

## Index

Entries for large-scale musical works such as operas or oratorios refer to the overture rather than the complete work.

- absolute music, 21, 226
- Adam, Adolphe  
*Si j'étais roi*, 129n20  
*Le Toréador*, 109
- Adlgasser, Anton, 19
- Adorno, Theodor W., 224, 225, 226, 250
- Agawu, Kofi, 108
- Andersch, Johann Daniel, 39
- André, Anton, 22
- Apel, Theodor, 32
- apotheosis, 240–58  
 formal function, 249–50  
 impact, 247  
 as *non plus ultra*, 251–58  
 options for, 242–47  
 placement of, 251–58  
 term, 240–42
- Auber, Daniel François Esprit  
 adaptation of Rossini's formula, 62–64, 70  
 identified with French music, 162, 166–67
- Auber, Daniel François Esprit – compositions  
*Les Diamants de la couronne*, 111  
*Le Domino noir*, 100n41  
*Fra Diavolo*, 130n21  
*La Muette de Portici*  
 extended analysis, 166–71  
 introduction, 122, 129, 167  
 strong subordinate theme, 166–71, 178  
*La Neige*, 62–64
- autonomy  
 function and, 17, 44, 258  
 of opera overtures, 41–42, 43
- Bartha, Dénes, 140
- Becker, Carl Ferdinand, 36
- Beer, Michael, 251n35
- Beethoven, Ludwig van  
 Berlioz and, 162, 166  
 and the classical canon, 11, 19–20  
 overtures, 9, 22  
 symphonic genre dominated by, 29–30, 32–33
- Beethoven, Ludwig van – compositions  
*Coriolan* overture, 25, 27, 200n15  
*Egmont*, 25, 128, 199n13, 241  
*Fidelio*, 16, 47, 128n17, 199n13, 222n2, 222  
*Die Geschöpfe des Prometheus*, 19  
*König Stephan*, 25  
*Leonore I*  
 coda, 62n35  
 introduction, 128n17  
 Mendelssohn's performance of, 15–16, 17, 47, 222–23  
 opera themes in, 76  
 post-exposition transition, 196n10  
*Leonore II*  
 incomplete manuscript, 15–16, 224  
 Marx's critique of, 81, 225n11  
 Mendelssohn's performance of, 15–16, 47, 222–23, 224  
 opera themes in, 76  
 post-exposition transition, 196n10  
 trumpet calls and breakthrough, 223–25,  
*Leonore III*, 222–24  
 Mendelssohn's performance of, 15–16, 47, 222–23, 224  
 opera themes in, 76  
 post-exposition transition, 196n10  
 Schumann's critique of, 33  
 Wagner's critique of, 39–40, 222–24, 253
- Piano Concerto No. 4, 25
- String Quartet, Op. 59, No. 1, 195
- Symphony No. 1, 20
- Symphony No. 3 (“Eroica”), 62n35, 196, 209n23
- Symphony No. 4, 24, 25
- Symphony No. 5, 21n12, 23
- Symphony No. 9, 195, 209n23
- Die Weihe des Hauses*, 9
- Zur Namensfeier*, 9

- Bellini, Vincenzo  
*I Capuleti e i Montecchi*, 70–74, 93n37, 98, 103n50  
*La Sonnambula*, 35
- Benedict, Julius  
*The Crusaders*, 29
- Bennett, William Sterndale  
*Die Naiaden*, 26  
*Die Waldnymph*, 26, 29, 128n18, 199
- Berlin  
 musical life, 6–8, 17, 23
- Berlioz, Hector  
 on Hérold's *Zampa*, 92, 93–96, 98  
 on music in Berlin, 6–7  
 on Rossini's *Guillaume Tell*, 106–7  
 Wagner and, 161–62, 166, 181n60
- Berlioz, Hector – compositions  
*Béatrice et Bénédict*, 9  
*Benvenuto Cellini*  
 extended analysis, 238–40  
 apotheosis, 134n24, 240  
 opera quoted in *Le Carnaval romain*, 175, 177  
 thematic preview, 134  
*Le Carnaval romain*  
 extended analysis, 172–80  
*Benvenuto Cellini* (opera) quoted in, 175, 177  
 carnival elements, 175, 178  
 compared to Wagner's *Tannhäuser*, 181, 184, 189–90  
 composition date, 9, 26  
 formal overview, 172  
 introduction, 110, 175–76, 179, 180  
 reordered recapitulation, 236  
 strong subordinate theme, 171, 177–80  
 strophic and sonata forms, 175–77  
 vocal element, 175  
*Le Corsaire*, 9, 26, 134n23, 207n20, 251n35  
*Les Francs-juges*  
 extended analysis, 162–66  
 apotheosis, 166, 253n37  
 open-ended exposition, 205–6  
 opera (incomplete), 26n32  
 strong subordinate theme, 178, 205  
*Intrata di Rob Roy MacGregor*, 26n32  
*Le Roi Lear*, 26, 161, 181n60  
*Symphonie fantastique*, 4, 32, 161n28, 161  
*Waverley*, 26, 110, 161, 218n31, 236n17
- Bierey, Gottlob, 22
- Birnbach, Heinrich, 146, 147
- Boieldieu, François-Adrien  
*La Dame blanche*, 74n43
- breakthrough. *See* *Durchbruch*
- Brendel, Franz, 7
- Burgmüller, Norbert  
 Overture in F major, op. 5, 251n35  
 Symphony No. 1, 210  
 Symphony No. 2, 210
- Burnham, Scott, 62n35, 147
- Byron, George Gordon, sixth baron  
*Manfred*, 28
- Cairns, David, 177
- Caplin, William E.  
