

The Romantic Overture and Musical Form from Rossini to Wagner

In this book, Steven Vande Moortele offers a comprehensive account of operatic and concert overtures in continental Europe between 1815 and 1850. Discussing a broad range of works by German, French, Italian, and other composers, it is at once an investigation of the romantic overture within the context of mid-nineteenth-century musical culture and an analytical study that focuses on aspects of large-scale formal organization in the overture genre. While the book draws extensively upon the recent achievements of the “new *Formenlehre*,” it does not use the overture merely as a vehicle for a theory of romantic form, but rather takes an analytical approach that engages with individual works in their generic context.

STEVEN VANDE MOORTELE teaches music theory and analysis at the University of Toronto. His research interests include theories of musical form, the analysis of large-scale instrumental music from the late eighteenth to the early twentieth century, and the works of Richard Wagner and Arnold Schoenberg. He is the author of *Two-Dimensional Sonata Form: Form and Cycle in Single-Movement Instrumental Works by Liszt, Strauss, Schoenberg, and Zemlinsky* (2009) and co-editor of *Formal Functions in Perspective: Essays on Musical Form from Haydn to Adorno* (2015). From 2013 to 2016, he was also co-editor of the journal *Music Theory & Analysis* (MTA).

The Romantic Overture and Musical Form from Rossini to Wagner

STEVEN VANDE MOORTELE

University of Toronto



CAMBRIDGE
UNIVERSITY PRESS

Cambridge University Press
978-1-107-16319-5 — The Romantic Overture and Musical Form from Rossini to Wagner
Steven Vande Moortele
Frontmatter
[More Information](#)

CAMBRIDGE UNIVERSITY PRESS

University Printing House, Cambridge CB2 8BS, United Kingdom
One Liberty Plaza, 20th Floor, New York, NY 10006, USA
477 Williamstown Road, Port Melbourne, VIC 3207, Australia
4843/24, 2nd Floor, Ansari Road, Daryaganj, Delhi – 110002, India
79 Anson Road, #06–04/06, Singapore 079906

Cambridge University Press is part of the University of Cambridge.

It furthers the University's mission by disseminating knowledge in the pursuit of education, learning, and research at the highest international levels of excellence.

www.cambridge.org

Information on this title: www.cambridge.org/9781107163195

DOI: 10.1017/9781316678701

© Steven Vande Moortele 2017

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 2017

Printed in the United Kingdom by TJ International Ltd. Padstow Cornwall

A catalogue record for this publication is available from the British Library.

Library of Congress Cataloging-in-Publication Data

Names: Vande Moortele, Steven.

Title: The romantic overture and musical form from Rossini to Wagner / Steven Vande Moortele.

Description: Cambridge ; New York, NY : Cambridge University Press, 2016. |

Includes bibliographical references.

Identifiers: LCCN 2016057385 | ISBN 9781107163195

Subjects: LCSH: Overture – 19th century.

Classification: LCC ML1261 .V36 2016 | DDC 784.18/92609034–dc23

LC record available at <https://lcn.loc.gov/2016057385>

ISBN 978-1-107-16319-5 Hardback

Cambridge University Press has no responsibility for the persistence or accuracy of URLs for external or third-party Internet Web sites referred to in this publication and does not guarantee that any content on such Web sites is, or will remain, accurate or appropriate.

Contents

List of Tables and Examples [page vi]

Acknowledgments [x]

List of Abbreviations [xii]

Introduction [1]

I Making Overtures [15]

II Form as Formula [46]

III Potpourri Overtures [75]

IV Beginning Before the Beginning [108]

V Strong Subordinate Themes [146]

VI Open-Ended Expositions [191]

VII Recomposed Recapitulations [222]

Appendix: List of Works [260]

Bibliography [268]

Index [280]

