

ABSTRACTS

JAMES S. MACKAY: *A Case for Declassifying the IAC as a Cadence Type: Cadence and Thematic Design in Selected Early- to Middle-Period Haydn Sonatas*

In his influential book *Classical Form*, William Caplin discusses the deceptive cadence as a courtesy to the theoretical community, since the term has a centuries-long pedigree. However, Caplin disqualifies such closing gestures as being true cadences, in the form-articulating sense of the term. In this article, I propose a similar exclusion of the imperfect authentic cadence (IAC) as a cadence type in Classical music: rather, like the deceptive cadence, the IAC is often best understood as a category of cadential evasion. As such, it can mark an intermediate stage of a theme by punctuating an initiating gesture, or by emphasizing harmonically (though not cadentially) the endpoint of a prolongational segment. I will illustrate the advantages of downplaying the IAC when dealing with the anomalous thematic designs of the mid-18th century, through analysis of main themes in certain early keyboard works by Haydn (including his sonatas XVI: 18, 19 and 46). Following *Galant* practices, such works often employ *Prinner* schemata in their opening phrases (scale degree 6-5-4-3 soprano, 4-3-2-[5]-1 bass), as per Robert Gjerdingen's terminology, which are fundamentally prolongational; or display an apparent IAC-HC (half cadence) design (James Webster's «antiperiod»). By declassifying the IAC as a cadence type, such themes can be analyzed as hybrid thematic structures, or as the presentation phrase of an expanded sentence that encompasses both main theme and transition. Such an analytical decision often simplifies the discernment of a sonata exposition's formal boundaries, particularly in these challenging works from Haydn's early maturity.

KATA RISKÓ: *A Folk Music Inspired Topos in Haydn: Different Roles and Formal Functions*

A folk music inspired topos appears in several instrumental works of Haydn belonging to different genres and written in a relatively long period between the 1770s and 1790s. Among diverse rustic topoi of Viennese classicism, this one is specific to the works of Haydn. The scene of Haydn's life was a multiethnic area where Austrians, Hungarians, Slovaks and Croats equally lived, and its diversity was even more enriched by the cultural life of significant towns like Vienna and Pressburg. The topos in question might have originated in the music of not a single nation but in the folk or popular music of that multiethnic area. The topos seems to be peculiarly interesting due to the way the composer used it. Its simplicity and emphasized rusticity were equally utilized to clothe it with different roles in Haydn's works. Sometimes its general folk dance character is emphasized, while in other pieces it is related to a distinct ethnic group, furthermore, in some cases it occurs as a tool of a special formal idea, for example in the altered reprise of the sonata form.

LUCA LÉVI SALA: *Autograph Revisions and Reissues. Performance Practice and Publishing in Clementi's Op. 12: The 'Lawrell' Collection (US-NH)*

A careful record of the manuscripts and editions relating to Clementi's output can contribute towards a better understanding of the manner in which the composer wished his own works to be performed. We already know of several revisions to Clementi's own works that he himself produced for the *Œuvres complètes*, published by Breitkopf from 1803 onwards, for other publishers, and also for himself. From 1798 Longman, Clementi & Co., and later Muzio Clementi & Co. released mainly revised editions with «corrections and additions by the Author», alongside brand-new editions of a significant component of the composer's works already published in England, including «considerable improvements». Thus, Clementi's updating of previously authorized editions, and his correction of corrupt copies largely circulating in continental Europe, can prove useful in gaining a more nuanced understanding of the composer's process of revision, as well as offering insight into his policies as a publisher and as a dealer of his own musical productions. A recently-located, miscellaneous collection of earlier English editions, dating from between 1784 and 1790, is preserved at the Gilmore Music Library at Yale University. One of these editions, Op. 12, published by Preston in 1784, is particularly important; it bears many annotations and amendments in the hand of Clementi and might therefore be instructive in clarifying Clementi's conception of, and approach to, his revisions, whilst shedding light on the genesis of Op. 12. In this opus we find an enormous number of amendments, indicative of a comprehensive technical and stylistic revision, prepared for 'Muzio Clementi & Co.' – a brand-new edition of Op. 12 dating from 1801. Clementi's corrections mainly involve the modification of dynamics, with major reworking of slurs, ornaments and articulations, alongside copious experimentation with the pedaling – a novel technique in this period. This in turn reveals new insights about Clementi's intentions concerning performance practice, congruent as they were with his major didactic work, the *Introduction to the Art of Playing on the Piano Forte* (Op. 42, 1801). Investigating these matters provides the basis for a more complete understanding of Clementi's creative process.

YANNICK SIMON: *Les voyages de Monsieur Padeloup: Propagation d'un modèle et d'un répertoire symphonique*

This study is a contribution to the history of musical taste in French Regions. Between 1864 and 1883, Jules Padeloup (1819-1887) and the orchestra of the Concerts Populaires de Musique classiques performed forty-four concerts outside Paris. It is possible these trips of a formation sometimes counting up to seventy-four instrumentalists, was a novelty in France. Padeloup and his orchestra travelled for one or two concerts and, in one case (in Bordeaux in 1882), for a series of thirteen concerts. They also made four tours to perform concerts in two to five cities. In 1861, when he founded the Concerts Populaires de Musique classiques, Jules Padeloup invented a model characterized by its location in a popular quarter of the city, an attractive pricing policy, a predominance of symphonic music. The program reflected too Padeloup's desire to promote Wagner's work in France. The travels of the orchestra and its conductor participated in the circulation of this model both from the organizational point of view and that of the repertoire. This study is associated with a dossier bringing together the programs repertoire of forty-four concerts and a dossier de presse on the website <Dezède.org>.