 on before-the-beginning, 108, 112  
 on closing section, 52n19, 58–61, 192  
 on slow introductions, 111  
 on subordinate-key ritornello, 215  
 theory of formal functions, 1–3, 9  
 on transitional introduction, 195
- Castil-Blaze (François-Henri-Joseph Blaze), 38n72, 96–98
- Chelard, Hyppolite  
*Macbeth*, 24
- Chelard, Hyppolyte, 44
- Cherubini, Luigi, 8, 22  
*Les Deux journées*, 29, 128n17  
*Faniska*, 29  
*Lodoïska*, 29  
*Médée*, 29  
*Le Porteur d'eau*, 29
- Chopin, Fryderyk, 2, 3, 240–41
- classical (eighteenth-century) form and genres  
 new *Formenlehre* theories of, 1–3  
 romantic form and, 2–4, 11, 218–21  
 symphonies and overtures, 17–21
- coda  
 apotheosis in, 134n24, 244–47, 251n35, 253–54  
 introduction-coda frame, 137, 181  
 recapitulation-coda merger, 253, 259  
 recapitulatory function, 223–24, 240  
 Rossini crescendo compared to, 62n35  
 stretto coda, 204
- codetta (closing section)  
 defined, 52, 192  
 elision with development, 198–200, 213–14, 220  
 flush-juxtaposition with development, 199, 204, 208–14  
 in repeatable exposition, 192–95  
 in Rossini's archetype, 52  
 subordinate-key ritornello and, 215  
 with post-exposition transition, 195–98
- codetta modules, 52n19, 199, 200–4

- Collin, Heinrich Joseph von, 25–26
- conceptual pairs
- French/German artistic temperament, 162
  - function/autonomy, 17, 44, 258
  - national (German)/international (non-German), 44
  - operas/concerts or symphonies, 17, 44, 45, 258
  - organicist/mechanical, 49–50, 226
  - overture/symphony, 17, 44, 258
  - sonata form/alternate forms, 258
  - Sponheuer's binary opposites, 44, 50, 162
  - Wagner's Wechsel/Entwicklung (alternation/evolution), 226, 258
- concert endings (for overtures), 22
- concert overtures, 24–29
- compared to opera overtures, 33–36, 42–43
  - compared to symphonies, 29–33, 191–92
  - critical reception, 30–33
  - introductory function, 22–23, 24
  - titles of, 26
- concerto first-movement form, 103n50, 214–16
- concerts
- operas and, 17, 44, 258
  - overtures performed at, 21–24, 28–29, 42–43
- Cone, Edward T., 240, 241, 242
- Congress of Vienna, 9
- Corvin, Matthias, 4n9, 226n11
- Crusell, Bernhard Henrik, 23
- Czerny Carl, 19, 146
- Symphony No. 2, 210
  - Symphony No. 5, 210
- Dahlhaus, Carl, 1–2, 4, 11, 148
- Danzi, Franz, 22
- Deruchie, Andrew, 224
- Dessauer, Josef, 15, 44
- development section(s)
- codetta elided with, 198–200, 213–14, 220
  - codetta flush-juxtaposed with, 199, 204, 208–14
  - exposition boundary blurred, 195–207
  - exposition separated from, 191–95, omission of, 19, 51, 97
  - open-ended expositions and, 191–221
  - options for exposition seam, 208–14, 219, 220–21
  - post-exposition transition to, 195–98, 201–3, 208–14, 216, 220
  - repetition of, 18, 19, 191
- dialogic form, 12
- dissipated cadence, 112, 114, 120, 129
- Donizetti, Gaetano, 9, 23, 34
- Anna Bolena*, 15
  - Don Pasquale*, 129n19, 217, 230–32
  - La Favorite*, 240n23, 253–57
  - La Fille du régiment*, 190, 240n23
  - Linda di Chamounix*, 193n5
  - Marino Faliero*, 36n67
  - Roberto Devereux*, 15, 110, 204
- Dorn, Heinrich, 31
- Durchbruch*, 224–25, 226
- Erkel, Ferenc
- Ladislau Hunyady*, 36n67
- exposition(s)
- blurred boundary with development, 195–207
  - main and subordinate themes, 146–48
  - non-repetition of, 191–92
  - open-ended expositions, 191–221
  - options for boundary with development, 208–14, 219, 220–21
  - recomposed recapitulations and, 228–36
  - repeatability of, 193–94
  - repetition of, 18–19, 209
  - written-out repetition of, 172–74, 176
- Farrenc, Louise
- Overture No. 1, Op. 23, 195
  - Overture No. 2, Op. 24, 193n5
- Fétis, François-Joseph, 105, 161n28
