, instead of proceeding to a standard I:PAC as was in the exposition, Giuliani adopts the learned style motive encountered for the first time in measure 5 and uses it in an ascending sequential motion in mm. 143-146 to arrive to the singing allegro texture in measure 147. In measure 149 the harmony shifts towards the dominant, and the I:HC dominant lock appears in measure 150, and the music comes to a halt in measure 154, thus arriving at the MC.

The figure displays a musical score for the recapitulation of the first movement of Giuliani's Op. 15. It is organized into five systems of music. The first system, labeled 'Retransition' and 'Recapitulation', shows the beginning of the P section with dynamics *p* and *dolce*. The second system, 'Traces of learned style' and 'Horn fifths', features the TR section with dynamics *pf* and *p*. The third system, 'Learned style in sequential motion, Fortspinnung' and 'Singing allegro', continues the TR with dynamics *f* and *cres:*. The fourth system, 'Brilliant style' and 'MC Recitative/Sensibility', shows the end of the TR and the start of the S section with dynamics *f* and *p*. The fifth system, 'S' and 'Singing style', shows the opening of the S section with dynamics *dolce*. The score is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is 'Singing allegro'.

Figure 5.14 – P, TR and opening of S of recapitulation mm. 130-160

What happened in mm. 133-154 is a recomposition of the P-TR-area. P and TR are compressed by connecting them, starting at the consequent of the P (measure 139). The sequential motion in learned style in mm. 143-146 follows the typical *Fortspinnung* principle common in recapitulatory TR. Besides the *Fortspinnung* part, the rest of the TR is also completely recomposed. The TR of the exposition has a somewhat hesitant character with numerous different topics and fragmented phrase structure, and the driving nature of the TR becomes apparent only starting from measure 25. In the recapitulation, the TR is more active from the beginning and starting from the *Fortspinnung* part, it is clear that the music is moving in steady motion towards a cadence.

The rest of C (figure 5.15) is mostly repeating the C of the exposition but in the key of C-major. The differences appear in small details such as in part 1 of C (175 – 189), where the singing allegro texture that complements the brilliant style is done differently than in the exposition. The very final cadence is interesting, as the music ends on I⁶ in measure 203, which could imply that the music actually ends in I:IAC. However, the open string E² played on the bass is essentially added there, so that the guitarist can strum the final chord in *FF*-dynamic, which would be otherwise difficult because a root positioned C-major in the first position only uses 5 strings. Thus, the sounding E² in the bass does not affect the function of the chord and the ending constitutes the I:PAC proper.

The recapitulation follows the referential rotation of the exposition quite closely. The biggest difference is the recomposition of P and TR, and of those the TR receives a completely new form. The hesitant TR of the exposition is replaced with a sweeping texture that strives toward the MC. This gives the TR of the recapitulation a character leaning towards the symphonic style and thus it hints at the feeling of a public musical discourse. The rest of recapitulation's changes to the referential rotation are merely cosmetic and do not alter the structure of the rotation.

The expressive narration of the recapitulation (Figure 5.16) in some ways follows the structure represented in the exposition. However, the recomposition of P and TR and the lack of modulation significantly lower the tension, which is present in the exposition. Without the modulation to the dominant at the end of TR and the lack of expressive oppositions gives the recapitulation a feel of a general nontragic expressive state. The topical material is stylistically connected to the galant or high comic style. This mirrors Hepokoski & Darcy's notion that the recapitulation usually articulates a "structure of accomplishment", which means that the recapitulation's essential task is to bring a satisfying tonal closure to the work (Hepokoski & Darcy 2006, 19).

The musical score is divided into two main sections: **Singing style** (marked with a box 'S') and **Brilliant style** (marked with a box 'C').

- Singing style (S):** This section begins with a *dolce* marking. It features a melodic line with various dynamics including *pf*, *sf*, and *f*. A bracket labeled "energy-gain towards ESC" spans the latter part of this section.
- Brilliant style (C):** This section starts with a *Brilliant style marking and includes a *dol:* (dolcissimo) marking. It contains several sub-sections:

 - Brilliant style:** The initial part of the section.
 - Singing allegro:** A section marked with *f* and *dol:*.
 - Learned style:** A section marked with *f*.
 - Sensibility:** A section marked with *dolce*.
 - Brilliant style:** A section marked with *f*.
 - March & singing style:** A section marked with *p*.
 - Fanfare:** A section marked with *sf*.*

The score concludes with a *ff* (fortissimo) dynamic and a double bar line.

Figure 5.15 – S and C, second part of the recapitulation, mm. 158 - 203

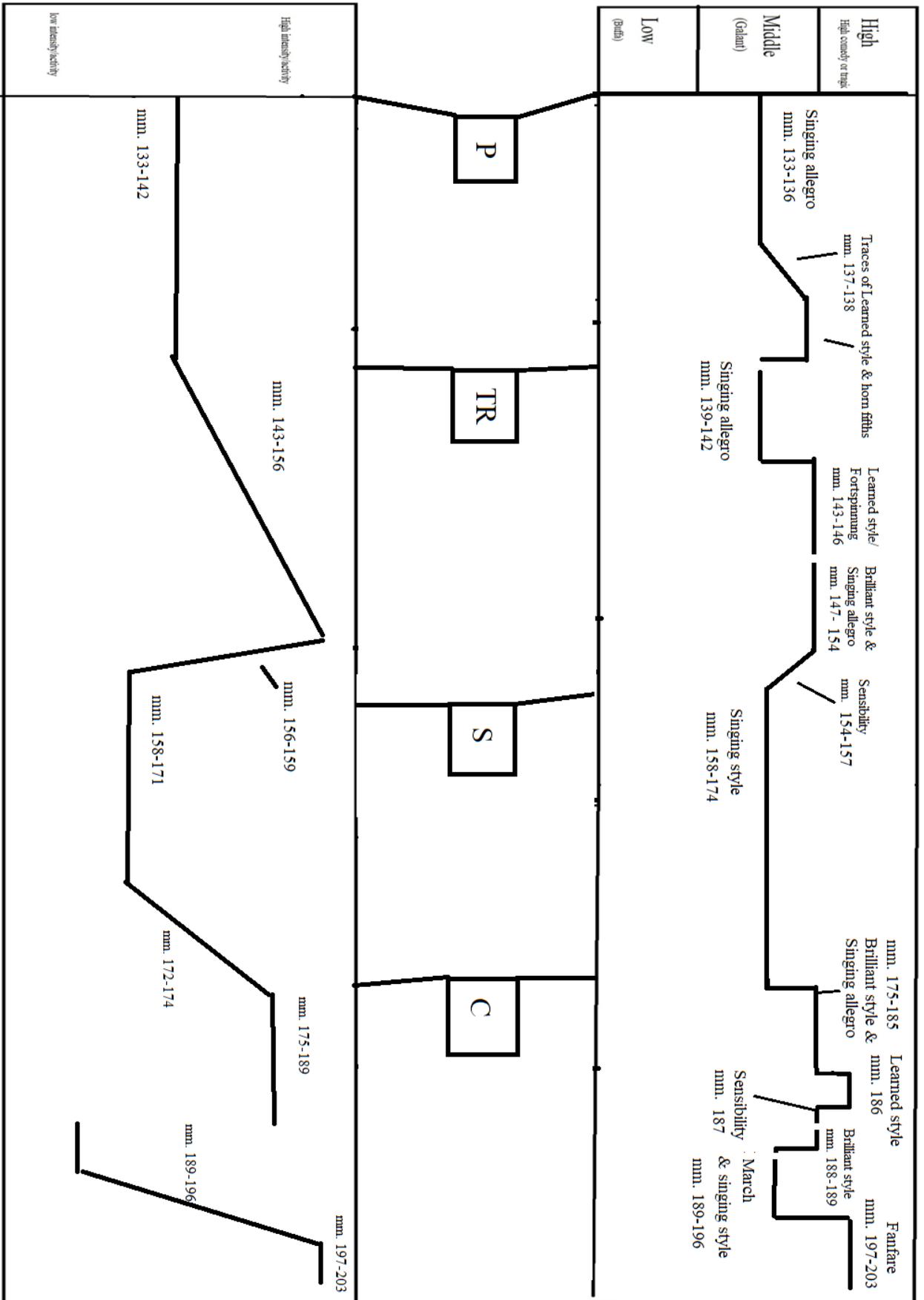


Figure 5.16 – Expressive narrative of the recapitulation

To conclude, the opening movement of sonata op. 15 is a work intended for performances in private and it leans towards the *Kenner*-audiences. The work is based on the sonata style, which is evident, for example, in the usage of expressive oppositions, most notably in the development space, which stands out as an area emphasizing the tragic expression between the exposition and recapitulation, whose expressive narrative is based on galant and high comic expressions. The sonata style is also evident in periodical activity that the sonata constantly engages in. This means that many parts of the sonata have been built upon tonal and textural activity that is halted at the important structural cadences, which acts as an energy-loss at those points. Also, when the energy-loss occurs on these marked caesuras, the music often shifts into the most private mode when the improvisatory melodic lines in sensibility topic are employed. Also, the occasional alternating phrasing are present in the work, which was also a quality assessed to the sonata style.

The private discourse can be seen to some extent emphasized in the origins of the used topics as well. Besides the fanfare, *tempesta*, brilliant style, and march; topics like sensibility, aria, and singing style are topics originating from private musical discourse, and they are used extensively in this sonata.

The wide usage of topics relating to high comic and tragic expressions, such as *tempesta*, fanfare, and learned style, could imply that the work leans more towards music intended for the *Kenner*. This could be interpreted from other factors, such as the usage of wide expressive oppositions and the expressive narrative that the work creates. Naturally this is an element that had to do more with whether the work follows a public or private discourse, but I would argue that it is also an element that effects on whether the work is perceived as serious or popular. Other elements that hint towards a more serious discourse is the choice of key, C-major, which limits the possibilities of the guitar. In 18th century writings about key characteristics, C-major was often described as a pure, naive and majestic, and that it was a suitable key for topics, which had their origins in military and establishment. While the work employs a fair share of topics that originate from military music, I would say the choice of key stems more from the general character the key represents.