Tables and Examples

Tables

- 2.1 Rossini, Overture to *La Cenerentola*: Overview [page 54]
- 2.2 Schubert, Overture “In the Italian Style” in C major, D. 591: Overview of the Exposition [67]
- 3.1 Mendelssohn, *Ouverture zum Sommernachtstraum*: Overview [85]
- 3.2 Mendelssohn, *Ouverture zum Sommernachtstraum*: Overview of the Subordinate Theme Group [87]
- 3.3 Hérold, Overture to *Zampa*: Overview [94]
- 3.4 Hérold, Overture to *Zampa*: “Sonata-form” Reading (after Castil-Blaze) [97]
- 3.5 Hérold, Overture to *Zampa*: Tempo Dramaturgy [99]
- 3.6 Wagner, *Der fliegende Holländer*: Correspondences between the Overture and the Opera [101]
- 3.7 Rossini, Overture to *Guillaume Tell*: Sonaticization [106]
- 4.1 An Analytical Model for Slow Introductions in Romantic Overtures [113]
- 4.2 Wagner, Overture to *Rienzi*: Overview of the Slow Introduction [126]
- 4.3 Gade, *Efterklange af Ossian*: Formal Overview [144]
- 5.1 Berlioz, *Le Carnaval romain*: Formal Overview [173]
- 5.2 Wagner, Overture to *Tannhäuser*: Phrase-Structural Organization of mm. 81–141 [182]
- 5.3 Wagner, Overture to *Tannhäuser*: Overarching Formal Symmetry [187]
- 5.4 Wagner, Overture to *Tannhäuser*: Sonata-Form Portion with Embedded Sonata Form [188]
- 6.1 Schumann, Overture from *Ouverture, Scherzo, und Finale*: Formal Overview of the Subordinate Theme Group (mm. 57–127) [206]
- 6.2 Spectrum of Possibilities at the Boundary between Exposition and Development in Romantic Overtures [208]
- 6.3 List of Germanic Symphonies 1825–50 with Sonata-Form First Movements and Finales with or without Exposition Repeat [210]

- 7.1 Donizetti, *Don Pasquale*: Comparison of the Exposition with the Recomposed Recapitulation [229]
- 7.2 Wagner, *Eine Faust-Ouvertüre*: Comparison of the Exposition with the Recomposed Recapitulation [230]
- 7.3 Mendelssohn, Overture to Racine's *Athalie*: Comparison of Part Two of the Exposition with the Recomposed Recapitulation [233]
- 7.4 Donizetti, Overture to *La Favorite*, End of the Development, Apotheosis, and Coda: Overview [252]

Examples

- 2.1 Rossini, overture to *La Cenerentola*: crescendo (mm. 129–205; end of the first and beginning of the second repetition of the model not shown) [page 59]
- 2.2 Auber, overture to *La Neige*: crescendo (mm. 158–82) [64]
- 2.3 Auber, overture to *La Neige*: beginning of the subordinate theme (mm. 142–56) [65]
- 2.4 Schubert, Overture “In the Italian Style” in C major, D. 591: crescendo (mm. 83–94) [69]
- 2.5 Bellini, overture to *I Capuleti e i Montecchi*: crescendo (mm. 99–129) [71]
- 3.1 Weber, overture to *Oberon*: themes borrowed from the opera [79]
- 3.2 Mermaids’ Song from Weber’s *Oberon* and quotations in Mendelssohn’s *Ouvertüre zum Sommernachtstraum* [84]
- 3.3 Mendelssohn, *Ouvertüre zum Sommernachtstraum*: thematic ideas in the exposition [86]
- 3.4 Hérold, overture to *Zampa*: thematic incipits [95]
- 3.5 Wagner, overture to *Der fliegende Holländer*: tonal structure of the first exposition / introduction (mm. 1–96) [103]
- 4.1 Weber, overture to *Silvana*: slow introduction (mm. 1–28) [115]
- 4.2 Weber, *Jubel-Ouvertüre*: slow introduction (mm. 1–27) [116]
- 4.3 Weber, overture to *Der Freischütz*: slow introduction (mm. 1–37) [118]
- 4.4 Wagner, overture to *Rienzi*: beginning of the slow introduction (mm. 1–49) [124]
- 4.5 Wagner, overture to *Rienzi*: end of the slow introduction (mm. 64–73) [126]
- 4.6 Rossini, overture to *Il Signor Bruschino*: “fast slow introduction” and beginning of the exposition (mm. 1–39) [131]