- Field, John, 228
- Fink, Gottfried Wilhelm, 7, 39, 78, 81
- Flotow, Friedrich von
- Martha*, 199n13, 240n23
- form
- linear vs circumpolar models, 11–12
  - mechanical vs organic, 49–50
  - positive vs negative approaches, 10–11
  - script-based vs plan-based, 226–27, 228
- formal functions
- Caplin's theory of, 1–3, 9
  - intrinsic vs contextual, 148
- Formenlehre*
- critical and theoretical discourse, 12, 146
  - Dahlhaus on, 1, 148
  - new *Formenlehre*, 1–3, 5, 9, 51
  - relation to sonata form, 5, 13, 148
  - terminology for subordinate themes, 146
- French music
- Auber identified with, 162, 166–67
  - baroque French overtures, 21

- characteristics of French overtures, 44–45, 76n2, 226n11
- opera preludes or introductions, 34, 35–36
- Gade, Niels  
 Concert Overture No. 3, 137n27  
*Efterklange af Ossian*, 26–27, 138–45, 250n33  
*Im Hochlande*, 26–27, 240n23  
*Mariotta*, 130n21  
 Symphony No. 1, 210, 212–13  
 Symphony No. 2, 210, 212–13  
 Symphony No. 3, 210, 212–13
- Gathy, August, 39, 76–77
- Gerber, Ernst Ludwig, 22, 23
- Germany and German music  
 France contrasted with, 162  
 Germanic symphonies, 209–13  
 musical life in Leipzig and Berlin, 6–8  
 national labels and nationalism, 44–45  
 views on Berlioz, 161n28  
 views on opera overtures, 33–36  
 views on Rossini, 47–48, 55–56
- Gewandhaus concert hall and orchestra (Leipzig), 7, 15–17, 21, 28, 29
- Glinka, Nicolai  
*Ruslan i Lyudmila*, 130
- Gluck, Christoph Willibald von, 22  
*Alceste*, 29  
*Iphigénie en Aulide*, 23, 29, 222, 226n12  
*Iphigénie en Tauride*, 37
- Goethe, Johann Wolfgang von, 48, 49  
*Egmont*, 25  
*Torquato Tasso*, 241n27
- Gossett, Philip, 51–52, 55, 57
- Grétry, André-Modeste, 219
- Grey, Thomas, 150, 153, 155, 181n60, 224, 240
- Grundidee (basic idea) overtures, 37–41
- Gyrowetz, Adalbert, 22
- Halévy, Fromental  
*La Juive*, 120n13, 205n18, 251n35  
*La Reine de Chypre*, 123n14
- Hand, Ferdinand, 38n73
- Haney, Joel, 82
- Hanslick, Eduard, 37–38
- Hauptmann, Moritz, 7
- Häuser, Johann Ernst, 32
- Haydn, Joseph  
 and the classical canon, 11, 19  
 overtures, 20, 22  
 recomposed recapitulations, 227n15  
 symphonies, 23, 24, 30, 31
- Haydn, Michael, 19
- Hepokoski, James  
 on apotheoses, 241  
 on breakthrough, 225  
 on two-block expositions, 102, 155–56
- Hepokoski, James, and Warren Darcy  
*(Elements of Sonata Theory)*  
 on closing zones, 52n19, 61  
 on codetta modules, 52n19, 200  
 deformation theory, 10, 114, 238  
 on dialogic form, 12  
 on flush-juxtaposed codetta and development, 199  
 on large-scale repeats, 191, 218  
 on paragenic spaces, 111n6  
 on rhetorical expositions, 70  
 on rotational forms, 174n50, 176, 236–37  
 on slow introductions (four-zone model), 110, 111–12  
 theory of sonata form, 1–2, 9  
 Type 2 sonata, 174, 189–90, 236–40  
 Type 3 sonata, 238  
 Type 5 sonata, 215
- Hérold, Ferdinand, 13  
*Marie*, 240n23  
*Le Pré aux clercs*, 130n21  
*Zampa*, 92–100, 102, 104
- Hesse, Adolf Friedrich  
 Overture No. 2, Op. 28, 27  
 Symphony No. 1, 210  
 Symphony No. 2, 210  
 Symphony No. 3, 210  
 Symphony No. 5, 210  
 Symphony No. 6, 210
- Hibberd, Sarah, 170
- Hiller, Ferdinand, 33  
 Concert Overture No. 1, 29  
*Prometheus*, 24  
 Symphony No. 1, 210  
 Symphony No. 2, 210  
 Symphony No. 4, 210  
*Ein Traum in der Christnacht*, 120n13
- Hirschbach, Hermann, 30
- Hoffmann, E. T. A., 48
- Horton, Julian, 5, 228, 238n22
- Humann, Adolph, 23
- incidental music (for plays), 21n12, 25, 28, 75, 89–90, 92
- introductions, 108–45  
 analytical model for, 112–14  
 before-the-beginning function, 108–9, 112  
 formal self-sufficiency, 110, 112, 142

- introductions (cont.)  