5.3 Public Music – The First movement of Guitar Concerto op. 30

In the beginning of 19th century, concertos were a regular number in public concerts featuring instrumentalists. Instrumental soloists often performed in benefit concerts either for their own or others benefit and in concerts like these, concerto-numbers were often encountered. This is because concertos were considered important showcases for the virtuosi to establish their reputation. Beethoven's early fame as a performer was partially established by his performances of his first two piano concertos in the *Tönkünstler Societät* concerts of 1790s (Kömlös 2008, 37-39). In a similar manner, the guitar concerto op.30 (1808) was one of Giuliani's breakthrough works in establishing his fame as a virtuoso and composer. Following review from *Allgemeine Musikalische Zeitung* of Giuliani's benefit concert of April 1808 shows the reception he received from the concerto in his early career:

Vienna, April [1808]. On the third, in the Redoutensaal, Giuliani, perhaps the greatest guitarist who has ever lived, gave an Akademie which was received with deserved applause. One absolutely has to have heard the musician himself in order to get an idea of his unusual skill and his precise, tasteful execution. He played a concerto and variations with full orchestral accompaniment (both of his own composition), which are as delightful in themselves as Giuliani's performance of them. No one could refuse him his admiration and applause, and the audience showed such enthusiasm as is seldom evoked even by the best masters.

(Heck 2013, Translation by Heck)

Concerto op. 30 gained wide popularity during 1810s. Even though the work was premiered in 1808, It was first published in 1810 by *Bureau des arts et d'Industrie* in two versions: with a full orchestral accompaniment and a chamber music version, with a string quartet accompaniment. The original orchestral version is scored for strings (Violin I & II divided into soloist and ripieno, and regular viola, cello and bass sections), two flutes, two oboes, two clarinets in A, two bassoons and two horns in A. In some sources, the orchestral version is believed to be orchestrated by Johann Nepomuk Hummel (1778 – 1837), a famous piano virtuoso, composer and Giuliani's friend. This stems from an advertisement of his concerto op. 70 from 1822, where his publisher at the time, Diabelli & Cappi claimed that its orchestral accompaniment was made by Hummel. This was echoed in 1830s in a similar advertisement in the English publication *Giulianiad*, which was a magazine promoting Giuliani's music and guitar music in general. Even though none of these sources to my knowledge ever state that the orchestration of op. 30 would have been by Hummel, in Giuliani scholarship this is often speculated. However, Heck states that advertising with a famous name regardless whether they actually contributed to it in any way was a popular sales-trick at that time

(Heck 2013). The concerto has been also arranged for piano and terz-guitar by Anton Diabelli (1822). Probably due to the terz-guitar's higher tuning, the work has been transposed to C-major.

One evidence that illustrates the popularity of concerto op. 30 was that it was performed by other guitarists than Giuliani throughout Europe. An amateur guitarist and Giuliani's former pupil Justice Gründler gave a performance of concerto op. 30 in a concert for the benefit of the Berlin regional defense in 1815. Giuliani toured with the work and performed it in Prague in the summer of 1816. Interestingly, the document of that concert can be found from a review written by Carl-Maria von Weber. As Heck has shown, he wrote about the concert to a local journal called *Königliche kaiserliche privilegirte Prager Zeitung* as follows:

On 6 September the great and universally acknowledged guitarist Herr Mauro Giuliani gave a concert in the Redoutensaal. Our expectations were high, thanks to the artist's reputation which had preceded him; but it is impossible to deny that Herr Giuliani's performance not only fulfilled but even exceeded them. The guitar is the most meager and unrewarding of all concert instruments, but his playing was marked by such an agility, a control, and a delicacy that he often achieved a real cantabile, much to our delight and admiration. The present writer enjoyed most of all the concerto, which may well be the most idiomatic and well written of all concertos for this instrument. The musical ideas themselves are attractive and well arranged, and the instrumentation, in particular, is cleverly designed to ensure that the solo instrument is as prominent and effective as possible.

(Heck 2013, translation by Heck)

From the multiple different publications of the score of op. 30 and the favorable reviews its performance got, we can assume that the work enjoyed significant success in 1810s and 1820s.

In the solo-sections of the concerto, the guitar is accompanied only with strings. This is most likely due to practical reasons. The guitar is a small and quiet instrument, which cannot compete with the volumes a full orchestra produces. An early 19th century guitar was even worse in this matter as its body was smaller than the modern instrument, thus producing quieter sound. Many early 19th century writers criticized guitar's usage as a solo instrument of a concerto. The same *Allgemeine Musikalische Zeitung's* review of Giuliani's 1808 benefit concert continues with acknowledging Giuliani's merit for composing an excellent concerto, but the reviewer essentially considers Giuliani's efforts useless, as the guitar is completely unsuitable instrument for the genre:

Inasmuch as one should acclaim the most outstanding [composition] that has yet been written for and performed on this instrument in Germany—for it is certain that Giuliani has done both—inasmuch, I say, as one should acclaim this, such enthusiasm is to be praised. But if one considers the music itself . . . Well, just try to imagine a guitar next to an orchestra with trumpets and kettle-drums. Isn't it almost unbelievably amateurish to devote such great talent, as Giuliani has done, to this perennially weak-volume instrument? Or for the audience to take so lively an interest in the virtuoso and his art as to regard his work so highly? I, for one, could not avoid thinking, while listening, what Music would have gained if this talent, this incredible diligence

and perseverance in conquering the greatest difficulties, had been applied to an instrument more rewarding even to the musician himself. Has not every instrument its own limits decreed by nature? And if these are violated, must not the result be something strangely artificial, or even deformed? We must put the guitar back in its place—let it stick to accompaniment—and we will always be happy to hear it. But as a solo instrument, it can be justified and appreciated only by “fashion.” It should be obvious that I in no way mean to degrade Giuliani’s true worth as a composer and virtuoso.

(Heck 2013, translation by Heck)

Another similar critique appears on an 1813 review of a benefit concert arranged by a guitarist named Cattus in the town of Kassel, where he performed Giuliani’s concerto op. 30. *Allgemeine Musikalische Zeitung*’s review tells that:

On the 6th of December 1813, in the Austrian Saal, a concert was given by Herr Cattus, son of a local violoncellist, comprising: 1) Symphony of Mozart 2) Grand Concerto for guitar, by Mauro Giuliani, performed by Herr Cattus. The composition, taken on its own, was not bad, but not suited to the character of the guitar. It was much too weighty and pretentious. The brilliant and loud tutti sections contrasted too much with the solo parts. The guitar, as everyone knows, is soft by its nature—an instrument suited only to pleasant [musical] treatment. A composition intended for it must conform to this requirement in its character and its overall layout. But it is currently a peculiar whim of the latest composers, that they believe they cannot impress and please [the public] other than by continually stepping on to center-stage, without considering the nature and the character of the instrument for which they are composing. Many blunders, of course, arise from such [music] as this. Herr Cattus played, nonetheless, with much fluency.

(Heck 2013, translation by Heck)

The concerto as a style was criticized by many 18th century theorists as a genre that was leaning too much towards the display of virtuosity and for the lack of character or meaning. While these comments mainly stem from earlier decades of the 18th century, as late as 1890s theorists like Türk argued that virtuosity had a direct link with the absence of a particular character (Keefe 1998, 369-370). Theorists like Kirnberger and Schulz considered the amusement a concerto gave to its listener essentially non-aesthetic, meaning that the concerto was appealing mainly for its virtuosic showcase in a way that someone admires someone doing an extremely difficult task. They also claimed that a typical concerto was merely just pleasing to the ear and did not evoke greater passions in its listeners. In their view, a concerto’s focus was too much on the virtuosity that it loses the passions that were seen as essential for a quality composition (Keefe 1998, 372-373).

Despite the negative views many mid- to late 18th century theorists and aesthetics had on the concerto style, there were also many who sympathized it. One of them is H.C. Koch who defended the style and described the concerto’s interplay between solos and ritornellos as dialogue between the actor (soloist) and the choir (orchestra) as in Greek tragedies. Koch’s comparison was made to

prove that a concerto could also possess solemn or serious character as Greek tragedies were used by 18th century artists as a yardstick to measure success (Keefe 1998, 370). Koch stated that while he agreed that many composers showed bad taste in using virtuosic gimmicks in their concertos, it was not something in-built in the style itself. In his view, the concerto was not a style made to simply please the ear but a style where the soloist and the orchestra engaged in a *passionate dialogue*, meaning that the soloist expresses feelings, which are answered by the orchestra (Keefe 1998, 373-374). Koch's comparison of the concerto to a tragic dialogue seems to echo his views on the sonata and symphonic style, discussed earlier in section 4.1.1. It was said that Koch compared the sonata style to aria and symphonic style to chorus. The concerto seems to be a mixture of these styles in a way that the orchestral parts often emphasize the symphonic style and the solos the sonata style.

Since the work employs the concerto style and the social context was music that was performed mainly in public concerts, we must consider Concerto op. 30 an example of music engaging in public musical discourse. The concerto emphasizes virtuosity on the guitar parts, and this links the work to popular music, which pleased the *Kenner*. However, this does not mean that the work would connect to low stylistic associations as the topics used in this work are mainly from the higher end of the galant spectrum and occasionally even high comic and tragic. The most dominating topics in this work are the march and the brilliant style, which gives the work a grand and majestic feel, which is also reflected on the tempo marking, *allegro maestoso*. Brilliant style and march are also topics of public origin, and the brilliant style is actually originated from the concerto. The compositional style in the concerto is a mixture of symphonic and sonata styles, which follows Koch's definition on the concerto's expressive character. However, it seems to lean more towards the symphonic style through the driving nature of the work.

The first movement of Giuliani's op. 30 follows Hepokoski & Darcy's definition of a type 5 sonata and its subtype C (Figure 5.17), which was discussed in detail in section 5.3. Subtype C is the three-ritornello variant of a concerto structure (four is the most common, called subtype A, the three-ritornello form leaves out ritornello 3). The tonal structure of the movement follows more or less standard path, starting from the tonic in R1, which constitutes the non-modulating referential rotation or the first exposition. In S1 and R2 the standard harmonic progression from I to V is achieved alongside typical expositional processes. S2 begins the development and continues all the way to S3, which starts the recapitulation. At the C of recapitulation, R4 occurs and ends the work.

In order to save space, sheet music examples are omitted from this section, as they would take too much space. However, they can be found from the score of the work, which is included in the appendix-section.

Ritornello 1 begins the work. It is following the conventional function often attributed to the first ritornello of late 18th and early 19th century concertos: Introducing the rotational output and building anticipation towards the ‘real’ exposition that begins in S1 by introducing the thematic material of the work in the way they appear in later rotations (Hepokoski & Darcy 2006, 450). Essentially, it is structured as a non-modulating exposition.

