

ABSTRACTS

JOSÉ APARISI APARISI – ANTONIO EZQUERRO ESTEBAN: *Una obra espuria de Haydn y de cómo se acomodaron a la danza algunas melodías del «dramma giocoso» «L'arbore di Diana» de Vicente Martín y Soler*

To date, a study of how some melodies from the *dramma giocoso* *L'arbore di Diana* by the Valencian composer Vicente Martín y Soler have been adapted the dance does not exist. The work was written on the occasion of the wedding of Archduchess Maria Theresa of Austria and Prince Antony of Saxony and was performed for the first time at the Opera House of the Imperial Court in Vienna, the Burgtheater, on 1 October 1787. It was quite successful, and different versions of parts of the work began to appear in Vienna a few weeks later, both in print and in manuscript. A version for piano was soon completed, made primarily from arias; at some point, it was mistakenly attributed to Joseph Haydn, in whose thematic catalogue it later appeared under the reference number Hob.IX:10. It is well known that false attributions mistakenly assigned to Joseph Haydn, in any genre, is very large. Yet the appearance of these twelve German piano dances (Hob.IX:10) in Vienna, Heilbronn and Mainz attests not only to the fame of the Viennese composer, but also to the ways in which editors exploited their commercial and business opportunities by publishing any work supposedly written by Joseph Haydn.

BARRY COOPER: *New Light on Some Beethoven Works of Doubtful Authenticity*

Several works attributed to Beethoven in the past are now known to be spurious. Some others are of doubtful authenticity and have not been previously confirmed one way or the other. Those examined here are Three Duos for clarinet and bassoon (WoO 27); the Flute Sonata in B flat (Anh. 4); the Piano Variations on 'Ich hab' ein kleines Hüttchen nur' (Anh. 10); the Six Waltzes (Anh. 14), especially nos. 2 and 3; and Two Sonatinas for piano (Anh. 5). Stylistic and external evidence are considered, but the most useful criterion proves to be notational evidence, for some of these works use notational features uncharacteristic of Beethoven. The conclusions are that these works are spurious apart from the two waltzes, which remain doubtful, and the Piano Variations, which show close similarities to Beethoven's Righini Variations (WoO 65) and are almost certainly authentic. They are based on a song by Sterkel, whom Beethoven met in 1791, and were published in 1830 by Franz Philipp Dunst, who obtained several other manuscripts of unpublished Beethoven works from other sources and evidently did the same with the Sterkel Variations.

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BIANCA SCHUMANN: *Ein 'deutscher' Franzose? Die Rezeption von Camille Saint-Saëns' symphonischer Programmmusik im Wiener Pressediskurs (1876-1889)*

This article sheds light on the debate concerning the aesthetic value of programme music during the second half of the 19th century. Specifically, I will examine Viennese press statements on Camille Saint-Saëns and their frequent and explicit references to his national identity. The Viennese reception of his symphonic programme music underwent a radical transformation in terms of its aesthetic value. In the press, this shift was primarily made evident through references to national stereotypes. After Saint-Saëns's first visit to Vienna as a pianist, organist, composer, and conductor in 1876, the press celebrated him as a 'German' Frenchman, who, having realized that the German ideal of art was the highest in international standards, had succeeded in integrating this ideal into his own art. However, after additional performances in 1879, 1888, and 1889, this journalistic recognition turned into utter contempt. He was then no longer perceived as belonging to the Bach-Beethoven line, as stereotypically 'German,' but instead as a product of the Berlioz-Liszt line, as stereotypically 'French'. Here I explore the driving forces behind this shift and its relation to national identity.