 in Rossini's archetype, 51  
 in-tempo and multi-tempo, 134  
 length and proportion, 110, 112, 123–24  
 omission, 109  
 thematic infiltration, 133, 134,  
 135–37, 142  
 thematic prefiguration, 133–35  
 threshold metaphor, 109  
 zones in, 111–12  
 introductory function, 16–17, 24, 108–9  
*Iris im Gebiete der Tonkunst*, 7
- Jeitteles, Ignaz, 32n54
- Kahlert, August, 90  
 Kalliwoda, Johann Wenzel, 27  
 Overture No. 2 in F major, 120n13  
 Overture No. 3 in C major, 109, 236n17  
 Overture No. 7 in C minor, 196n10  
 Overture No. 10 in F minor, 240n23  
 Symphony No. 1, 210  
 Symphony No. 2, 210  
 Symphony No. 4, 210  
 Symphony No. 5, 210  
 Symphony No. 6, 210
- Kittl, Jan Bedřich  
*Jagd-Sinfonie*, 15, 17
- Koch, Heinrich Christoph, 39, 219
- Kotzebue, August von, 27  
*Die Ruinen von Athen*, 25  
*König Stephan*, 25
- Kraus, Joseph Martin, 22
- Kreißle von Hellborn, Heinrich, 65, 68
- Kreutzer, Conradin  
*Melusina*, 100n41
- Kreutzer, Rodolphe, 23
- Krüger, Eduard, 147
- Krummacher, Friedhelm, 88, 91
- Kunzen, Friedrich Ludwig Aemilius, 22, 23
- Lachner, Franz  
*Die vier Menschenalter*, 29, 250n33  
 Symphony No. 1, 211  
 Symphony No. 3, 211  
 Symphony No. 5, 211  
 Symphony No. 6, 211
- Leipzig  
 Gewandhaus hall and orchestra, 7, 15–17,  
 21, 28, 29  
 musical life in, 6–8
- Lindpaintner, Peter von  
*Ouvertüre zu Goethes Faust*, 204n16
- Liszt, Franz  
 apotheoses, 240, 241  
 Mendelssohn and, 90  
 symphonic poems, 6, 9, 33n58, 222, 241  
 Wagner and, 42, 222, 241n28
- Liszt, Franz – compositions  
*Die Ideale*, 241n28  
*Tasso, Lamento e Trionfo*, 241
- Lobe, Johann Christian  
*Reiselust*, 196n10  
 writings, 7, 36, 39, 146, 181–83
- Lortzing, Albert  
*Undine*, 128n18  
*Der Waffenschmied*, 129n20, 199n13  
*Der Wildschütz*, 204n17, 236n17
- Løvenskiold, Herman  
*La Sylphide*, 128n18
- Marschner, Heinrich  
*Hans Heiling*, 204n17  
*Der Templer und die Jüdin*, 128n18  
*Der Vampyr*, 37, 109, 244–47, 253n37
- Marx, Adolf Bernhard (*Formenlehre*)  
 architectonic element, 220  
 on Beethoven's *Leonore II*, 81, 225n11  
 and *Berliner allgemeine musikalische Zeitung*, 7  
 on classical symphonies, 30n44  
 Dahlhaus's critique of, 1  
 on main and subordinate themes, 146–48,  
 149, 155  
 and Mendelssohn's *Sommernachtstraum*, 83  
 on motivic unity, 49–50  
 on Mozart's *La Clemenza di Tito*, 237  
 on opera themes in overtures, 41  
 organicist concepts, 49, 81, 219  
 on Rossini's overtures, 48  
 on sonatina form, 19n9  
 on Weber's *Oberon*, 80–81, 83
- Mayer, Emilie  
 Overture No. 2 in D major, 207n20
- mechanical form  
 associated with Rossini's archetype, 50, 56,  
 57, 74, 77  
 organicism vs. 49–50, 226
- Meert(i), Elisa, 15
- Méhul, Etienne-Nicolas, 8  
*Le Jeune Henri* [*La Chasse du jeune Henri*],  
 29
- Mendelssohn, Fanny  
 Overture in C major, 128n18, 199, 200
- Mendelssohn, Felix  
 career, 2, 6, 9

- chamber music, 214
- concert overtures, 16, 26, 33
- performance of Beethoven's *Leonore* and *Fidelio* overtures (1840), 15–17, 47, 222–23
- symphonies, 30, 209
- Mendelssohn, Felix – compositions
- Athalie*
- introduction, 128, 135, 136–37
- recomposed recapitulation, 234–35, 236
- subordinate theme, 190, 251n35
- Die beiden Pädagogen*, 193n5
- Concert Overture in C major [Trompeten-Ouvertüre]*, 26n31, 199n11
- Die erste Walpurgisnacht*, 199–201, 236n17
- Die Hebriden*
- extended analysis, 150–55
- as a concert overture, 26
