



(‘On Editing Facsimiles for Performance’, *Notes* 41/4 (1985), 683) was directed towards facsimiles that are used by performers. Pendragon’s facsimile series of French operas will be of interest primarily for scholarly research and teaching, and therefore ideally should aim for a higher standard of facsimile reproduction, not merely second-best. An ideal solution would be to include a critical report along with a high-quality facsimile score, thereby allowing scholars to compare different versions of the opera. Facsimiles of this type require a good deal of effort on the part of both the editor and the publisher and are therefore rarely produced, but the ‘Critical Facsimiles’ series published by Broude Brothers Limited could serve as a useful model. Whether a critical report is included or not, any effort expended on a higher-quality facsimile in future volumes from Pendragon would no doubt be appreciated by users, and the series as a whole would benefit greatly.

MARY CYR



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FRANZ CLEMENT, VIOLIN CONCERTO IN D MAJOR (1805)

ED. CLIVE BROWN

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Was Franz Clement the quintessential early romantic artist, one whose innate genius crumbled under the pressures of a society whose musical taste was fickle and fast-changing? Or was he simply an incompetent businessman unfortunate enough to live in an age and a city that for the first time demanded marketing know-how from its musicians? Clive Brown’s recent edition of Franz Clement’s Violin Concerto in D major raises a host of questions pertaining not only to Clement’s status as a violinist in early nineteenth-century Vienna, but also to the project of editing his concerto today. Though the choice might seem tangential at first – Clement was the first performer of Beethoven’s Violin Concerto – Brown has two other objectives that yield possibly more interesting historical contexts. On the one hand he hints at Franz Clement’s prowess as a composer; on the other hand he attributes to Clement his due status as a violin virtuoso and, more importantly, documents through him a distinct Viennese school of violin playing in the early nineteenth century that influenced Beethoven and that stood apart from the French virtuoso violin school of Giovanni Battista Viotti, Pierre Rode, Pierre M. Baillot and Louis Spohr. Yet Clement is a troublesome figure, and I believe it is precisely his failure to sit tightly within our historical narrative that can – in a more extensive study – yield valuable and interesting insight into a period in music history that is marked by debate and hefty philosophical changes in the conception and reception of art in general and music in particular.

Clement, born in Vienna in 1780, toured Europe as a child prodigy on the violin, following invitations to play with Haydn and Salomon in London, and engaging in a famous contest with Viotti upon his return to Vienna. In fact, the only readily available portrait of Franz Clement is of an eight-year-old boy, angelic eyes cast up to the sky – or humbly up to his musical elders – flaxen hair curling down his back. The portrait is attributed to the miniaturist and portrait painter Leonhard Heinrich Hessel and was most likely commissioned by Clement’s father with the intention to sell it at their European concerts. Although Clement occupied important positions in Viennese musical life – he served as the orchestral director at the Theater an der Wien between 1803 and 1811 after four years experience as concert master and adjunct Kapellmeister at the Wiener Hofoper – his musical fame seemed soon to wane. If Johann Ferdinand von Schönfeld’s glorious description of this ‘darling of the muses’ as ‘one of those types of genius, which nature produces only sparingly’ still praised him above other virtuosos in his *Jahrbuch der Tonkunst von Wien und Prag* (Vienna,



1796; reprinted Munich and Salzburg: Emil Katzbichler, 1976, 11), reviewers shortly after the turn of the century were already more hesitant. Whereas the 1796 review applauded the amalgamation of the man's (child's) soul with the music ('from time to time it seems that his own soul resides inside the violin and dissolves into the tones emanating from it'), a reviewer nine years later described this particular fusion of Clement with his violin as unique, but not universally effective: 'He plays the violin exquisitely and in his own way most perfectly. Yet, only in his own way' (*Allgemeine musikalische Zeitung* 7 (1805), 500–501).

Reviews of these most prolific professional years in Vienna commonly stressed the elegance, finesse and dexterity that turned Clement's performances into special events, yet they also attributed to him two characteristics that point to his possible fall from grace with Viennese art lovers – two characteristics that might also explain his failure to make a name for himself for posterity. Clement's playing was gradually perceived less in terms of its exceptional and incredible lightness, and more in terms of its lack of a markedly audacious power that captivates the listener and penetrates feelings beyond rational control, a playing style attributed to French performers such as Viotti and Rode. Clement's playing, in contrast, became associated with the term 'angenehm' (pleasurable), which marked the third and lowest aesthetic category behind the beautiful and the sublime. Similarly, his compositions seemed to lack the necessary profundity of ideas that the increasing hunger for sublime experiences demanded. Instead, his violin concerto was described as 'finely worked out and set pleasantly for the instruments', with an Adagio that demanded 'a pleasurable performance more than depth and expression' (*AmZ* 7 (1805), 500–501).

Indeed, the Adagio is a movement replete with beautiful melodic gestures that allow the violinist to sing with poise and grace. Clement underpins these phrases with some daring harmonic moves and displays his sense of colour in the precision of his dynamic nuances. He indicates a host of ornaments (trills, mordents and turns), all of which suggest a florid performance beyond the notes on the page and which aligned with his own abilities to 'fantasise with art and wit' (*AmZ* 7 (1805), 500–501). Yet, both the Adagio and the outer movements lack the grandeur Beethoven boldly bestowed upon these movements in his later violin concerto, in which he wrote out all the ornamentation so as to create, particularly in his Larghetto, a discourse of fragments between soloist and orchestra that forms a complete rhapsody only through the composer's all-pervasive grand thought and plan. Beethoven and the new taste were happier bedfellows, it seemed, for Clement was indeed criticized for fantasizing too long during his fermatas, thereby losing sight of the main thoughts, which ought to remain at a piece of music's foundation at every stage (*AmZ* 7 (1805), 242).