R1 begins with a short tutti fanfare in mm. 1 – 2. At the upbeat of measure 2, a fast march starts. This begins R1:P. The march figure is built around an 8-measure period of two symmetrical 4-measure phrases (mm. 3-10), of which the first (antecedent) emphasizes the tonic and ends on the dominant and the second one (consequent) emphasizes the dominant and ends on the tonic. This is followed by another 8-measure period (mm. 11-18), which again is divided into two 4-measure phrases, of which the antecedent ends in a deceptive cadence (VI) and the consequent in I:IAC. In the second period, the march topic is mixed with long drony sounds produced by woodwinds and horns, which evokes a sense of pasteurality. At the I:IAC in measure 18, a short melodic line, played by Violin I, leads into a 4-measure phrase of increased harmonic activity, which is a cadential progression that leads to I:PAC in measure 22. This ends R1:P and begins R1:TR.

In measure 22, the I:PAC overlaps with the beginning of R1:TR. In this measure, the music suddenly changes from calm pastoral dimensions into an orchestral tutti, which is in brilliant style. The phrasing returns to the symmetrical 8-measure period with antecedent moving from I to V and consequent from V to I. In mm. 30-35, the texture is altered with chromatic textures that mainly establish the V/V that is preparation for the I:HC dominant lock that starts in measure 36. The instability that the use of chromaticism of mm. 30-35 is backed with sudden shifts in dynamic, ranging from *p* to *F* and reduced phrase length into units of two measures. All these elements combined evoke a feel of the *tempesta* topic, and in this topic these measures are. In measure 36, the texture switches back into brilliant style as the music enters into I:HC dominant lock.

The dominant lock resolves in measure 44, which indicates an arrival to MC. However, the music suddenly modulates into the key of C-major (bIII) and begins a short phase in a lyrical learned style topic and enters into another I:HC dominant lock (mm. 52-61), arriving to MC proper in measure 58 (measures 58-61 includes a caesura-fill and this is why the dominant lock continues over MC). When the music arrives to a rhetorically strong MC-gesture, as was in measure 44, but doesn’t continue into S and introduces new material instead, is a lower level-default procedure identified by Hepokoski & Darcy as “medial caesura declined” (Hepokoski & Darcy 2006, 45-46).

The sudden shift to the key of bIII is identified as a somewhat normal procedure after the medial caesura declined. According to Hepokoski & Darcy, these kinds of shifts usually start with a significantly decrease of energy and they often emphasize lyrical gestures at the beginning and move on back to transitional procedures with higher intensity that end again into a half cadence of the new key, this time producing the real MC (Hepokoski & Darcy 2006, 46). This remark is more

or less mirrored in Giuliani's work as well, as the section begins with a low-energy lyrical learned style, which moves onto a *tempesta* transitional phase at the I:HC dominant lock in measures 52-61.

At the MC in measure 58, a caesura-fill occurs (mm. 58-61), continuing in the learned style topic. The usage of long note values and sustained notes gives the passage a highly elevated character and feel of *alla breve*-meter, common in church music of the time. The sustained notes and the linear $\overset{\wedge}{5}-\overset{\wedge}{1}$ melodic descent (in violin II) are identified by Hepokoski & Darcy as a very common gesture in caesura-fills (Hepokoski & Darcy 2006, 40-41).

In measure 62, the R1/S begins. From measures 62 to 81, the music is again in march topic but also hints the singing style. Measures 63-86 constitute a parallel period, where mm. 63-70 form the antecedent, which ends in I:HC. Measures 71-78 form the consequent, which ends in I:IAC in measure 78. After this, the music enters into a crescendo-phase in measures 79-86. In measure 86, the music arrives to a I:PAC, which is also the EEC of R1. This begins the C of R1, which is in brilliant style and it forms the final I:PAC of R1 in measure 98. This is followed by a codetta-phase, which is constructed in a similar manner as the lead-in in mm. 58-61. It has low-energy and long note values with simple counterpoint signal the usage of learned style topic. A conclusive I:PAC is heard in measure 106 and this ends R1. The type of codetta space occurring at the end could be identified as an "afterthought" (Hepokoski & Darcy 2006, 494). Hepokoski & Darcy use this name mainly to describe post-EEC closing zones, where the music takes a sudden turn to *p*-dynamic after the concluding I:PAC, which constitutes the EEC and thus replaces a common *forte* passage usually encountered in such places. Giuliani's C-space has that *forte* passage, but I would argue that what happens in mm. 98-106 is essentially still an "afterthought" since the sudden transformation from *F* to *p* occurs at the concluding I:PAC of measure 98.

As was seen from the description above, R1 follows the typical function of the first ritornello in type 5 sonatas. It introduces the standard thematical material of the exposition of a sonata but staying only in the key of I. Figure 5.18 shows the structure of R1.

In terms of expressive narrative (Figure 5.19), the topics presented in R1 are mainly operating from galant to high comical expressions, with an occasional hint towards the tragic. As was said before, the overarching topical fields that dominate R1 (and the whole movement), fast march and brilliant style, create a bold and majestic feel to the movement. Both of these topics are through their origins emphasizing the higher end of the stylistic spectrum. However, context and individual choices made for their usage in a composition also effect on how they are perceived in a certain work. I would say that the energetic and joyous nature of both the march and the brilliant style and the moderately fast tempo of the movement place the topics in the galant expressional field, emphasizing its higher end. This is because the topics emphasizing the higher end of the stylistic spectrum, such as the opening fanfare and the learned style occurring in S and C areas, are

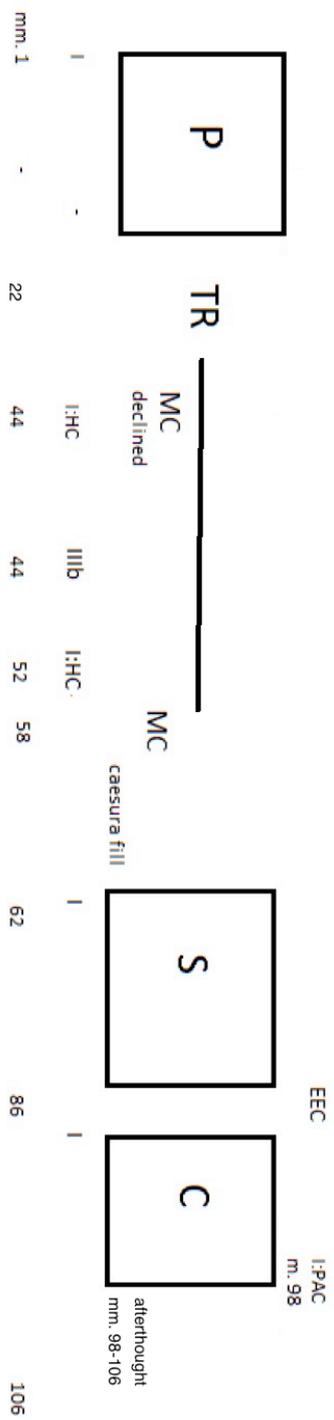


Figure 5.18 – Structure of R1 (mm. 1-106).

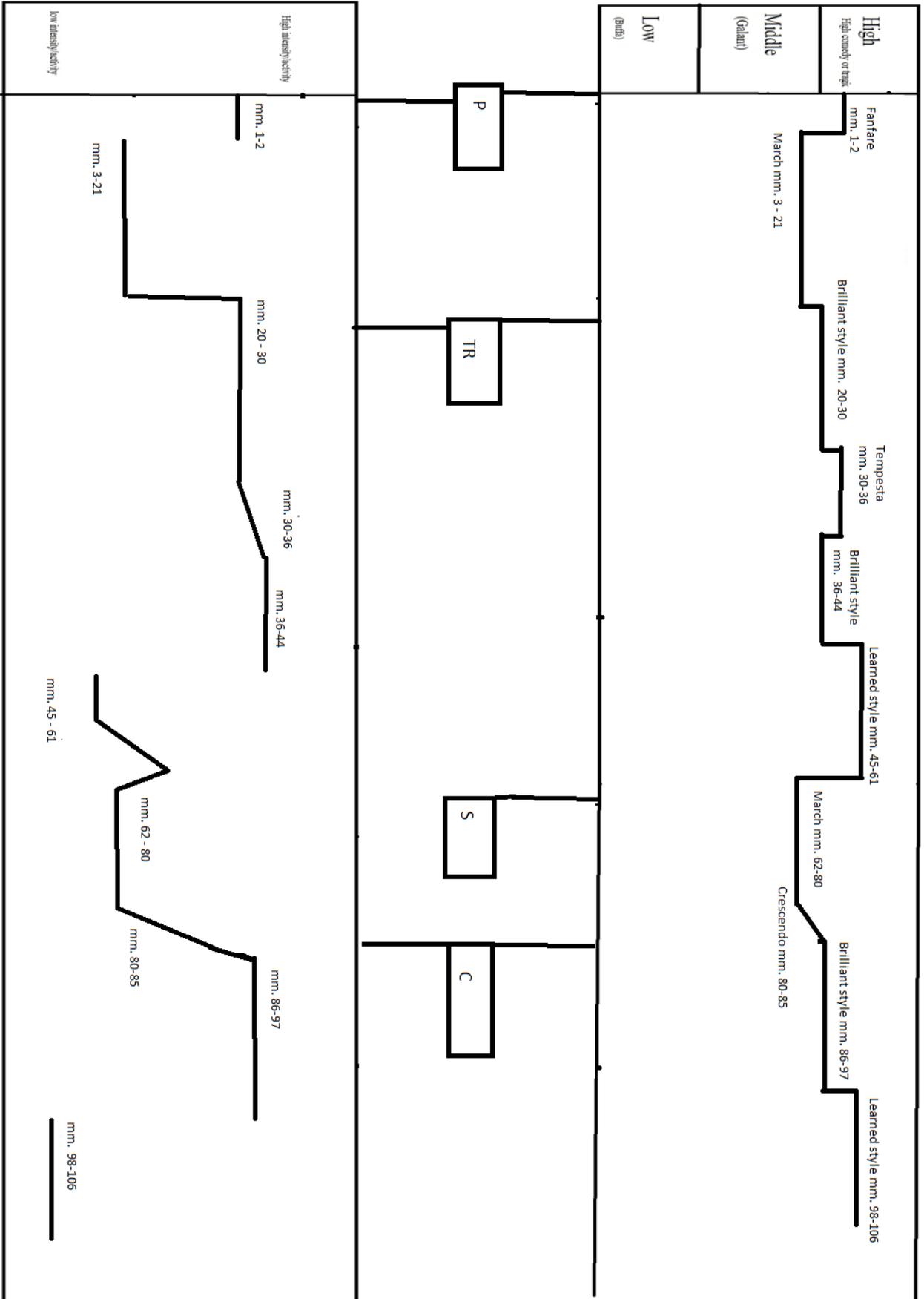


Figure 5.19 – Expressive narrative of R1

clearly distinguished and have audibly more elevated character than the march or the brilliant style. Figure 5.19 shows the expressive narrative of R1. In terms of intensity, the highest points occur in the beginning of transition and at the beginning of C. Lowest moments occur during the caesura-fill at the MC and at the “afterthought” of C.