- 4.7 Gade, *Efterklange af Ossian*: beginning of the slow introduction (mm. 1–23) [139]
- 4.8 Gade, *Efterklange af Ossian*: mm. 32–39 of the slow introduction [140]
- 4.9 Gade, *Efterklange af Ossian*: end of the slow introduction (mm. 55–78) [141]
- 5.1 Mendelssohn, *Die Hebriden*: subordinate theme (mm. 47–57) [151]
- 5.2 Mendelssohn, *Die Hebriden*: main theme (mm. 1–9) [153]
- 5.3 Mendelssohn, *Die Hebriden*: modulation to the subordinate key (mm. 43–45) [155]
- 5.4 Wagner, overture to *Der fliegende Holländer*: beginning (mm. 1–38) [157]
- 5.5 Wagner, overture to *Der fliegende Holländer*: subordinate theme in the first exposition (mm. 65–88) [160]
- 5.6 Berlioz, overture to *Les Francs-juges*: main theme (mm. 60–70) [163]
- 5.7 Berlioz, overture to *Les Francs-juges*: subordinate theme (mm. 116–50) [164]
- 5.8 Auber, overture to *La Muette de Portici*: subordinate theme 2 (mm. 143–65) [168]
- 5.9 Berlioz, *Le Carnaval romain*: thematic incipits [174]
- 5.10 Berlioz, *Le Carnaval romain*: hypothetical recomposition of the entry of the main-theme-turned-subordinate-theme in the first exposition [179]
- 5.11 Wagner, overture to *Tannhäuser*: beginning of the subordinate theme (mm. 142–61) [185]
- 6.1 Mozart, overture to *Don Giovanni*: end of the exposition and beginning of the development (mm. 111–22) [193]
- 6.2 Verhulst, overture to Vondel's *Gijsbrecht van Aemstel*: end of the exposition and beginning of the development (mm. 178–87) [194]
- 6.3 Spohr, overture to *Jessonda*: end of the exposition and beginning of the development (mm. 143–59) [197]
- 6.4 Mendelssohn, *Ouverture zum Sommernachtstraum*: end of the exposition and beginning of the development (mm. 246–51) [198]
- 6.5 Mendelssohn, overture to *Die erste Walpurgisnacht*: hypothetical recomposition of the final codetta module in the exposition (mm. 112–17.1 are authentic, mm. 117.2–23 are hypothetical) [201]
- 6.6 Wagner, overture to *Rienzi*: end of the exposition and beginning of the development (mm. 195–212) [202]

- 6.7 Berlioz, overture to *Les Francs-juges*: end of the exposition and beginning of the development (mm. 168–74) [205]
- 7.1 Wagner, *Eine Faust-Ouvertüre*: beginning and end of the first and second main themes in the exposition [231]
- 7.2 Weber, overture to *Der Freischütz*: (a) second subordinate theme in the exposition (antecedent only, mm. 123–30); (b) apotheosis in the recapitulation (mm. 292–99) [243]
- 7.3 Wagner, concert overture *Rule Britannia*: (a) subordinate theme in the exposition (opening phrases only, mm. 54–61); (b) apotheosis in the coda (opening phrases only, mm. 299–306) [244]
- 7.4 Marschner, overture to *Der Vampyr*: (a) subordinate theme in the exposition (antecedent only, mm. 89–103); (b) apotheosis in the coda (mm. 314–26) [246]
- 7.5 Verdi, overture to *Luisa Miller*: (a) subordinate theme in the exposition (beginning, mm. 82–96); (b) transformation in the recapitulation (beginning, mm. 254–57); (c) apotheosis in the coda (beginning, mm. 326–33) [248]
- 7.6 Wagner, overture to *Der fliegende Holländer*: subordinate-theme apotheosis (mm. 330–77) [255]

Acknowledgments

This book would not have existed without the financial support of the Alexander von Humboldt-Stiftung, the Connaught Fund of the University of Toronto, and the Social Sciences and Humanities Research Council (SSHRC) of Canada.