- compared to Wagner's *Der fliegende Holländer*, 156–59
- feigned exposition repeat, 194–95
- Gade influenced by, 138n31
- strong subordinate theme, 150–55, 166
- Die Hochzeit des Camacho*, 130n21
- Meeresstille und glückliche Fahrt*, 26, 130, 138n31, 200n15, 236n17
- Ouvertüre für Harmoniemusik*, 144, 172n48
- Ouvertüre zum Märchen von der schönen Melusine*, 26, 145n36
- Ouvertüre zum Sommernachtstraum*
- extended analysis, 83–92
- as a concert overture, 26, 89
- as a theater overture, 27, 88, 89–90, 92
- codetta-development elision, 198–200, 213, 220
- compared to Weber's *Oberon*, 83
- Gade influenced by, 138, 143
- organic or motivic unity, 90–92
- Schmalfeldt's discussion of, 5
- thematic abundance, 83–84
- thematic introduction, 137
- Ruy Blas*, 129–30, 133, 136, 137
- Soldatenliebschaft*, 240n23
- Symphony No. 1, 211
- Symphony No. 2 (“Lobgesang”), 211, 213–14
- Symphony No. 3 (“Scottish”), 211
- Symphony No. 4 (“Italian”), 211
- Symphony No. 5 (“Reformation”), 211, 213
- Mercadante, Saverio, 24
- Meyer, Leonard, 226–27, 240, 248–49
- Meyerbeer, Giacomo, 209
- Marguerite d'Anjou*, 74n43
- Le Prophète*, 130n21, 205n18, 236n17
- Robert le diable* (prelude), 35
- Struensee*, 251n35
- Michaelis, Christian Friedrich, 48
- Miltitz, Carl Borromäus von, 36, 39, 169n39
- Momigny, Jérôme-Joseph de, 75
- Monahan, Seth, 11
- Montag, Carl, 33
- Moritz, Carl Philipp, 48
- Morrow, Mary Sue, 21
- Moscheles, Ignaz
- Die Jungfrau von Orléans*, 137n27
- Mosel, Ignaz von, 39
- Möser, Carl, 23
- motivic unity. *See* unity, organic or motivic
- Mozart, Wolfgang Amadé
- and the classical canon, 11, 19–20
- concerti, 215
- overtures, 19, 22, 29, 40
- Mozart, Wolfgang Amadé – compositions
- Apollo et Hyacinthus*, 19
- La Clemenza di Tito*, 237
- Così fan tutte*, 121
- Don Giovanni*
- classical style, 20, 21, 192–93, 220
- concert performances, 22
- opera themes in overture, 39–40, 41, 76
- Wagner on, 39–40, 222
- Idomeneo*, 29
- Il Re pastore*, 19
- Der Schauspieldirektor*, 220
- Die Schuldigkeit des ersten Gebots*, 19
- Le Nozze di Figaro*, 19n9
- Symphony No. 31, K. 297 (“Paris”), 220n41
- Symphony No. 35, K. 385 (“Haffner”), 20
- Symphony No. 38, K. 504 (“Prague”), 20
- Die Zauberflöte*, 41
- Müller, Christian Gottlieb
- Symphony No. 2, 211
- Müller, Friedrich
- Percival und Griselda*, 36n67
- Symphony No. 1, 211
- Symphony No. 2, 211
- national labels and nationalism, 29, 44–45, 162
- new *Formenlehre*, 1–3, 5, 9, 51
- Nicolai, Otto
- Die lustigen Weiber von Windsor*, 193n5
- opera overtures, 33–42
- autonomy of, 41–42, 43
- concert endings for, 22
- concert performances of, 21–24, 28–29

- opera overtures (cont.)  
 functions of, 36–42  
 German expectations for, 33–36  
 opera themes in, 75–77, 78–81, 92  
 overture debate, 36–38, 42–43, 47  
 vs preludes or introductions, 34–35, 37  
 relation to the opera, 40–41, 47, 75–76  
 Rossini's archetype for, 50–56  
 theoretical essays on, 36  
 types of, 37–40
- opera preludes or introductions, 34–36
- opera *sinfonia*, 18–19
- organicist aesthetic  
 critique of Mendelssohn, 83, 90, 92  
 critique of potpourri overtures, 76  
 critique of Rossini, 50–51, 55–56  
 critique of Weber, 81  
 in critical discourse, 12, 48–51  
 mechanical form and, 49–50, 226  
 organic unity. *See* unity, organic or motivic  
 organism metaphor, 49–50, 56, 219
- Ouverture (term), 22n16
- overture debate, 36–38, 42–43, 47
- overture(s). *See also* specific types  
 (concert, opera, theater, etc.)  