R1 is in the symphonic style and follows a public musical discourse. Even though there are some lower-level defaults in some important structural points, such as the declined MC, phrasing in R1 is very clear and is most of the time very straightforward with symmetrical periods and parallel periods, which is a feature that was the default approach to a public genre. This also mirrors the symphonic style, as clear phrasing was common in them. Most of the time, the music has a driving nature and the low-energy parts occur only after important structural points.

R1 ended on the fermata in measure 106. At the upbeat of that same measure, S1 begins. S1 and R2 constitute the proper exposition, known as the “larger exposition” (Hepokoski & Darcy 2006, 444). As was said before, S1, like later solos in the first movement of op. 30 are only accompanied by strings. It is likely due to the limitation of guitar’s dynamic range, but the solos also have somewhat different character when compared to the ritornellos.

S1 + R2 follows the thematic material introduced in R1 to some degree, but there are also differences. The P of S1 (mm. 106-125) uses the same march topic that was encountered at the beginning of R1. However, the texture of the guitar is significantly more virtuosic than the melodic texture of the violin in R1, especially in P. Also, the phrasing and harmonic structure is different. The I-V/V-I structure of the opening period of P in R1 is replaced in S1 as follows: mm. 107-110 constitute the antecedent phrase, ending on V in measure 110. This is followed by a consequent phrase, which begins on IV and ends on VI in measure 114. Ending a period on a deceptive cadence does not create a sufficient feel of closure thus a third phrase enters again beginning from IV and reaching a satisfactory I:PAC in measure 121. This is followed by post-cadential activity in mm. 121-125 and another I:PAC occurs in measure 125. In P, the guitar is accompanied with solo strings without bass, thus constituting a string quartet. The full string section returns at the short lead-in phrase after the second I:PAC of P in measure 125. The lead-in-phrase connects the end of P to the beginning of TR, which begins in measure 129.

The TR of S1 differs completely from R1:TR. It begins with two three measure phrases (mm. 129-134) in brilliant style, which are separated by fermata. The first phrase ends on the dominant and the second in the tonic, continuing the symmetric period-form used extensively in this movement. Interruptions by fermata give mm. 126-134 a free and improvisatory character, which is a common feature in music using the sonata style. At the upbeat of measure 134, the music enters back into constant motion. The lyrical texture and the extensive usage of the *Seufzer* -motive in mm.134-141 suggests the sensibility topic. In these measures, the harmony shifts towards the key of V. In measure 141 the music enters into a V:HC dominant-lock. The dominant lock is in brilliant

style and ends in measure 148, which marks the arrival of MC. A lengthy improvisatory *Eingang* is performed on the top of the MC fermata. The virtuosic and improvisatory material that constitutes an *Eingang* over MC could be recognized as a *cadenza* topic. The term *cadenza* is problematic since it seems to refer to the *cadenzas* of concertos, which an *Eingang* is not, since it doesn't occur over $V^6_4 - ^5_3$ -chord progression. However, I use the term in a similar manner as Agawu, who uses *cadenza* to identify solo-improvisatory passages in any kind of work, regardless of the passage's structural or harmonic status (See Agawu 1991, 30; 87).

After the *Eingang* ends, S begins with a tutti interjection in measure 149. Tutti interjections are orchestral tutti's that are not ritornellos. They appear as either borrowings from R1, thus invoking a ritornello-feel, or as completely new material (Hepokoski & Darcy 2006, 446). The tutti interjection at the beginning of S belongs to the former as it restates the beginning of R1:S.

S1:S uses similar thematic material as was in R1:S, although it is not identical. It begins with the said tutti interjection in mm. 149-157 with a march topic like in R1:S but with slightly altered melody. This material constitutes an 8 measure phrase, which is divided into two 4 measure segments, of which both emphasize V:I but end on V:V. The guitar enters at the upbeat of 158 and repeats the material of mm. 149-153 with slight alterations. This is followed by a phrase that ends in V:DC in measure 165. After this, the texture switches back to brilliant style. Harmonic rhythm increases in measure 168 and V:PAC is achieved in measure 169. First satisfactory V:PAC in S is considered in Hepokoski & Darcy's thinking the EEC (Hepokoski & Darcy 2006, 18). Rhetorically this cadence doesn't feel conclusive in any way. It doesn't start a tutti phase at the EEC and the cadential progression of measure 168-169 feels rushed. The texture after this does not feel final as the guitarist's solo continues mm. 168-202. This solo is in brilliant style and only in measure 202 a rhetorically satisfying V:PAC is heard, and this starts R2. This could indicate that the EEC would be only at measure 202. However, Hepokoski & Darcy discuss that a relatively early V:PAC that starts the C-space is a common option. In cases like this, the guitar solo that continues after V:PAC is identified as Display Episode. Display Episode is often encountered at the end of S1 after the EEC and it is often filled with virtuosic material for the soloist to showcase their talent. They usually end on a stylized trill-cadence, which is rhetorically more emphasized than the EEC. After this, R2 usually begins (Hepokoski & Darcy 2006, 542-543).

The material of mm. 168-202 constitutes the Display Episode. It showcases the most virtuosic material yet heard in the concerto. The most breathtaking moment is when the harmony locks into V: V^6_4 in measure 193 and is first accompanied with strings and the guitar's apex pitch alters between B5 and the neighboring note A#5, and then followed by the guitar plays an descending chromatic scale from E6 back to B5. This is repeated in measure 195 but the chromatic passage is extended in mm. 196-198 from one measure to three. This is followed by an arpeggiated V:I, which leads to the trill-cadence, V:PAC in measure 202. This begins R2.

R2 begins in brilliant style with *coup d'archet* figuration in the bass and the bassoon, and *FF*-dynamic in measure 202, reinforcing the V:PAC and preparing for the final moments of the larger exposition. However, in measure 207, the dynamic suddenly shifts to *p* and a harmonically instable part begins. The instable harmonies and sudden dynamic shifts point towards *tempesta* and in this texture is maintained until measure 213, where the harmony stabilizes, and the texture returns to brilliant style. In measure 219 a V:PAC is heard again and in here the R1:C is repeated but in the key of V. S1/C ends in measure 231, which is followed by a similar “afterthought” as was encountered at the end of R1 (mm. 98-106). This ends S1+R2. Figure 5.19 shows the structure of S1+R2.

S1+R2 forms the larger exposition of a type 5 sonata. The thematic material of the larger exposition is to some extent based on the material represented in R1. There are also departures from it, such as the TR and the display episode of S1/C.

The topical material is similar to R1, ranging mainly between march and brilliant style, but S1 has an added layer of virtuosity due to the presence of the soloist and it also portrays more private expressions, especially in the TR due to the emphasis on the lyrical expressions common in the sensibility topic that is used in that space. Concerto style was said to often emphasize the sonata style in the solo sections, and this seems to be true in this concerto as well. This is most evident at the TR, where the musical motion is halted by fermatas in mm. 131-133. The sensibility topic used in mm. 134-140 is also giving allusions towards more private expression in comparison to the topics of public origin that are so prominent in this movement.

The expressive narrative of S1 and R2 (Figure 5.21) moves mostly around the higher end of the galant style in S1/P with the usage of the march and brilliant style. The level of intensity is moderate at S1/P. At the beginning of TR, the intensity lowers as the sense of continuous movement is broken by the use of fermatas. The passage in sensibility-topic that follows it, starts off with low intensity but grows as the harmonic movement strives towards the V:HC dominant lock of measure 141. The sensibility topic gives mm. 134-141 a lyrical character, which contrasts with the dramatic character that dominates the exposition elsewhere. I would consider this passage in the higher end of the galant spectrum due to the topic's associations with opera seria but place it slightly less elevated than the march and brilliant style due to the sensibility topic's lack of ceremonial background. The passage that starts at the V:HC, returns to the brilliant style and this is continued until the MC. The *Eingang* occurring over MC is post-cadential action and acts as an energy-loss after the long build-up to the V:HC in TR. The *cadenza* topic is also through its stylistic association music more firmly in the middle style. In S1/S, the march topic returns and only at the beginning of C, in the display section, the brilliant style returns. After the second V:PAC, the brilliant style switches to *tempesta*, which takes the music to a quick stint towards tragic expressions. However,

the brilliant style eventually returns, and the larger exposition ends in a majestic V:PAC in measure 231. The “afterthought” in learned style ends the larger exposition in a dignified manner.

S2 begins in measure 242. S2 constitutes the development space. It is divided into three parts (Figure 5.22). Part 1 is in mm. 242-267, part 2 in mm. 280-295, and part 3 in mm. 296-309. This is followed by a lengthy retransition in mm. 309-334. The development space uses the thematic material of the larger exposition, and because of this, the development space is in Hepokoski & Darcy’s terms considered to constitute a developmental rotation (Hepokoski & Darcy 2006, 205). The thematic material of the development space is mainly borrowed from S- and C-spaces (in parts 2 and 3), which is a second-level default according to Hepokoski & Darcy (appearance of P and TR is the most common option) (Hepokoski & Darcy 2006, 205). The thematic material of part 1 is new, with only faint resemblance towards the P and TR-spaces of the larger exposition. Hepokoski & Darcy identify these kind of sections as episodic openings. They are somewhat frequent in 18th century sonatas and are considered second-level default by Hepokoski & Darcy (Hepokoski & Darcy 2006, 212).

Part 1 of the development space begins in measure 242. The topic used in part 1 is march with virtuosic embellishment in a similar manner as was in S1:P. However, the actual material is different and does not thematically connect to any other section encountered in this concerto. Thus, it is an episodic opening, where new material is written over familiar thematic units, delaying the beginning of the actual developmental rotation. Part 1 is in the key of V and ends of V:PAC in measure 267. This ends the first part of the development space. After the V:PAC, a short caesura-fill follows in mm. 268-272. At the end of the caesura fill, a bIII:PAC occurs and a tutti interjection begins in brilliant style with traces of tempesta style in the key of bIII (C-major). This interjection ends on a bIII:HC in mm. 278-279. After this, part 2 of the development space begins.

