

Yusuke TAKAMATSU (University of Zurich / Keio University)

The Novel Dramatic Patterns of Franz Schubert's Slow Movements: A Study of Symphony No. 8 (D 944) (German)

Research on Franz Schubert's instrumental works has long focused on the outer movements of his compositions. Yet the considerable expansion and innovation of the middle movements of his pieces likewise constitute salient, but under-examined, points for research. This presentation addresses this gap in existing scholarship through a study of his slow movements, particularly that of symphony No. 8 in C major (D 944).

Generally speaking, Schubert's slow movements present no particularly unprecedented formal features. Excepting a few outliers, they normally appear in ternary form (ABA or elaborated variants) or in theme with variations. But while the formal features of his slow movements progressed little throughout his life, novel dramatic climaxes within slow movements began to emerge in his work during the final stages of his career. This development may be best approached through the example of his "Great" symphony.

The second movement of this symphony appears in a type of extended ternary form (ABABA), but each part differs in detail. While the varying tonalities of the B-sections (F major in the first, A major in the second) are striking, more remarkable is the alteration of the A-sections. The final portion of the second A-section deviates by featuring a fortississimo-climax with an extended crescendo and the driving motive of horns and trumpets. Moreover it climaxes in an unsolved diminished seventh chord, followed by a suspenseful general pause.

Similar breaking off follows the dramatic climaxes of other slow movements in his late works (Piano Trio D 929, String Quintet D 956, and Piano Sonata D 959), indicating a trend in his late works. The broader consequences of this pattern are significant, for dissonant climaxes with breaking off likewise characterize the third movement of Anton Bruckner's ninth symphony and the first movement of Gustav Mahler's tenth symphony.

W. Dean SUTCLIFFE (University of Auckland)

Labouring a Point: What Are Eighteenth-Century Developments Doing?

The loose-knit nature of eighteenth-century development sections, and more broadly of structural middles, compared with opening and closing sections has long been acknowledged (Rosen 1971, Caplin 1998). This is often understood as arising from a sort of teleological necessity: the need to work out the implications of the given material, to "take it further". But if we consider such sections less from the point of view of "formal logic" and focus instead on the sort of social behaviour they suggest, the role that they play seems less obvious. Why should such relatively freely organized material be required within a late eighteenth-century musical idiom that places such an unprecedented emphasis on periodic organization – on an arrangement of material that seems to go out of its way to ensure intelligibility for the listener? Often enough these middle sections seem to shed the "discipline" of periodic construction, to lack the sort of reciprocal, varied presentation of material we expect to hear. They may be unpredictable, for example in emphasizing ideas that had previously seemed incidental, but on the other hand they may feature "systematic" techniques such as (lengthy)