 defined, 24, 38  
 eighteenth-century works, 17–21  
 performed in concerts, 21–24  
 romantic repertoire, 6–9  
 sub-genres, 6, 28–29, 42–43  
 symphonies vs. *See under* symphonies
- Paer, Ferdinando, 22
- Pelker, Bärbel, 26
- potpourri overtures, 13, 75–107  
 critical dismissal of, 41, 76–77, 92  
 free form or formlessness, 34, 43, 75–77  
 local sonatization, 73, 98, 102, 105, 106–7, 216  
 opera themes in, 75–77, 259  
 popularity of, 75  
 potpourri form vs procedure, 77–78, 92, 98–100  
 slow introductions, 110–11, 121  
 preludes or introductions, 34–35, 37
- quiescenza, 196
- recapitulations, recapitulatory recomposition  
 dramatic rationale for, 226  
 recomposition techniques, 82, 228–36  
 reordered or reversed, 190, 228, 236–40  
 tonal resolution vs, 174, 190, 237, 239  
 triggered by breakthrough, 225–26  
 truncation, 19, 223, 227, 228, 230
- Rehding, Alexander, 241, 247–48, 249, 250
- Reicha, Antoine, 146, 219–20
- Reichardt, Johann Friedrich, 22  
*Erwin und Elmire*, 20
- Rellstab, Ludwig, 7, 35, 48, 56, 81
- revolutionary movements, 9, 170
- Ries, Ferdinand  
*Die Braut von Messina*, 27n36, 200n15  
*Don Carlos*, 27n36, 128n18  
*Die Räuberbraut*, 204n16  
 Symphony No. 7, 211
- Rietz, Julius  
 Concert Overture, Op. 7, 27n36, 29, 207n20  
*Lustspiel-Ouverture*, 130n21  
 Symphony No. 1, 211
- Righini, Vincenzo, 22
- Rodgers, Stephen, 5  
 analysis of *Le Carnaval romain*, 172, 174–78
- romantic form  
 classical form vs, 4–6, 227–28  
 romantic theorists and, 12–13  
 theory of, 2–4
- romantic turn, 2
- Rosen, Charles, 5, 11
- Rosenhain, Jakob  
 Symphony No. 2, 211
- Rossini, Gioachino  
 compositional reception, 62–74  
 crescendi, 51, 56–62  
 critical reception, 47–48, 51, 55–56, 76  
 grand sonatina form, 51, 55, 62, 66, 70, 216–17  
 influence on Auber, 51, 62–64  
 influence on Bellini, 51, 70–74  
 influence on Schubert, 51, 65–70  
 opera preludes or introductions, 34  
 overture archetype, 50–74, 216–17  
 overture “recipe”, 46–47  
 overtures reused, 16, 47–48  
 recapitulation techniques, 52, 62, 230–31  
 rise to fame, 9
- Rossini, Gioachino – compositions  
*Armida*, 55  
*Il Barbiere di Siviglia* [orig. for *Aureliano in Palmira*], 47  
*Bianca e Falliero*, 55, 57n29  
*La Cenerentola* [orig. for *La Gazzetta*]  
 introduction, 121–22, 127  
 overture archetype in, 51, 52–55, 58–61  
*Elisabetta, regina d'Inghilterra*, 47  
*Ermione*, 55, 57n29

- La Gazza ladra*, 55
- Guillaume Tell*, 24, 29, 37, 55, 105–7, 123n14
- L'Inganno felice*, 23
- Maometto II*, 55
- Matilde di Shabran*, 55, 57n29
- Mosè in Egitto*, 34
- Otello*, 47
- La Scala di seta*  
grand sonatina form, 55, 216–17  
introduction, 128, 129, 132, 133, 134
- Semiramide*, 55, 57, 57n29, 129n19
- Le Siège de Corinthe*, 55, 129n19
- Il Signor Bruschino*, 132–33, 136
- Tancredi*, 66
- Torvaldo e Dorliska*, 53
- Il Turco in Italia*, 55, 217
- Rothstein, William, 53
- Rousseau, Jean-Jacques, 38
- Rühlmann, Julius, 36
- Samson, Jim, 4
- Schachter, Carl, 241
- Schelling, Friedrich Wilhelm Joseph, 48
- Schenker, Heinrich, 90, 91
- Schilling, Gustav, 39, 75
- Schlegel, August Wilhelm, 48, 50
- Schlegel, Karl Wilhelm Friedrich, 48
- Schmalfeldt, Janet  
contribution to new *Formenlehre*, 2, 4, 5, 9  
on inward-turning themes, 149–50  
on process of becoming, 58, 219
- Schneider, Friedrich, 24
- Schnyder von Wartensee, Xaver  
Symphony No. 3, 211
- Schopenhauer, Arthur, 39, 75
- Schubert, Franz  
adaptation of Rossini's formula, 65–70  
repeated expositions, 209  
song-like subordinate themes, 149