Parts 2, 3 and the retransition follow the rotational layout of the larger exposition, using the material of S1:S and S1:C. Part 2 begins at the upbeat of measure 279 and revisits the material of S1:S. In mm. 280-287 the antecedent phrase of S is played by strings and flute in a similar manner as it was done on S1. This phrase ends on a HC in measure 287. The guitar enters in measure 287 and plays a modified consequent phrase of S in mm. 287-295. The guitar stem in part 2 is more lyrical in comparison with a similar appearance in S1:S. The excessive use of the *seufzer*-motive hints the sensibility-style. On the other hand, the alberti bass-like figure of the strings in mm. 288-289 could also suggest the singing style. In measure 295, part 2 ends in bIII:PAC. This is followed by material derived from the display episode of S1:C, which constitutes part 3 of the development space. Part 3 ends in bIII:PAC in measure 310, which begins the retransition.

The retransition begins with material reminiscent of R2, which was encountered in the C-space of the larger exposition. However, in S2 it is performed with a guitar, strings and flute instead of the tutti texture in R2. In measure 320, traces of a-minor appear, and a dominant lock of it begins

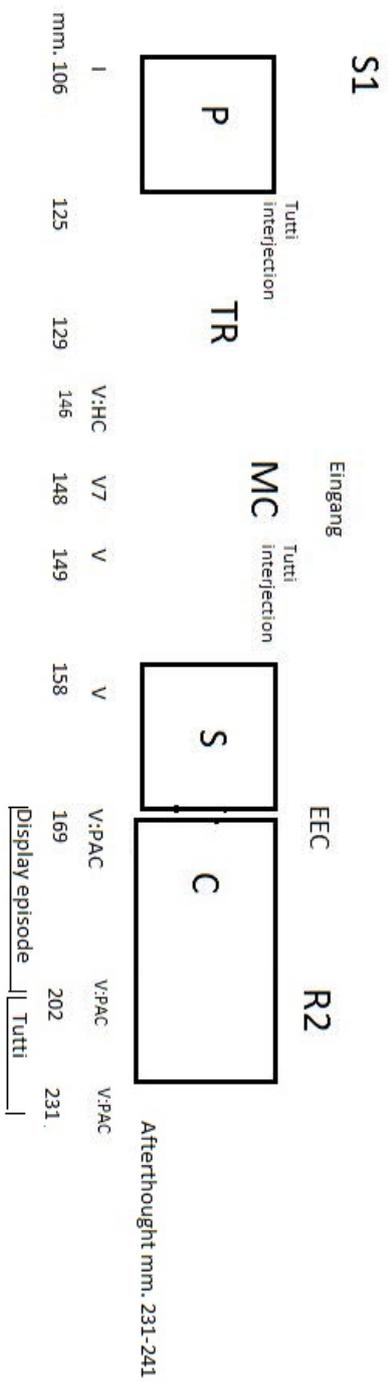


Figure 5.20 – Structure of S1 + R2, the larger exposition

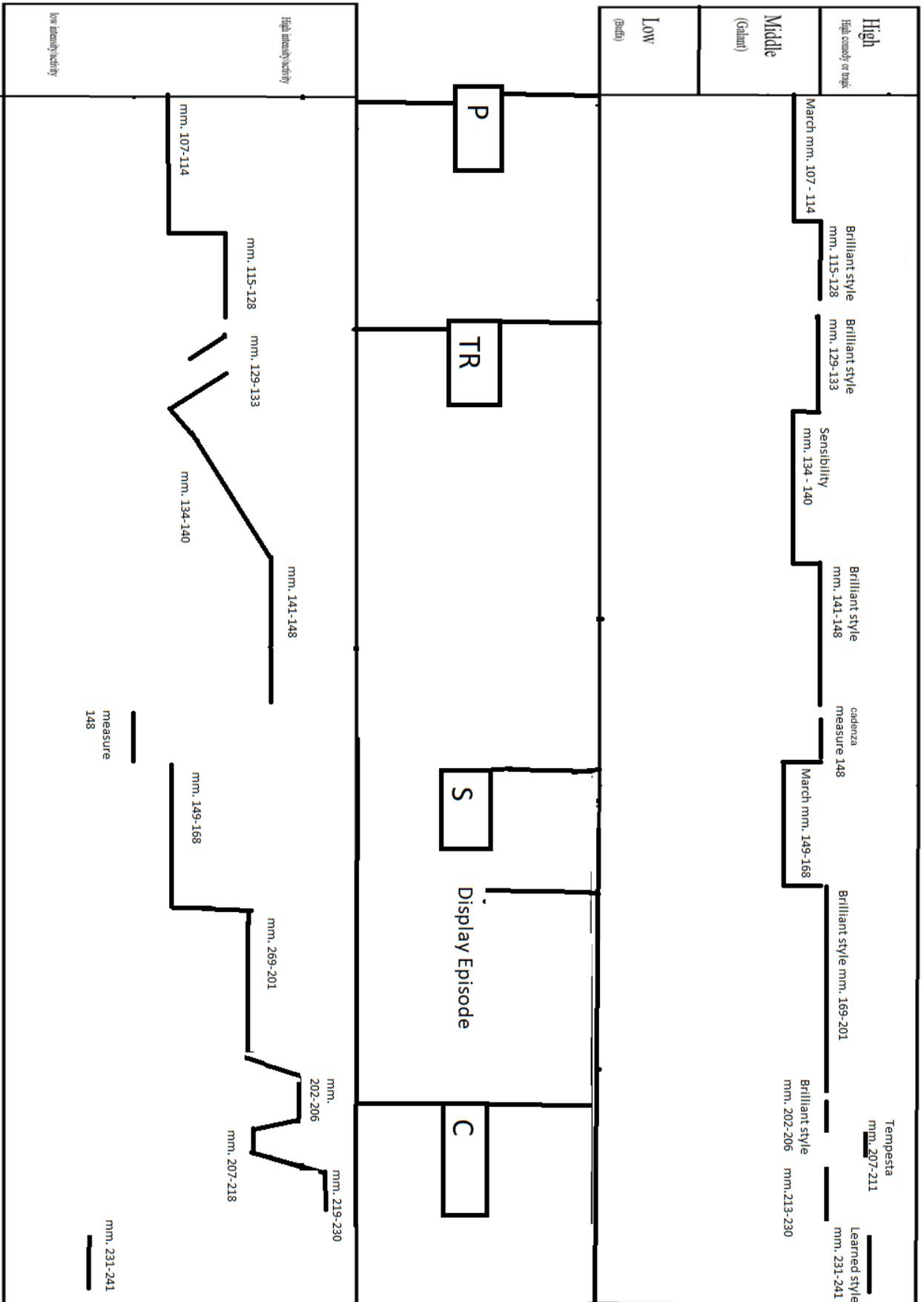


Figure 5.21 Expressive narrative of S1 + R2

in measure 322. Since a-minor is the minor equivalent for I, mm. 322-334 is also I:HC. This signals the return of the tonic, which is realized in measure 335, where the recapitulation begins.

The formal choices of the development space of concerto op. 30 are fairly conventional. The new thematic material in part 1 is considered an episodic opening, which is a second level default in Hepokoski & Darcy's theory. After that, parts S and C are revisited in parts 2 and 3, which is also a second-level default, as P- and TR-spaces are encountered most commonly in the development space (Hepokoski & Darcy 2006, 196). Phrase rhythm in the development space is mainly built around symmetrical structures that are found elsewhere in the work. The choice of bIII as the most dominating key area in the developmental space is not an obvious choice, at least on the conventions of an average late 18th century concerto. Hepokoski & Darcy have pointed out that one of the most common tonal plots for the development space are the dramatic shifts towards minor mode, usually shifting to the key of vi or iii (Hepokoski & Darcy 2006, 196). The key of bIII is closely connected to the mediant but using the mediant's flat major-key version is not the most common option. Hepokoski & Darcy state that the late 18th and early 19th century development spaces were more daring and complex in their tonal design in comparison with the development spaces of previous decades (Hepokoski & Darcy 2006, 196) and this could explain Giuliani's choice of key for this section. However, I think playability is the most important reason for the choice of key. The mediant of A-major is c#-minor, and it is a somewhat unsuitable key for the guitar due to the limited possibility in using open strings. While C-major isn't either the most guitaristic key, it is certainly more suitable than c#-minor and is relatively easy key to play on. From C-major, transition towards a-minor, the minor equivalent of A-major is also easier than from c#-minor due to the possibility to utilize more open strings in C-major.

The thematic material used in the development space is based on the textures used in the larger development with the exception of the material of part 1 and the tutti interjection leading to part 2. Familiar thematic elements are used because Giuliani utilizes rotational procedures in the second-, third-, and retransitional parts. A sense of familiarity is also upon the first part of the development, even though the material is new. This is because part 1 is built upon a march topic that is found in countless other places within the movement. Also, the figures of part 1 bear a remote resemblance to the P of the larger exposition. The tutti interjection in mm. 272-279 The most surprising moment of the development space occurs in the tutti interjection that leads up to part 3 (mm. 272-279). The reason it sounds surprising is the choice of key, and not the texture itself as this texture is a somewhat typical crescendo figure in brilliant style. The change from E-major to C-major also creates a sense of unbalance, which connected to the fast and brilliant texture of mm. 272-279 could also point towards the tempesta topic.

