

THE UNDISCOVERED FLIGHT PATHS OF THE 'MUSICAL BEE': NEW LIGHT ON HUMMEL'S MUSICAL QUOTATIONS

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ABSTRACT

Hummel's quoting of music by other composers has been mentioned briefly in a number of studies. While some of these quotations are explicit, others are a good deal more problematic. This article investigates explicit quotations that appear in two of Hummel's string quartets dating from 1803–1804 and the finale of a piano sonata from 1807. The fourth movement of the String Quartet in G major, Op. 30 No. 2, twice quotes J. S. Bach's Goldberg Variations, BWV988, the slow movement of Op. 30 No. 3 refers to Handel's Messiah and the finale of the F minor piano sonata cultivates a complex relationship with the last movement of Mozart's 'Jupiter' Symphony. My objective is to demonstrate the sophistication and subtlety with which Hummel manipulates the quoted material in these three cases.

Hummel's obvious quotation of Bach and Handel in particular is related to a multi-faceted preoccupation with archaic styles and earlier works that had taken root in the later eighteenth century and that continued to expand into the nineteenth and beyond. Although England was the first nation to develop a performance tradition around the 'ancient' musical repertory, it was the accumulation of a didactic tradition around the keyboard works of J. S. Bach in north Germany and its steady migration to centres like Vienna that is of more direct relevance here. And when one surveys the (supposed) quotations by Haydn, Mozart, Beethoven and Clementi of works by Bach and Handel and compares them with Hummel's, Hummel's remain outstanding in their exactness and also in their frequent lightheartedness of tone. Whereas many straightforward quotations or instances of modelling appear reverential or seek to exalt the basic idiom, Hummel's either are humorous or seem calculated to reduce the potency of the original in order to assimilate the earlier idiom into the later one. The three pieces considered here illustrate the spectrum of techniques used by Hummel to manipulate quoted material in his works. The quotations in the two quartets have drawn very little comment; the references to Mozart's 'Jupiter' Symphony in the finale of Op. 20 have been remarked on more frequently, but the relationship between the two finales is a good deal more intricate than has previously been shown. The 'contrapuntal deconstruction' that takes place late in the third movement of Hummel's Op. 20, between the most explicit reference to the 'Jupiter' finale and the coda, is lighthearted in character – amusing, even – and is in some ways the most ingenious and vibrant episode in the movement.

As a composer Hummel ranks very high, though it is principally on his Piano-Forte works that his reputation rests. He is certainly not over scrupulous in availing himself of the materials of other masters, but like a man of taste, he interweaves them so skillfully with his own that there is nothing heterogeneous in the composition of the whole. From no other composer has he borrowed so freely as from his own master – Mozart; and it requires no great ingenuity to discover the similarity in their Piano-forte works.¹

1 Shultz, 'Memoir', *The Harmonicon*, ed. William Ayrton (London: Pinnock, 1824).



The two principal studies of Hummel's musical quotations both date from the 1990s. In 1992 Ian Pearson suggested that Hummel's Trumpet Concerto in E major was modelled on Haydn's concerto for the same instrument, and that, in the third movement, Hummel drew directly on a chorus from the second-act finale of Luigi Cherubini's opera *Les deux journées*.² In 1996 John Rice postulated other quotations in Hummel's concerto, of Mozart's Symphony in D major K385 ('Haffner'), and the second movement of the Piano Concerto in C major K467.³ Other writers have made passing allusions to possible quotations in Hummel's piano sonatas, string quartets and other instrumental works, ranging from the fairly obvious to the highly speculative.⁴ Two approaches to this topic can be discerned in the literature: firstly, thorough investigations of individual cases and, secondly, broad surveys in which examples are noted in passing but with little or no detailed investigation. The rationales offered for Hummel's quotations tend to be bland. Pearson suggests that Hummel resorted to Cherubini's *Les deux journées* because he was 'faced with an approaching deadline' and that he modelled his concerto more generally on Cherubini's opera and Haydn's concerto 'to give recognition to his teachers . . . and to pay them back with interest as it were'.⁵ In the following discussion I shall consider in detail some examples that have previously been cited only in passing. I consider more than one case in order to reflect the importance of explicit quotation as a 'trademark' or 'signature' at a certain point in Hummel's career.⁶ The central question of the meaning and effect of Hummel's exact quotations will be addressed with reference to three compositions: the slow movement of the String Quartet in E flat major, Op. 30 No. 3, which quotes the opening of 'Comfort ye' from Handel's *Messiah*; the finale of the String Quartet in G major, Op. 30 No. 2, which contains two clear references to No. 10 ('Fugetta') of J. S. Bach's *Goldberg Variations*, BWV988; and the last movement of the Piano Sonata in F minor, Op. 20, which interacts closely with material from the finale of Mozart's 'Jupiter' Symphony.