- Schubert, Franz – compositions  
*Ave Maria*, 15  
Overture in D Major, D. 556, 9, 129n19, 137n27, 218n31  
Overture “in the Italian Style,” D. 590, 9, 65–66  
Overture “in the Italian Style,” D. 591, 9, 65–70  
Symphony No. 9 in C, D. 944 (“Great”), 30, 211
- Schumann, Robert  
chamber music, 214  
exposition repeats, 209  
on Mendelssohn's performance of  
Beethoven's *Leonore* and *Fidelio*  
overtures, 15n2, 16  
on overtures vs symphonies, 29, 32n50, 32–33  
recapitulation strategies, 227  
writings, 7, 27, 29, 47, 89n30, 161n28
- Schumann, Robert – compositions  
*Die Braut von Messina*, 28, 204n17  
*Genoveva*, 28  
*Hermann und Dorothea*, 109, 204n16  
*Julius Cäsar*, 28  
*Manfred*, 5, 28  
*Ouverture, Scherzo und Finale*, 135, 206–7, 208, 218n31  
Symphony No. 1, 212  
Symphony No. 2, 212  
Symphony No. 3, 209, 212  
Symphony No. 4, 209, 212  
*Szenen aus Goethes Faust*, 207, 218n31
- Shakespeare, William  
*A Midsummer Night's Dream*, 88–90
- sinfonia*, 18–20, 46, 208
- slow introductions. *See* introductions
- sonata form. *see also* specific sections  
(introduction, coda, exposition, development, recapitulation)  
in chamber works, 1–2, 18, 214  
compared to concerto first-movement form, 215  
deformation theory, 10, 114, 238  
in German overtures, 44  
in large-scale nineteenth-century works, 5–6  
in overtures, 6, 18–19, 34  
parageneric spaces, 111, 239  
in potpourri overtures, 77–78  
rotational basis, 174n50, 176, 181, 237  
Type 1 sonata. *See* sonatina form  
Type 2 sonata, 174, 189–90, 236–40  
Type 3 sonata, 238  
Type 5 sonata. *See* concerto first-movement form
- sonaticization, 73, 98, 102, 105, 106–7, 121, 216
- sonatina form (Type 1 sonata)  
absence of development, 19  
for opera overtures, 34  
open-ended expositions, 214, 216–17  
recomposed recapitulations, 240n23  
Rossini's grand sonatina form, 51, 55, 62, 66, 70, 216–17  
slow introductions, 110
- Sondershausen (Thuringia), 22, 23
- Spohr, Louis, 23, 212–13



- Spohr, Louis – compositions  
*Faust*, 37, 109, 196  
*Jessonda*, 110, 196, 235–36, 237, 238  
*Konzertouvertüre im ernsten Stil*, 29  
*Die letzten Dinge*, 136n25  
*Macbeth*, 205n18  
Overture in C minor, Op. 12, 25  
*Pietro von Abano*, 196n10  
Symphony No. 3, 212  
Symphony No. 4, 212  
Symphony No. 5, 212  
Symphony No. 7, 212  
Symphony No. 8, 212  
Symphony No. 9, 212
- Sponheuer, Bernd, 44, 45, 162
- Spontini, Gaspare  
*Agnes von Hohenstaufen*, 24  
*Nurmahal*, 207n20  
*Olimpie*, 134n23
- Steinbeck, Suzanne, 169n39
- Steinbeck, Wolfram, 26
- Stör, Carl  
Phantasy for violin and orchestra, 15
- subordinate themes, 149–90  
and apotheosis, 170, 242–47, 251, 254  
intrinsic vs contextual function, 148  
inward-turning, 149–61  
main-theme function, 172–89  
outward-turning, 161–90  
terms for, 146, 148
- subordinate-key ritornello, 215–16
- Sulzer, Johann Georg, 16, 32n52
- Suppé, Franz von  
*Dichter und Bauer*, 111  
*Ein Morgen, ein Mittag und ein Abend in Wien*, 111
- Suurpää, Lauri, 223
- symphonic poems. *See under* Liszt, Franz
- symphonies  
arrangements of, 31  
autonomy of, 23  
of classical era, 17–21, 191  
compared with overtures, 17–21, 29–33, 43, 191–92, 208–14  
in operas, 18  
outer movements, 5–6, 18–20, 208–14  
post-Beethoven crisis of, 29–30, 33, 43  
repeated expositions, 191, 209–13  
*sinfonia*, 18–20, 46, 208  
Sinfonie (term), 22n16  
used as overtures, 17, 20  
synopsis overtures, 39–41
- Täglichsbeck, Thomas  
Symphony No. 2, 212
- Taieb, Patrick, 77
- Taubert, Wilhelm  
Symphony No. 2, 212
- theater overtures and incidental music, 21n12, 25, 27–28, 88–90