The development space utilizes rotational principles, which affects the expressive narrative of it (Figure 5.23) of the development space bears some resemblance to the latter part of the larger

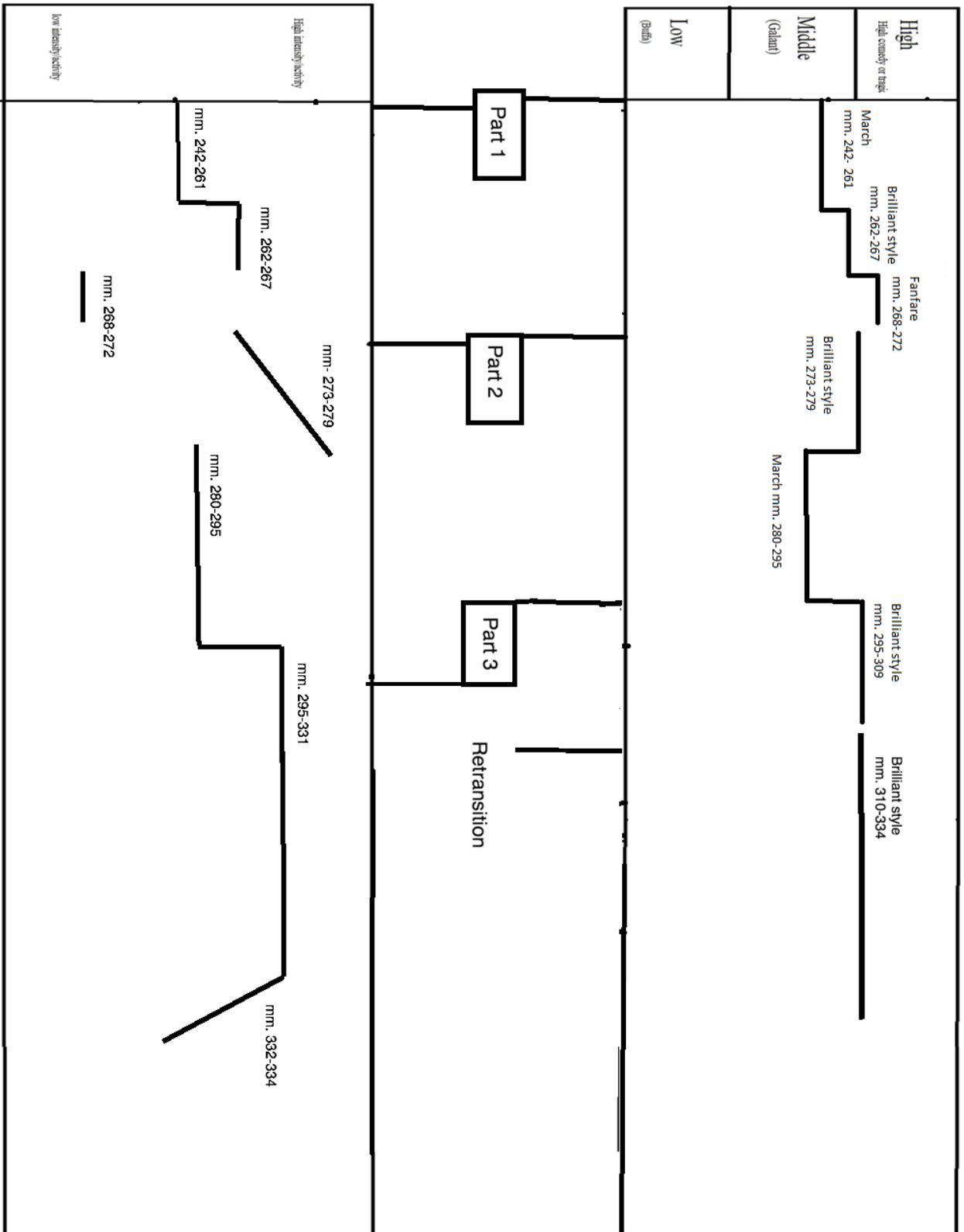


Figure 5.23 – Expressive narrative of S2

exposition. This is evident especially in parts 2, 3 and in the retransition as they revisit thematic material heard before. However, the development space is more lyrical than the larger exposition and lacks an orchestral ritornello, even though a small orchestral passage is heard in the tutti interjection of mm.272-279. The tutti interjection is the most intense moment in the development, mainly through the use of dynamics, instrumentation, and the introduction of a remote key, as was explained above.

S3 constitutes the P, TR, and S spaces of the recapitulation (Figure 5.24) and begins in measure 335. Like in sonata op. 15, Giuliani retains most of the material used in the exposition but recomposes the transition. Also, like in op. 15, the P and TR are merged together. The arrival to the I:HC-dominant lock occurs in measure 347. This ends in measure 354, where the second *Eingang* occurs over I:HC. In a similar manner as was in S1, this leads into a tutti interjection in measure 355, which begins the S space of the recapitulation. I:PAC that acts as an ESC occurs in measure 375 and begins the display episode of the recapitulation. The display episode of S3 is similar to the one encountered in S1, but in S3 the material of the guitar is more brilliant than in S1:display episode and utilizes larger use of register. This is done to build a satisfying I:PAC, which occurs in measure 408 and ends the display episode and S3. This begins R4, which concludes the song. Like R2, the passage is in brilliant style.

Since the recapitulatory space is consistent with the larger exposition, besides it is operating in a different key area, its expressive narrative is also similar. Consider Figure 5.25 to demonstrate this. From it one can see that the differences to the larger exposition lie in the slightly altered P and TR-spaces, which are merged together. The other alteration to the larger exposition is the omission of the learned style codetta-material heard both in R1 and in the larger exposition. Also, the display episode of S3 has higher intensity when compared to the display episode of S1. This is most evident in the I:V⁶₄ of 399-406, which is decorated with chromatic scale run in octaves. Similar action occurred in the display episode of S1, but in S3 it has been extended.

When looking the first movement of concerto op. 30 as a whole, an impression of a work that balances between the symphonic and sonata style arises. As was said before, the concerto style was interpreted by H.C. Koch as an interplay between the chorus and the soloist, meaning concertos often combine elements from sonata and symphonic style. Like in other similar concertos, Giuliani's concerto is built upon orchestral ritornellos, which are in symphonic style and solo passages, which by nature have elements from the sonata style. However, in this work, the symphonic style is more dominating, as elements from it and music following a public musical discourse are encountered also in the solo sections for the most part. The movement is texturally much more stable than the sonata op. 15, which experimented with different kind of topics. In op. 30, the most dominating topics are the march and the brilliant style, and besides few occasions, the whole work is based on them. Phrase rhythm in the whole movement follows symmetrical