HUMMEL'S QUOTATIONS CONTEXTUALIZED

Hummel's strikingly literal quotations may appear unusual or even idiosyncratic. Nevertheless, they can be related to the multi-faceted preoccupation with music of the relatively recent and more distant past that had taken hold and gathered momentum in the later eighteenth century. 'Archaic' preoccupations led to a set of

2 Ian Pearson, 'Johann Nepomuk Hummel's "Rescue" Concerto: Cherubini's Influence on Hummel's Trumpet Concerto', *Journal of the International Trumpet Guild* 15/4 (1992), 14–20.

3 John Rice, 'The Musical Bee: References to Mozart and Cherubini in Hummel's "New Year" Concerto', *Music & Letters* 77/3 (1996), 410–414.

4 On the quotation of the finale of Mozart's Symphony in C major, K551 ('Jupiter'), in that of Hummel's Piano Sonata in F minor, Op. 20, see Richard Davis, 'The Music of J. N. Hummel: Its Derivation and Development', *The Music Review* 26/3 (1965), 170; William Newman, *The Sonata Since Beethoven* (Chapel Hill: University of North Carolina Press, 1969), 123, 239; Harold Truscott, Introduction to *Johann Nepomuk Hummel: Complete Piano Sonatas*, 2 vols (London: Musica Rara, 1975), volume 1, v; Charles Rosen, *Sonata Forms* (New York: Norton, 1980), 293–294. On quotations of works by Handel and J. S. Bach in Hummel's String Quartets Op. 30 see Peter Holman, notes to the recording of Hummel's String Quartets, Op. 30, by the Delmé String Quartet (Hyperion CDA 66568, 3, 1992); Rohan H. Stewart-MacDonald, 'Virtuosity and the Manipulation of Antique Models in the Piano Sonatas of Muzio Clementi' (M. Phil dissertation, University of Cambridge, 1997), 71–73, and 'Towards a New Ontology of Musical Classicism: Sensationalism, Archaism and Formal Grammar in the Music of Clementi, Hummel, Dussek and Parallels with Haydn, Beethoven and Schubert' (PhD. dissertation, University of Cambridge, 2001), 174–177; and W. Dean Sutcliffe, 'Haydn, Mozart and their Contemporaries', in *The Cambridge Companion to the String Quartet*, ed. Robin Stowell (Cambridge: Cambridge University Press, 2003), 208. William Newman has also suggested a parallel between bars 18–26 of the first movement of Hummel's C major Quartet Op. 30 No. 1 and Mozart's K300 (*The Sonata Since Beethoven*, third edition (New York: Norton, 1983), 235). Given that K300 is an unpublished gavotte for strings and winds and was almost certainly not known by Hummel, this parallel seems spurious at best. (I am indebted to Cliff Eisen for pointing out the unlikelihood of this particular connection.) Peter Holman has suggested that there are allusions to Beethoven's 'Eroica' Symphony in Hummel's Clarinet Quartet in E flat major dating from 1808 (notes to the recording of Op. 30 by the Delmé Quartet, 2).

5 Pearson, 'Hummel's "Rescue" Concerto', 18.

6 Rice, 'The Musical Bee', 410.



often interrelated activities: the performance of 'ancient' repertory, composition in antique styles, the dissemination of earlier repertory through editions and publications, and the production of the first important large-scale historical writings quoting older musical works, often by J. S. Bach. England appears to have been the first nation to develop a relatively coherent, if narrowly based, performance tradition for sixteenth-century polyphony and sacred and secular Tudor music, as well as more contemporary vocal and instrumental repertory. What Thomas Day has called a miniature 'Renaissance Revival' evolved through the establishment of the Academy of Ancient Music around 1710, the Madrigal Society in 1741 and the Concerts of Ancient Music in 1776. Handel's becoming the first composer whose works were performed and venerated on a significant scale after his death was an important adjunct to these activities.⁷