- thematic infiltration, 134, 135–37, 142–43
- thematic prefiguration, 133–35
- threshold metaphor, 108–11
- Todd, Larry, 138, 151
- tonal resolution, 174, 190, 237, 239
- Tovey, Donald Francis, 66
- Uhlig, Theodor, 36
- unity, organic or motivic, 49, 55–56, 76, 90, 91–92
- Verdi, Giuseppe  
*Un Giorno di Regno (Il Finto Stanislao)*, 240n23  
*Luisa Miller*, 109, 237n19, 240n23, 247, 251  
*Nabucodonosor [Nabucco]*, 107n53  
*Stiffelio [Aroldo]*, 74, 196n10
- Verhulst, Johannes  
*Gijsbrecht van Aemstel*, 27, 193, 195
- Vogel, Johann Christoph, 22
- Vogler, Georg Josef (Abbé)  
*Samori*, 20
- Wagner, Richard  
apotheoses, 241, 242–44  
Berlioz and, 161–62, 166  
concert and theater overtures, 31  
critique of Beethoven's *Leonore III*, 222–24  
on form vs drama (“Wechsel” vs “Entwicklung”), 226, 258  
Hanslick's critique of, 37–38  
on Mozart's *Don Giovanni*, 39–40, 222  
“new” form, 224, 253  
on overtures (“De l'Ouverture”), 36, 41, 100, 222–26, 241, 254  
opera preludes, 9, 35
- Wagner, Richard – compositions  
*Columbus*, 32  
*Eine Faust-Ouvertüre*, 31, 204, 208–9, 232–34  
*Die Feen*, 31, 134  
*Der fliegende Holländer*  
extended analysis, 155–61  
apotheosis, 104, 254–58  
coda, 224

- compared to Donizetti's *Favorite*, 254–58  
 compared to Mendelssohn's *Hebriden*,  
 156–59  
 compared to Weber's *Freischütz*, 254  
 gendered thematic relations, 155, 156  
 overture-opera correspondences, 100–2  
 potpourri procedure, 100–4, 155  
 sonatization, 102, 155  
 strong subordinate theme, 155–61, 166  
 two-block exposition, 102, 156  
*Das Liebesverbot*, 130n21, 207n20  
*Lohengrin* prelude, 9n18, 35, 127  
*Die Meistersinger von Nürnberg* (Vorspiel),  
 9n18  
*Rienzi*  
 introduction, 110, 123–27, 135, 140,  
 250n33  
 open-ended exposition, 201–4  
 as a potpourri overture, 100  
*Rule Britannia*, 32, 190, 242–44, 251n35  
 Symphony in C, 212  
*Tannhäuser*  
 extended analysis, 181–90  
 coda, 224  
 compared to Berlioz's *Le Carnaval  
 romain*, 181, 184, 189–90  
 embedded sonata form, 187–89  
 gendered themes, 188  
 Hanslick's critique of, 37–38, 76n4  
 introduction, 181, 250n33  
 Liszt's comments on, 33n58, 42  
 Lobe's analysis of, 181–83  
 overarching structure, 184–87,  
 188–89  
 phrase-structural organization,  
 182–83  
 potpourri procedure, 100, 186  
 recapitulation, 184, 189, 236  
 strong subordinate theme, 181–90  
 Weber, Carl Maria von  
 potpourri overtures, 78  
 slow introductions, 114–21  
 Weber, Carl Maria von – compositions  
*Abu Hassan*, 78, 236n17  
*Der Beherrscher der Geister*, 25, 37, 137n27,  
 237n19  
*Euryanthe*, 29, 37, 78, 130, 196n10, 253n37  
*Der Freischütz*  
 apotheosis, 241, 242, 251–52, 254  
 introduction, 118–21  
 opera themes in, 39, 78, 259  
 premiere, 35  
 subordinate-key ritornello and, 216  
*Jubel-Ouvertüre*, 117, 119  
*Oberon*  
 extended analysis, 78–82  
 compared to Mendelssohn's  
*Sommernachtstraum*, 83, 89  
 main-theme-transition fusion, 144  
 overture performances, 24, 29  
 potpourri procedure, 78, 81, 92  
 recapitulation-coda merger, 253n37  
 recomposed recapitulation, 82  
 thematic infiltration, 135, 136  
*Peter Schmoll und seine Nachbarn*, 25  
*Preciosa*, 29, 78, 218n31  
*Rübezahl*, 25  
*Silvana*, 114–17, 119, 127, 193n5  
 Weber, Gottfried, 37–38  
 Wedel, Gottschalk, 163  
 Weigl, Joseph, 22  
*Die Schweizerfamilie*, 78n6  
 Wendt, Amadeus, 11n22, 32, 32n54, 33n56  
 Whistling, Carl Friedrich, 31  
 Wingfield, Paul, 238n22  
 Winter, Peter von, 22  
 Zelter, Carl Friedrich, 88