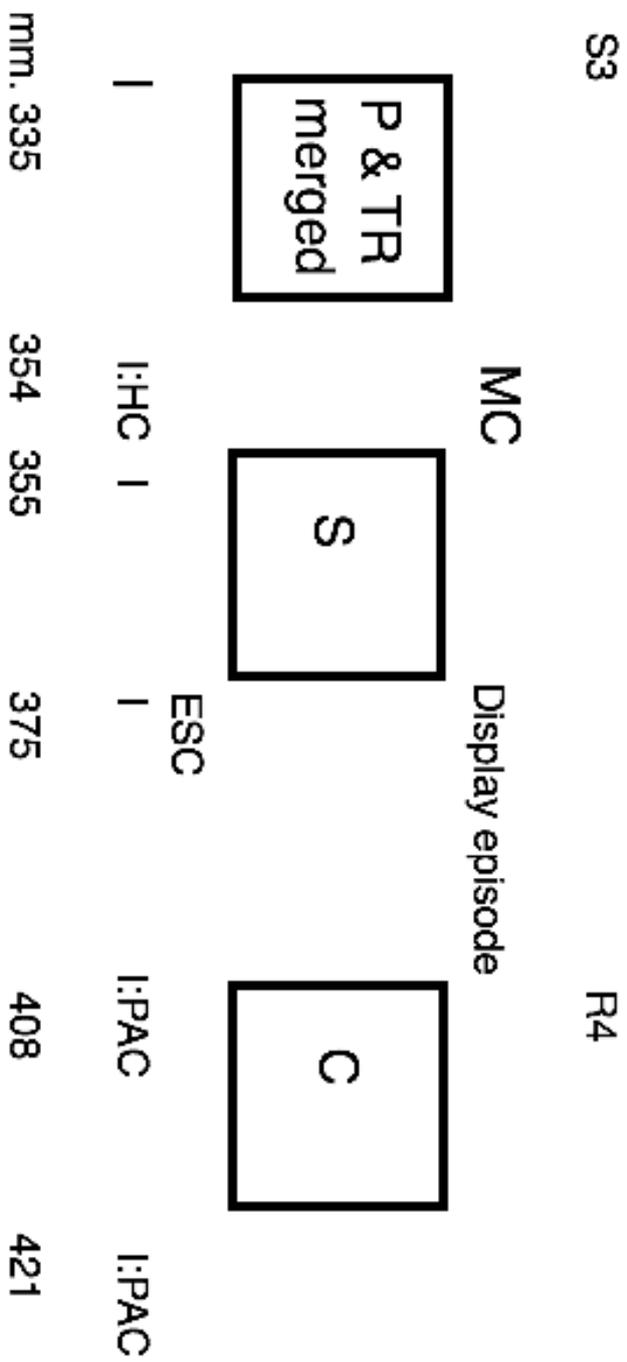


Figure 5.24 – Structure of S3 + R4 – the recapitulation

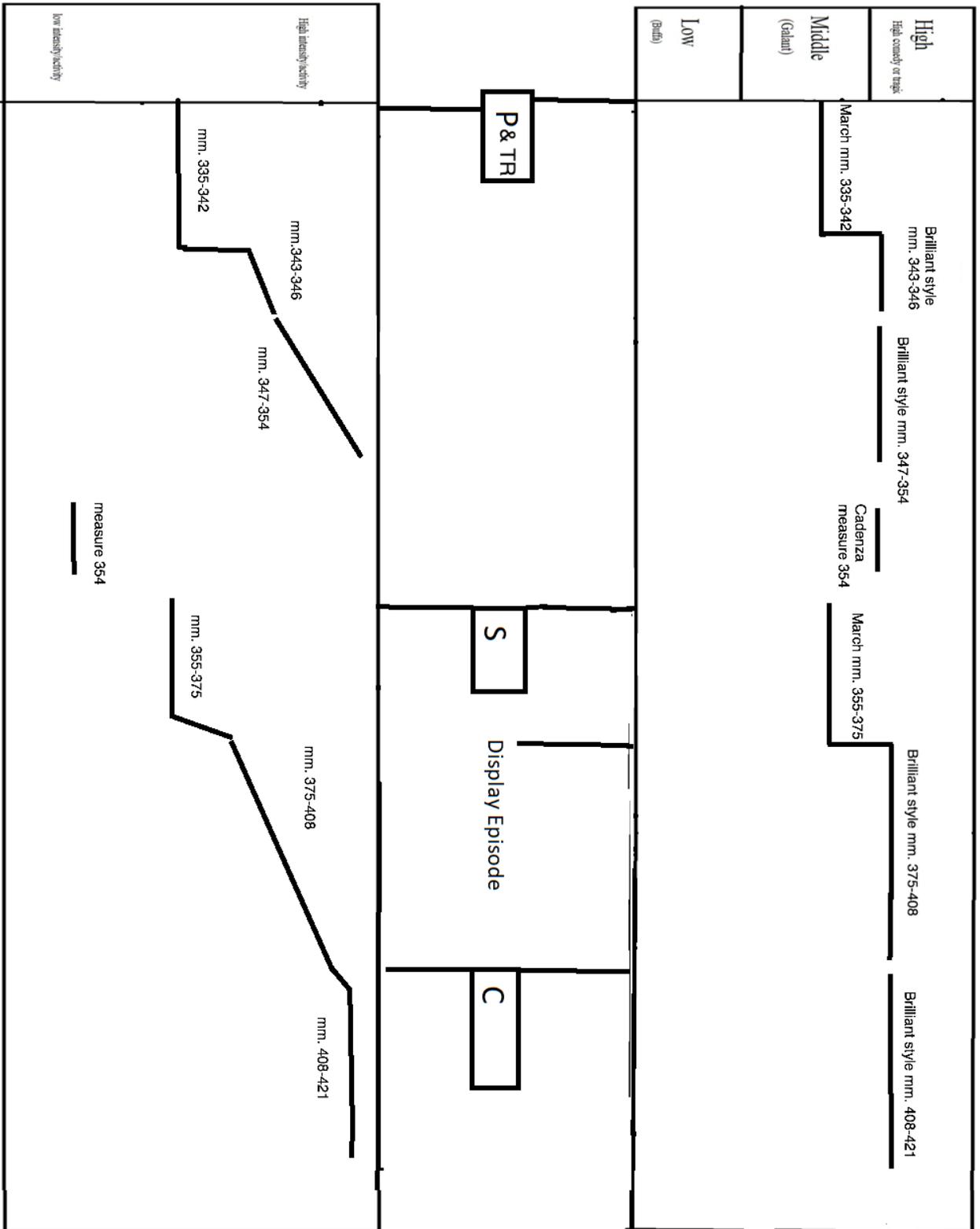


Figure 5.25 – Expressive narrative of S3 and R4 – recapitulation

constantly and this creates a sense of stability and predictability that the sonata op. 15 has less.

The popularity that Giuliani gained through this work would suggest that the concerto is a work intended for large audiences and is because of that music directed more towards the amateurs. However, the constant use of topics connected to military and establishment (the march) and the learned style topics in R1 and R2 give the work a certain level of dignity. Thus, I would say that the work is a popular work but not only intended for amateur audiences.

To conclude, the four works analyzed in this study represent music composed for three different social situations (domestic dance, music in the salons, and music for public concerts). The dances op. 21 and op. 44 are domestic dances composed for dances held at home, and on the other hand they seem to be also pointed towards amateurs as pedagogic material due to their simplicity. Both of these dances belong to the category of triple-meter contredanses, which were immensely popular at the turn of the 18th and 19th century. These kinds of dances were originally danced in ballrooms, and thus dance music originates from music practiced in public. Giuliani's dance collections are domestic implications of them. The domestic implication shows primarily on the instrumentation, the solo guitar, as it was an instrument that could hardly be heard in large dance halls when many dancers were dancing. However, the domestic nature also shows at times on the departures that Giuliani makes in his dance collections, such as the change of phrase structure in op. 44 no. 11 and the numerous topical departures and instrumental showcases occurring in op. 21. All in all, Giuliani's dance collections are highly accessible and simple, which were intended for the amateurs. It is private music that mainly follows a public musical discourse due to the dance's origin as music intended for public occasions. Also, due to their simplicity and the popularity of the triple-meter contredanses, these dances are emphasizing the popular style.

Music in the salons is represented by the first movement of sonata op. 15. It is a work intended to be performed in the salons. The work follows a private musical discourse and the sonata style. It is a work leaning towards serious audiences. This is evident in the topics Giuliani uses in the work but also the choices common for the sonata style seem to contribute to the expressive state of the work.

The concerto op. 30 is a work following a public musical discourse. It is composed in the concerto style, which is a combination of symphonic and sonata styles. However, the treatment of the materials in the work leans significantly towards public musical discourse and because of that, the work leans more towards the symphonic style. It is a popular work through genre and employs a lot of elements common in music for the amateurs, such as constant regular phrasing, clear structures and accessible melodic writing. However, the work also uses a lot of topics more common for music of higher discourse. This balances the work to a more general galant sphere, where the popular and connoisseur features are combined in balance.

When comparing the concerto and the sonata, differences of a public and private musical discourse are shown quite clearly. The sonata op. 15 utilizes compositional processes more common for private musical discourse, such as big expressive and topical variance, periodic activity, meaning each section of the sonata are more clearly their own entities, instead of supra-periodic activity more common in the symphonic style. This is manifested most clearly in the development space of sonata op. 15, which is almost its own work within a larger work, with new thematic material and different key areas than elsewhere in the movement. The concerto op. 30 has narrower expressive range, ranging mainly from galant to high comic expressions, more conventional thematic structure, as the work employs rotational aspects in a somewhat normal manner. This would imply that in works that were intended for private performances, more experimental treatment of materials was allowed and on the contrary, works that were intended for larger audiences, more conventional compositional choices were used. This is easy to acknowledge from other composers as well. Think of for example an average 1780s Haydn symphony and compare it with his string quartets, and in most cases the distinction is clear.

The aim of this study was to investigate the social (private or public) and aesthetical (popular or serious) elements in four works of Mauro Giuliani. This has been done by mirroring the works to their social backgrounds and investigating the texture, form and structure of the works, which have been performed. This was done in two ways: first, the historical and social background was established by looking at the musical life in Vienna in late 18th and early 19th centuries. Through this, three main events where Giuliani's music was performed have been introduced: the public concert, dance music in the ballrooms, and music in the private (salons and domestic music). Through this background check, I placed the four works into their social context. The dances op. 21 and op. 44 belong to the genre of domestic music, the sonata op. 15 belongs to the music practiced in salons and the concerto op. 30 to the music played in public concerts. Secondly, I have analyzed these four works by using the topic theory and the Sonata Theory (in the sonata and the concerto).

Through the topic theory, I have recognized the standard textural choices of the late 18th and the early 19th century music and their social contexts, and I have applied them to Giuliani's works. In the sonata and the concerto, I have also examined how his structural and textural choices correspond to the 18th century view on the sonata and symphonic styles. The usage of sonata or symphonic style to a certain degree depends on whether the work emphasizes public or private musical discourse.

When investigating the popular and serious aspects in these works, I have examined whether the topics used in the works originate from popular or serious music and in which way they are used in an individual composition. By using my implementation of Robert Hatten's theory of expressive narrative or expressive genres, I have created the mappings of expressive narrative, which portray the stylistic associations of each topic and the extent of intensity of their usage in a certain structural point of the work. This expressive mapping is only used in the analyses of the sonata and the concerto. Besides considering the topic's stylistic associations, I have investigated how phrase structure, harmony and dynamics effect on the perception of a certain work.

Through the analysis I have noticed that each of these four individual works more or less correspond to the aspects their genre and social context conventionally assign to them. The dances op. 21 and op. 44 are conventional triple-meter contredanses, which besides few brief moments follow the genres expectations closely. In chapter 2 I talked about the late 18th and early 19th century view that audiences consuming music are divided into two broad categories, namely to amateurs and connoisseurs. The music that pleased an amateur audience was commonly something clear, galant and easily listenable, whereas a connoisseur audience usually admired more complexity, surprising and individual compositional choices and generally music of high stylistic associations. From this perspective the dances discussed in this study mostly lean towards the amateur audience

because of their simple structure, phrase rhythm and harmony. Often the music intended for amateur audiences also correlate with the music's popularity. Dance music was immensely popular in the early 19th century Vienna, and thus Giuliani's two dance collections can be considered popular music. Triple-meter contredanses were commonly danced in ballrooms and taverns, and consequently they represent a genre originating from public musical discourse. Since Giuliani's dances are instrumentally domestic music (the guitar would be completely inaudible in a large ballroom full of dancers), they represent a form of private music, that follows the conventions of public music. The social setting of Giuliani's sonata op. 15 is located in salons. While sonatas were also performed in public concerts, their main venue was in private aristocratic and middle-class salons. The genre of chamber music, in which the sonata also belongs, followed either public musical discourse, meaning that while the work was intended for private performances, it followed a style commonly encountered in a work for larger ensemble, or private musical discourse. In private musical discourse, composers often used wider expressive ranges, which were manifested in sharp changes of dynamic, experimental combinations of topics, and freer and less forward-driving melodic writing than in music intended for public performances. In the 18th century writing about instrumental music, chamber music-style was often called the sonata style. Giuliani's sonata is written in the sonata style, and thus it is a private work that follows a private musical discourse. This is evident in the periodic activity (music is built around clearly closing sections within the sonata) the sonata constantly engages in instead of supra-periodic activity (music is in a constant motion and has a sense of forward-driving energy over different sections of the sonata) that was common for sonata style's opposition, the symphonic style. Examples of this occur in each section of the exposition, where each of them is closed with clear cadences that are followed by sequences of energy-loss manifesting in recitative/sensibility-style free melodic writing. Another example is from the development, which is a closed form altogether with no thematic or harmonic connection to the exposition.

The stylistic associations of certain topics used in the first movement of sonata op. 15 and some other compositional choices seem to give the movement a serious character. Giuliani favors the usage of the fanfare and tempesta-topics in many important structural cadences. The fanfare-topic bears connotation on the one hand to the music of the military and on the other hand to the hunt music of the aristocracy. Both of these topics signify higher stylistic association and in the case of military fanfare also establishment. The military-connection is also evident in the choice of key of the movement, the C-major, which according to late the 18th century writings on key characteristics was a key suitable for military fanfares. The tempesta topic's origins are in opera seria, and Giuliani's usage of the minor mode with it in the development section gives a strong tragic character to the middle part of the work. The overall expressive narrative of the movement goes as follows: the exposition is a mixture between galant and high comic expressions, and a short

stint to the tragic expression is heard at the dominant lock of the TR. The development emphasizes the tragic expression due to the excessive use of the minor mode. In the recapitulation, the expressive narrative of the exposition is more or less restated, although the recomposed transition and omission of the retransitory phase at the end gives the recapitulation slightly nobler and even triumphant character. As was said before, these elements combined give the movement a serious character and the work seems to be leaning more towards the connoisseurs than the amateurs.