Clement, then, could not match the new concepts of virtuosity that were to prevail throughout the early nineteenth century and that were so markedly set apart from the eighteenth-century virtuoso. If virtuosity had once been the combination of natural talent and skill, it was now an otherworldly power with which the composer was imbued, or which possessed the performer. The idea of an inspiration that infuses the artist throughout the entire creative process was already present in Johann Georg Sulzer's *Allgemeine Theorie der schönen Künste* (1771–1774), but here the sensation was subject to rationalization: Kirnberger attempted to define the phenomenon of an artistic inspiration – *Begeisterung* – with recourse to *Auffassung*, that is to empirical and sensational perception. He described the belief in an irrational spiritual experience that would unify the work of art as a 'fortunate aberration' on the part of the artist (Johann Georg Sulzer, *Allgemeine Theorie der schönen Künste* (Leipzig, 1771–1774), volume 1, 353, 'Begeisterung'). As such, both the compositional elaboration of details (*Ausführung*) and, what is more, the performance itself (*Ausarbeitung*), were still aspects vital to the music's expression and meaning. Music, then, demanded an interchange of virtuosities between the talent of the composer and the performer, an exchange that was gradually replaced by the interior unity of the musical 'work' that gained coherence from the composer's inspiration alone.

Whereas some violinists defied the superiority of the composer through sheer breath-taking force of performance, which suggested the possession of an otherworldly power all of their own, others made their mark by becoming exceptional vehicles to the ingenious composer. Ignaz Schuppanzigh for instance worked the Viennese market by finding a novel niche that was an extension of the new 'work' aesthetic: he formed the first fixed string quartet ensemble and was applauded not least by Beethoven himself for 'penetrating the



depth of his compositions' better than any other performer (*AmZ* 25 (1823), 300). Clement on the other hand retained his status as concert master and solo virtuoso, yet without displaying either the irrational forces of a Paganinian performative madness, or the willingness to suppress his own performative soul to a performance wholly subjugated to the inherent expression of the composition (*AmZ* 25 (1823), 309). Clement, it seems, could not find the right hat to wear in order to please the early nineteenth-century music critics, for he was neither adventurous and rarefied enough in his own performance, nor profound enough in his compositions to suit the new taste for the sublime that Beethoven came to characterize so vehemently.

In this light, Clive Brown's edition of Clement's concerto might benefit the scholar even more than the performer, for whom it may remain 'merely' a vital piece in the relatively sparse puzzle that surrounds Beethoven's Violin Concerto. For the performer, Clement's concerto certainly confirms the existence of a Viennese violin school that had a profound influence on Beethoven's writing for the instrument; and this edition offers the welcome opportunity to become familiar with one of its paradigmatic examples. (Previous studies have pointed to Beethoven's indebtedness to the French violin school.) Brown's agenda – validating Clement not only as a performer, but also as a composer – would have benefited from a general overview of Clement's other compositional output. But his primary concern to give Clement his rightful status as a major influence on Beethoven and not simply a Beethovenian puppet is laudable. Clement's relevance – and consequently the relevance of this edition – stretches beyond the Beethovenian realm. The figure of Clement, his biography and his contemporaneous treatment, can help to unravel a period in music history that for posterity has been overshadowed by gigantic Beethovenian monuments. As much as we can comprehend the changes in artistic conception during the early nineteenth century through the elevation of the Beethoven hero, we can discover the underbelly of this philosophical and sociological beast through the biographies and music of figures such as Franz Clement and Ignaz Schuppanzigh. The availability of their compositions therefore marks a vital contribution.

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JOSEPH HAYDN, VOLKSLIEDBEARBEITUNGEN, NR. 365–429, SCHOTTISCHE
LIEDER FÜR WILLIAM WHYTE

ED. ANDREAS FRIESENHAGEN AND EGBERT HILLER

Joseph Haydn Werke, Reihe XXXII, Band 5

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The lore surrounding Haydn's first set of Scottish songs (1792) hinges on the composer's benevolence: soft-hearted 'Papa Haydn' writes fifty arrangements to save publisher William Napier, a debt-ridden father-of-twelve, from dire financial straits.

In contrast, accounts of Haydn's two sets of arrangements for William Whyte (1804 and 1807) replace magnanimity with miserliness, for commentators read guilty defensiveness between the lines of Haydn's only surviving comment on the volumes' genesis: 'I only regret that in this world I am obliged to serve any gallant gentleman who pays me; and, moreover, Mr Whyte gives me two guineas for every single arietta, that is to say, twice as much [as you]' (H. C. Robbins Landon, ed., *Collected Correspondence and London Notebooks of Joseph Haydn* (London: Barrie and Rockliffe, 1959), 218). With these words, the narrative goes, Haydn rather lamely excuses himself to Edinburgh publisher George Thomson, for whom he was supposed to be writing a second volume of arrangements of Scottish songs, rather than side-lighting for the upstart Whyte.