

## Music and the Sonorous Sublime in European Culture, 1680–1880

The sublime – that elusive encounter with overwhelming height, power or limits – has been associated with music from the early-modern rise of interest in the Longinian sublime to its saturation of European culture in the later nineteenth century and beyond. This volume offers a historically situated study of the relationship between music, sound and the sublime. Together, the authors distinguish between the different aesthetics of production, representation and effect, while understanding these as often mutually reinforcing approaches. They demonstrate music's strength in playing out the sublime as transfer, transport and transmission of power, allied to the persistent theme of destruction, deaths and endings. The volume opens up two avenues for further research suggested by the adjective 'sonorous': a wider spectrum of sounds heard as sublime, and (especially for those outside musicology) a more multifaceted idea of music as a cultural practice that shares boundaries with other sounding phenomena.

SARAH HIBBERD holds the Stanley Hugh Badock Chair of Music at the University of Bristol. Her research focuses on opera and other forms of music theatre in Paris and London during the first half of the nineteenth century, and her publications include *French Grand Opera and the Historical Imagination* (Cambridge, 2009). She is co-editor of the *Cambridge Opera Journal*.

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# Music and the Sonorous Sublime in European Culture, 1680–1880

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*For Miriam*

## Contents

*List of Figures* [page ix]

*List of Musical Examples* [x]

*Acknowledgements* [xiii]

*List of Contributors* [xiv]

### Sonorous Sublimes: An Introduction

SARAH HIBBERD AND MIRANDA STANYON [1]

- 1 Thunder or Celestial Harmony: French Theological Debates on the Sonorous Sublime  
SOPHIE HACHE [26]
- 2 ‘A Pleasing Rape’: John Dennis, Music and the Queer Sublime  
MATTHEW HEAD [44]
- 3 The Idea of the Past in Eighteenth-Century British Music  
SUZANNE ASPDEN [63]
- 4 C. P. E. Bach and the Neoclassical Sublime: Revisions of a Concept  
KEITH CHAPIN [91]
- 5 Cherubini’s *Médée* and Sublime Vengeance  
SARAH HIBBERD [120]
- 6 When Does the Sublime Stop? Cavatinas and Quotations in Haydn’s *Seasons*  
ELAINE SISMAN [141]
- 7 Counterfeits, Contraltos and Harmony in De Quincey’s Sublime  
MIRANDA STANYON [177]
- 8 The Consecration of Sound: Sublime Musical Creation in Haydn, Weber and Spohr  
BENEDICT TAYLOR [200]

- 9 Commanding Performances: Opera, Surrogation and the Royal  
Sublime in 1848  
DANA GOOLEY [222]
- 10 Wagner's Sublime Effects: Bells, Cannon and the Perception of  
Heavy Sound  
DAVID TRIPPETT [245]
- Bibliography* [273]  
*Index* [297]

## Figures

- 4.1 Christian Fürchtegott Gellert, 'Verzeichnis derjenigen Lieder, welche Kirchenmelodien haben', *Geistliche Oden und Lieder* [page 102]
- 9.1 James Roberts, The Queen visiting Covent Garden with the Emperor and Empress of the French, 19 April 1855 (drawn 1855) [238]
- 10.1 C. S. Schönheit and J. G. Klinsky, *Ansicht der neuen Dresdner Kreuzkirche* (1788–1800), copper engraving c. 1788 [246]
- 10.2 Julius Scholtz, *Barrikadenkampf, Mai 1849* [250]
- 10.3 Anonymous lithograph, *Nach dem Maiaufstand 1849, die Ruinen des Opernhauses am Zwinger und der östliche Zwingerbereich mit dem Stadtpavillon am Theaterplatz*, 1849 [251]

## Musical Examples

- 3.1 Greene, *Forty Select Anthems in Score*, 2 vols. (London, 1743), 'God is our hope and strength', Allegro, bb. 12–42 [page 72]
- 3.2 Hayes, *The Passions, An Ode by William Collins* (Oxford, 1750), 'He threw his bloodstained sword', bb. 1–23 [74]
- 3.3 Handel, *Alexander's Feast* (London, 1736), 'Revenge Timotheus cries', bb. 1–2 [76]
- 3.4 Hayes, *The Passions* (Oxford, 1750), 'Revenge impatient rose', bb. 23–6 [76]
- 3.5 Hayes, *The Passions* (Oxford, 1750), 'And longer had she sung', bb. 1–4 [77]
- 3.6 Handel, *Israel in Egypt*, pt 3, 'Moses' Song' (London, 1738), 'Moses and the children of Israel / I will sing unto the Lord', bb. 25–8 [79]
- 3.7 Linley (junior), *The Song of Moses* (London, 1777), 'Praise be to God', bb. 12–20 [79]
- 3.8 Handel, *Israel in Egypt*, pt 3, 'Moses' Song' (London, 1738), 'Sing ye to the Lord', bb. 1–8 [80]
- 3.9 Handel, *Zadok the Priest* (London, 1727), 'God save the King', bb. 1–3 [80]
- 3.10 Arne, *The Fairy Prince* (London, 1771), 'Now all the air shall ring', bb. 25–8 [81]
- 3.11 Handel, *Zadok the Priest* (London, 1727), 'And all the people rejoiced', bb. 24–32 [82]
- 3.12 Arne, *The Fairy Prince* (London, 1771), 'Now all the air shall ring', bb. 23–4 [83]
- 3.13 Linley (junior), *The Song of Moses* (London, 1777), 'The wave hath closed above each warlike head', bb. 22–9 [85]
- 3.14 Handel, *Samson* (London, 1743), 'Hear us our god', bb. 10–20 [87]
- 4.1 Gellert, *Geistliche Oden und Lieder* (1757), 'Bitten' [104]
- 4.2 C. P. E. Bach, *Herrn Professor Gellerts Geistliche Oden und Lieder mit Melodien*, H. 686 (1758), 'Bitten' [105]