It would also have been much harder to write without the help and encouragement of many individuals. I am especially grateful to William Caplin for inviting me to be a postdoctoral fellow at McGill University in 2009–10, the time during which much of the project took shape, and to Hermann Danuser for hosting me at the Humboldt Universität zu Berlin for three consecutive summers between 2011 and 2013. William Caplin, Ellen Lockhart, and Nathan Martin offered helpful feedback on draft versions of one or more chapters; Pieter Bergé even read almost the entire manuscript. I have also learned much from shorter and longer conversations in more or less academic settings with all of these individuals as well as with Andrew Deruchie, James Hepokoski, Julian Horton, Julie Pedneault-Deslauriers, and Benedict Taylor. I am grateful to my research assistants Dan Deutsch and Caitlin Martinkus, not least for tracking down scores and building and maintaining the project Web site; to Christian Schaper for letting me test some of my ideas in his seminar on *Tannhäuser* at the Humboldt Universität in 2011; to the students in my seminar on Romantic Form at the University of Toronto, both in its 2011 and its 2015 iteration; and to the staff of the Music Library at the University of Toronto, the Musikabteilung of the Staatsbibliothek zu Berlin, and the Département de la musique at the Bibliothèque nationale de France. To Vicky Cooper I am indebted for bringing the book to Cambridge University Press (and for issuing the contract on her last day as commissioning editor), and to her successor Kate Brett and my content manager Rebecca Jackaman for seeing the book through to publication.

I presented materials that have found their way into this book at the Seventeenth International Conference on Nineteenth-Century Music in Edinburgh in 2012, at the Form Forum at the University of Toronto in 2013, at the Seventh International Conference on Music Theory in Tallinn and Pärnu in 2014, and later that year at the European Music Analysis

Conference in Leuven, as well as in talks given at the Humboldt Universität zu Berlin, the University of Toronto, the University of Ottawa, and the University of Western Ontario. I have benefited greatly from comments received on all of those occasions. Earlier versions of parts of the Introduction and portions of Chapters 3, 5, and 7 have appeared in print as “Form, Narrative and Intertextuality in Wagner’s Overture to *Der fliegende Holländer*” (*Music Analysis* 32 [2013]: 46–79), “In Search of Romantic Form” (*Music Analysis* 32 [2013]: 404–31), and “Turning Inward – Turning Outward – Turning Around: Strong Subordinate Themes in Romantic Overtures” (*Res Musica* 7 [2015]: 3–31). Much of this revisited work has been considerably altered and, I like to think, improved.

Finally, I would like to thank my wife, Sarah Gutsche-Miller, for being my most caring editor and my in-house music historian – and for everything else.

Abbreviations

Technical Abbreviations

ant.	antecedent
b.i.	basic idea
cad.	cadential
c.b.i.	compound basic idea
c.c.i.	compound contrasting idea
c.i.	contrasting idea
cons.	consequent
cont.	continuation
D	dominant
DA	dominant arrival
DC	deceptive cadence
DEV	development
EC	evaded cadence
ECP	expanded cadential progression
exp.	expanded
fr.	fragment
HC	half cadence
IAC	imperfect authentic cadence
MT	main theme
no cad.	no cadence
OMT	“one more time”
P	parallel
PAC	perfect authentic cadence
PD	pre-dominant
PETR	post-exposition transition
pres.	presentation
R	relative
RHC	reinterpreted half cadence
ST	subordinate theme
T	tonic
TR	transition

Abbreviations for Frequently Cited Nineteenth-Century Periodicals

AMZ	<i>Allgemeine musikalische Zeitung</i>
AMZÖK	<i>Allgemeine musikalische Zeitung, mit besonderer Rücksicht auf den österreichischen Kaiserstaat</i>
BAMZ	<i>Berliner allgemeine Musikzeitung</i>
<i>Iris</i>	<i>Iris im Gebiete der Tonkunst</i>
NBMZ	<i>Neue berliner musikalische Zeitung</i>
NZ	<i>Neue Zeitschrift für Musik</i>
WAMZ	<i>Wiener allgemeine Musik-Zeitung</i> (until 1844: <i>Allgemeine Wiener Musik-Zeitung</i>)