The first movement of concerto op. 30 was music performed in public concerts. It is the only work here to contain contemporary documentation on live performances. As the sonata op. 15 followed the conventions imposed on the private musical discourse, namely the sonata- and chamber music styles, the concerto op. 30 follows the public musical discourse, or the symphonic style quite closely. However, the work also has sections leaning towards the sonata style. This is common for concertos, as the so-called concerto style was seen as a combination of sonata and symphonic styles. The first movement has a strong connection to the music of the military through the movement's excessive use of the march topic. This gives the movement a somewhat noble character, which is mixed with the popular virtuosic style encountered in the solos and certain sections in the orchestral ritornellos. Concertos were a genre where virtuosity was emphasized, and this is also evident in this particular concerto. The element of virtuosity combined with very clear and almost interchangeable symmetrical phrase rhythm gives this concerto a general popular feeling that must have pleased the amateurs. However, the continuous use of topics of military origin and occasional stints to learned style (at the post-cadential sections in R1 and R2) balance the work with expressions suitable for the connoisseurs. This is mirrored in the expressive narrative of the work, which for most of the time is based on galant and high comic expressions.

To conclude, the four works selected for this study seem to connect to the social and aesthetic conventions common for early 19th century Viennese music. The dance collections are popular music intended for amateurs, and this is reflected in the music. The first movement of sonata op. 15 is chamber music in the sonata style, and for the most part it is music leaning towards the taste of the connoisseurs. The first movement of concerto op. 30 is a work intended for public musical discourse. It was also the only work in this study that has evidence of a public performance. While the genre of the concerto and Giuliani's success with the work places op. 30 into the world of popular music, it is not a work intended purely for the amateurs. As was said before, the constant use of the march topic gives the work a militaristic feeling, which is mixed with the brilliant passages in the solos and certain parts of the ritornello. This gives the work a somewhat noble character and probably pleased also the connoisseurs. However, in comparison with the sonata, the concerto seems more balanced in its distribution of serious and popular elements.

In this study, my goal was to use Giuliani as an example on how some late 18th and early 19th social and aesthetic conventions are represented in works of an average early 19th century

composer. For a more representative study on Giuliani's compositional style, a more considerable amount of works from his oeuvre should be analyzed. The works I chose for this study represent a small collection of works from his early career. Besides the dance collections, which, in my opinion, are very typical compositions of Giuliani, the other works discussed in this study, namely the sonata and the first concerto, are exceptions to his general compositional style. The somewhat serious and elevated character of the sonata and even the concerto is a rare trait in his other works. Both of these works are from the first decade of the 19th century, and stylistically they connect quite strongly to the music of the late 18th century. Additionally, their usage of the sonata form was not very common in an average composition of Giuliani, as he often used other forms for his larger works. My original plan was to include analyses of some of his numerous pot-pourris and other virtuoso pieces, which form a much larger body of his works intended for professional players and thus represents his average compositional style better. They are also examples that would have corresponded more to the definition of a popular virtuoso concert, a phenomenon more common in 1810s and 1820s than in the first decade of the 19th century, that I discuss in detail in chapter 3. However, due to the limitations in the scope of this study and my familiarity as a player to these particular works, I choose to use them. I hope that this study can inspire future research that uses a larger collection of Giuliani's work, so that a better understanding and appreciation of his music can be gained outside the circles of guitarists.

7.

Appendix

1. Score of the first movement of guitar concerto op. 30 with analytical remarks. The score is created from the stems included in Steiner & Comp's (Tobias Haslinger) edition, plate S.u.C. 4219. H. The publication bears no date, but it has to be post-1815, as Tobias Haslinger joined the company only after 1815. Based on Steiner & Co's plate numbering on other works that bear a publication date, this edition was probably published somewhere between 1823 and 1824. Edited by Pekka Koivisto in 2017.

Guitar Concerto no. 1 op.30

Ritornello 1, b. 1-106

Movement 1

Mauro Giuliani

Allegro Maestoso

2

March mixed with pastoral elements

==

Increased harmonic activity

Tempesta, harmonic instability

5

6

6

bVI V 3 / V I:HC dominant lock

7

7

8

14

I:HC "MC declined"
MC like gesture but no satisfying following.

Grp.
Sudden shift to the key of C-major (BIII)
p dolce

p

mp

cresc.

p

mp

Vlc+Bss.

I:HC dominant lock

Musical score for measures 11-12. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Alto Horn (A.Hn.), Horn (Hn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vcl.). Measure 11 features a *p* dynamic for the bassoon and horn. Measure 12 includes a *arco* marking for the cello and a *p* dynamic for the bassoon. The key signature is one sharp (F#).

Musical score for measures 13-14. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Alto Horn (A.Hn.), Horn (Hn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vcl.). Measure 13 features a *f* dynamic for the flute and oboe. Measure 14 includes a *tr* marking for the flute and oboe. The key signature is one sharp (F#).

Crescendo

Musical score for measures 15-16. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Alto Horn (A.Hn.), Horn (Hn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vcl.). Measure 15 features a *tr* marking for the flute and oboe. Measure 16 includes a *tr* marking for the flute and oboe. The key signature is one sharp (F#).

Musical score for measures 17-18. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Alto Horn (A.Hn.), Horn (Hn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vcl.). Measure 17 features a *tr* marking for the flute and oboe. Measure 18 includes a *tr* marking for the flute and oboe. The key signature is one sharp (F#).

Learned style

"A Fortnight"

Musical score for "A Fortnight" in learned style. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The music is in 3/4 time and features a variety of dynamics including *pp*, *p*, and *ppp*. A *poco rall.* marking is present at the end of the piece.

March

[S1/P] Solo 1, b.106 - 148

Musical score for a March, marked as a solo for the first violin. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The music is in 3/4 time and features dynamics such as *p*, *pp*, and *sf*. Specific markings include "solo violin" and "solo cello".

Brilliant style

Musical score for a piece in brilliant style. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The music is in 3/4 time and features dynamics such as *p*, *pp*, and *sf*.

Musical score for the top section of the page, featuring a full orchestral ensemble. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The score is in 3/4 time and includes various dynamic markings such as *pp*, *p*, and *ppp*.

15

Violin 1
Violin 2
Viola
Violoncello

146
147
148
149
150

lead-in
tutti
pizz.
pizz.

16

Violin 1
Violin 2
Viola
Violoncello

151
152
153
154
155

Sensibility
cello

16

Brilliant style

SI/TR

Violin 1
Violin 2
Viola
Violoncello

156
157
158
159
160

Brilliant style
cello

17

Violin 1
Violin 2
Viola
Violoncello

161
162
163
164
165

Sensibility
cello

18

Violin 1
Violin 2
Viola
Violoncello

166
167
168
169
170

Brilliant style
pizz.
pizz.

19

Violin 1
Violin 2
Viola
Violoncello

171
172
173
174
175

Brilliant style
pizz.
pizz.

184

Violin 1
Violin 2
Viola
Violoncello

185

Violin 1
Violin 2
Viola
Violoncello

186

Violin 1
Violin 2
Viola
Violoncello

187

Violin 1
Violin 2
Viola
Violoncello

188

Violin 1
Violin 2
Viola
Violoncello

189

Violin 1
Violin 2
Viola
Violoncello

215

Fl
Cl
Bsn
Vln. 1
Vln. 2
Vla.
Vc.

220

221

Fl
Cl
Bsn
Vln. 1
Vln. 2
Vla.
Vc.

226

227

Fl
Cl
Bsn
Vln. 1
Vln. 2
Vla.
Vc.

232

233

Fl
Cl
Bsn
Vln. 1
Vln. 2
Vla.
Vc.

238

J.V:PAC

286
Clr. *f*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

295

296
Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

305

306
Clr. *f*

Vln. 1 *pizz.*

Vln. 2 *pizz.*

Vla. *pizz.*

Vc. *pizz.*

315

316
Ob. *p*

Bsn. *p*

Vln. 1 *arco*

Vln. 2 *arco*

Vla. *arco*

Vc. *arco*

325

326
Fl. *f*

Ob. *f*

Bsn. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

335

307

Gtr. *sf*

Vln. 1

Vln. 2

Vcl.

308

Fl. *ff*

IIIb:PAC

Retransition

p

Brilliant style

309

Gtr. *sf*

Vln. 1 *sf*

Vln. 2 *sf*

Vcl.

310

Gtr. *sf*

Vln. 1 *sf*

Vln. 2 *sf*

Vcl.

311

Fl. *ff*

Gtr. *sf*

Vln. 1

Vln. 2

Vcl.

312

Fl. *ff*

Gtr. *sf*

Vln. 1

Vln. 2

Vcl.

313

Gtr. *sf*

Vln. 1 *sf*

Vln. 2 *sf*

Vcl.

314

Gtr. *sf*

Vln. 1 *sf*

Vln. 2 *sf*

Vcl.

HHC

327

335

HHC

333

343

Recapitulation

P & TR/S3

Snob3 n. b. 335-345



327

335



338

343



329

343

staccatissimo



343

343

I:ESC Display episode, mm. 375-408

41

383

Gtr. *sf*

Vln. 1 *sf*

Vln. 2 *sf*

Vla. *sf*

Vcl. *sf*

41

383

Gtr. *sf*

Vln. 1 *sf*

Vln. 2 *sf*

Vla. *sf*

Vcl. *sf*

41

383

Gtr. *sf*

Vln. 1 *sf*

Vln. 2 *sf*

Vla. *sf*

Vcl. *sf*

42

392

Gtr. *sf*

Vln. 1 *sf*

Vln. 2 *sf*

Vla. *sf*

Vcl. *sf*

42

392

Gtr. *sf*

Vln. 1 *sf*

Vln. 2 *sf*

Vla. *sf*

Vcl. *sf*

42

392

Gtr. *sf*

Vln. 1 *sf*

Vln. 2 *sf*

Vla. *sf*

Vcl. *sf*

402

402

Fl.

Ob.

Cl.

Bsn.

A.Hn.

A.Hn.

Tr.

Vln. 1

Vln. 2

Vla.

Vc.

Bass + Cello

C:R4
I:PAC
Balletto 4, b. 408-421

409

409

Fl.

Ob.

Cl.

Bsn.

A.Hn.

A.Hn.

Tr.

Vln. 1

Vln. 2

Vla.

Vc.

412

This page of a musical score, numbered 45, contains two systems of staves. The top system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and two Horns (A.Hn.). The bottom system includes parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The score is written in a key signature of three sharps (F#, C#, G#) and a 4/8 time signature. The woodwind parts feature complex rhythmic patterns, often with slurs and accents. The string parts provide a steady accompaniment with various rhythmic values. The brass parts are primarily sustained notes. A double bar line is present at the top of the page, indicating a section change.

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