

## Abstracts

BARRY COOPER: *Beethoven's Preliminary Sketches for the 'Waldstein' Sonata*

Beethoven's main sketches for the 'Waldstein' Sonata begin on page 120 of the sketchbook Landsberg 6, but some sketches on earlier pages, not previously identified as belonging to the sonata, show that he started composing a new piano sonata in C some time before he began working intensively on it. These preliminary sketches, which represent a similar compositional stage to some early sketches for the *Eroica* Symphony, exhibit many affinities with the sonata and clearly fed into it as preparatory work, even though they share few melodic similarities. They reveal that Beethoven started work on the sonata as early as October 1803, even before he began sketching his unfinished opera *Vestas Feuer*, and about two months earlier than previously thought. They therefore date from immediately after the time he received the gift of a new Erard piano, whose arrival probably prompted him to compose this sonata. He clearly had much difficulty deciding how best to begin it, and spent much longer on this problem than hitherto recognized. These early sketches raise the question of how far sketches with only tenuous links to a work can be considered as being 'for' that work. They also demonstrate how easy it is to overlook preliminary sketches, and they suggest that there may be other works for which such sketches have yet to be identified.

MARK KROLL: «*A Man Outside his Dwelling, a Jew Inside?*»: *Ignaz Moscheles and the German-Jewish Musician in Nineteenth-Century Europe*

Ignaz Moscheles (1794–1870), the son of a middle-class Jewish merchant in Prague, went on to become one of the most influential pianists, teachers and conductors of the nineteenth century. However, he had to overcome a major obstacle throughout his long career, one faced by almost every other German-Jewish musician of the period, such as Giacomo (Jacob) Meyerbeer, Ferdinand Hiller, Felix Mendelssohn and A. B. Marx: how to negotiate a Jewish heritage within a Christian Europe. The biggest challenge was to decide whether to practice and maintain their Judaism, or convert to the majority religion. Their solutions to this problem were as individual, personal and diverse as the number of Jewish musicians, and depended on a wide range of factors, including the countries in which they were born; the intensity of their early Jewish training and the influence of parents and grandparents; the trajectories of their careers; and the places where they lived, worked, and died. Some Jewish artists took a cynical approach to the challenge, like Heinrich Heine, who wrote that he was «merely baptized, not converted», while others – such as Ferdinand Hiller – maintained a public Christian persona but remained strong and open advocates for Jews and Judaism; Meyerbeer and Charles Alkan, on the other hand, remained committed to Judaism throughout their lives. In this chapter I examine the individual path Moscheles chose, which was similar in some aspects to that of his Jewish contemporaries, unique in others, and also raises as many questions as it answers. I consider the treatment of Jews in Prague during the centuries prior to Moscheles birth, the restrictions that his own family certainly experienced, and examine the persuasive, but relatively meager evidence about their religious practices. I then show how Moscheles

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benefited from the support of the major Jewish families in Vienna during the early years of his career, and discuss the circumstances of his conversion to the Lutheran faith in London in 1832 at the height of his fame, a move that may well have opened some previously closed doors and paved the way for a successful return to Germany; I also offer some new evidence that perhaps suggests that Moscheles' commitment to Judaism was ongoing. In so doing, I hope to present a more nuanced picture of the way in which he and other Jewish musicians of the nineteenth century responded to the challenges of anti-Semitism and assimilation in both their private and professional lives.

JACQUELYN SHOLES: *Joseph Joachim's Overture to «Hamlet» in Relation to Liszt and Shakespeare*

Joseph Joachim was regarded by prominent figures of his time as a promising young composer before performance and teaching demands related to his career as violinist eclipsed his compositional aspirations. Among the works of the young Joachim is an Overture to *Hamlet* completed in 1853 and dedicated to the Weimar Kapelle, in which Joachim had recently served as Concertmaster under Liszt. Regardless of the serious attention Joachim's overture received from Liszt (who conducted the work), Brahms, Schumann, and others, and despite its rich network of literary and musical contexts, the piece has remained largely unknown and has received relatively little scholarly attention. Existing studies leave much to be explored with regard to the overture's relationship to both the Shakespeare play and Liszt's musical involvement with the same topic. In 1858, five years after the completion of Joachim's Overture, Liszt composed his symphonic poem on *Hamlet*, itself originally conceived as an overture. Although orchestral treatments of *Hamlet* were soon to be *en vogue*, many of these pieces actually post-date those of Joachim and Liszt; in 1858, Liszt would have found few precedents for orchestral treatment of the play – and Joachim's Overture, with which Liszt was intimately acquainted and personally linked, would have been the prime example. On the basis of surviving correspondence and close analysis of the musical and narrative structures of Joachim's Overture to *Hamlet*, the paper will demonstrate that the work's relationship to the Shakespeare drama and to Liszt's more familiar orchestral rendering of *Hamlet* have been incompletely understood and underappreciated. Analysis of Joachim's Overture reveals close narrative parallels with Shakespeare, as well as structural, melodic, rhythmic, and textural similarities with Liszt's later work, suggesting that Liszt, in composing *Hamlet*, may well have had in mind the Overture of his former concertmaster.