- 4.3a C. P. E. Bach, *Herrn Professor Gellerts Geistliche Oden und Lieder mit Melodien*, H. 686 (1758), ‘Am neuen Jahr’, bb. 1–4 [106]
- 4.3b C. P. E. Bach, *Herrn Professor Gellerts Geistliche Oden und Lieder mit Melodien*, H. 686 (1758), ‘Osterlied: Freywillig hab ichs dargebracht’, bb. 1–4 [107]
- 4.4 C. P. E. Bach, *Heilig*, H. 778 (1776), ‘Heilig ist Gott’, bb. 47–63 [110]
- 5.1a Cherubini, *Médée* (1797), Act III scene 3, Médée: ‘O Tisiphone’, opening [131]
- 5.1b Cherubini, *Médée* (1797), Act III scene 3, Médée: ‘O Tisiphone’, second verse [132]
- 5.2 Cherubini, *Médée* (1797), end of Act III scene 3 [133]
- 5.3 Cherubini, *Médée* (1797), end of Act III scene 6 [135]
- 6.1a Haydn, *The Seasons* (1801), Summer, cavatina, Lukas: ‘Dem Druck erlieget die Natur’, bb. 7–15 [152]
- 6.1b Haydn, *The Seasons* (1801), Summer, cavatina, Lukas: ‘Dem Druck erlieget die Natur’, bb. 24–30 [153]
- 6.2 Haydn, *The Seasons* (1801), Summer, chorus, at ‘Die Abendglocke hat getönt’, bb. 302–9 [157]
- 6.3 Haydn, *The Seasons* (1801), Winter, cavatina, Hanne: ‘Licht und Leben sind geschwächt’, bb. 71–94 [159]
- 6.4a Haydn, *The Seasons* (1801), Winter, aria, Lukas: ‘Nun stand der Wanderer’, bb. 52–74 [161]
- 6.4b Haydn, *The Seasons* (1801), Winter, aria, Lukas: ‘Nun stand der Wanderer’, bb. 94–101 [162]
- 6.5a Haydn, *The Seasons* (1801), Winter, aria, Simon: ‘Erblicke hier, betörter Mensch’, bb. 9–16 [165]
- 6.5b Mozart, Symphony No. 40 in G minor, K. 550 (1788), second movement, bb. 29–30 [166]
- 6.6 Haydn, *The Seasons* (1801), Spring, No. 1, introduction and recitative, bb. 232–42 [167]
- 6.7a Mozart, *The Magic Flute* (1791), Act II, Pamina: ‘Tamino mein!’, bb. 278–82 [167]
- 6.7b Mozart, *The Magic Flute* (1791), Act I, Tamino: ‘Dies Bildnis ist bezaubernd schön’, bb. 1–6 [168]
- 6.8a Haydn, *The Seasons* (1801), Spring, trio and chorus within ‘Ewiger, mächtiger, gütiger Gott’: ‘Von deinem Segenmahle’, bb. 189–96 [169]
- 6.8b Haydn, *The Seasons* (1801), Spring, chorus: ‘Ehre, Lob und Preis sei dir’, bb. 214–21 [170]

- 6.9 Haydn, *The Seasons* (1801), Winter, Simon ‘Erblicke hier’,  
bb. 5–8 [171]
- 6.10a Beethoven, String Quartet, Op. 130 (1826), fifth movement,  
Cavatina, bb. 1–11 [172]
- 6.10b Beethoven, String Quartet, Op. 130 (1826), fifth movement,  
Cavatina, bb. 39–48 [174]
- 8.1 Weber, *Der erste Ton* (1808), opening bars [211]
- 8.2 Spohr, Symphony No. 4, *Die Weihe der Töne* (1832), introduction  
and transition into first subject [218]
- 10.1a Wagner, *Parsifal* (1882), Act III, bb. 835–46 [261]
- 10.1b Wagner, *Parsifal* (1882), Act III, bb. 904–16 [262]
- 10.2 Wagner, *Das Rheingold* (1854), transition between scenes 2 and 3,  
bb. 1864–75 [266]
- 10.3 Liszt, *Ihr Glocken von Marling* (1874), bb. 1–15 [269]
- 10.4 Liszt, *Am Grabe Richard Wagners* (1883), bb. 46–55 [271]

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xiii

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