Running roughly parallel with the 'ancient' musical activities in England was the emergence in north Germany of a didactic tradition around the keyboard works of J. S. Bach. This initially included only Bach's family, students and immediate disciples but gradually radiated outwards, reaching Vienna in the later part of the century, partly as a result of the efforts of Gottfried van Swieten (1733–1803).⁸ Through van Swieten and the dissemination of Bach's keyboard output via the exchange of manuscripts, manuscript copying and, eventually, publication, many late eighteenth-century composers became acquainted with Bach's music during the period of their compositional training, the core of which often remained Fuxian.⁹ At various points later on in their careers Mozart, Beethoven, Clementi and even Haydn re-engaged in more intense ways with strict counterpoint. This often manifested itself in complete fugues or fugal sections, but it could also take other forms, such as the canons in Haydn's symphonies or the more fragmentary evocation of the sarabande topic in the second movement of his Sonata No. 50 in D major, or the dotted 'French overture' ritornello of Mozart's Fantasy in F minor, K608, for mechanical organ. Earlier styles could also be evoked through direct quotation and modelling, and it is often difficult to distinguish between the frequently interrelated processes of study, stylistic imitation and intentional/accidental quotation. Mozart's arrangements of fugues for van Swieten's string ensemble, for instance, imply close scrutiny of Bach's *Wohltemperierte Clavier* and *Kunst der Fuge*, BWV1080.¹⁰ No direct quotations are evident, but Robert Marshall suggests that there is an allusion to the Prelude in E flat major from the third volume of the *Clavierübung* in the opening ritornello of the F minor Fantasy and also hypothesizes that Mozart's fugue theme in the same work modifies the double subject that opens the first fugue from Handel's *Six Fugues or Voluntaries for the Organ or Harpsichord*.¹¹ One of Beethoven's first responses to being made familiar with the

7 On the Madrigal Society see Reginald Nettel, 'The Oldest Surviving Musical Club', *The Musical Quarterly* 34/1 (1948), 97–108, and J. G. Craufurd, 'The Madrigal Society', *Proceedings of the Royal Musical Association* 82/1 (1955–1956), 33–46. See also Thomas Day, 'A Renaissance Revival in Eighteenth-Century England', *The Musical Quarterly* 57/4 (1971), 575–592, and Percy Lovell, '"Ancient Music" in Eighteenth-Century England', *Music & Letters* 60/4 (1979), 401–415. Handel's music was disseminated principally through the Concerts of Ancient Music. See William Weber, 'Intellectual Bases of the Handelian Tradition, 1759–1800', *Proceedings of the Royal Musical Association* 108/2 (1981–1982), 100–114 (for an overview of the repertoire performed at these concerts see 111).

8 See Stephen Daw, 'Bach as Teacher and Model', in *The Cambridge Companion to Bach*, ed. John Butt (Cambridge: Cambridge University Press, 1997), 195–202. See also Ludwig Finscher, 'Bach in the Eighteenth Century', in *Bach Studies*, ed. Don O. Franklin (Cambridge: Cambridge University Press, 1989), 281–296.

9 On the transmission of Johann Joseph Fux's *Gradus ad Parnassum* in the eighteenth century see Alfred Mann's Preface to *Gradus ad Parnassum*, in Fux, *Sämtliche Werke*, series 7, volume 1 (Kassel, Bärenreiter, 1967), xiv–xvi, and Alfred Mann, 'Haydn as Student and Critic of Fux', in *Studies in Eighteenth-Century Music: A Tribute to Karl Geiringer on His Seventieth Birthday*, ed. H. C. Robbins Landon and Roger E. Chapman (London: George Allan & Unwin, 1970), 323–332.

10 Warren Kirkendale, *Fugue and Fugato in Rococo and Classical Chamber Music*, second edition, translated Margaret Bent and Warren Kirkendale (Durham, NC: Duke University Press, 1979), 155. Arrangement and transcription of Bach's works appear to have dominated the early stages of Mozart's 'confrontation with the music of J. S. Bach'; see Robert Marshall, 'Bach and Mozart's Artistic Maturity', in *Bach Perspectives 3: Creative Responses to Bach from Mozart to Hindemith*, ed. Michael Marissen (Lincoln: University of Nebraska Press, 1998), 63.

11 Marshall, 'Bach and Mozart's Artistic Maturity', 74–75.



music of Handel by van Swieten was to compose twelve variations on a theme from *Judas Maccabeus* (these were published in 1797) – yet another method by which earlier styles and works can be directly invoked.¹² Warren Kirkendale, while rejecting Johann Schenk's hypothesis that Beethoven's First Symphony in C major contained deliberate references to the 'BACH' motive, suggests that BACH was inserted consciously in the cello line in bars 63ff of the second movement of the String Quartet in E minor, Op. 59 No. 2: he mentions that, in a sketch, the notes were actually marked 'Ba'.¹³ Copying and arranging works by Bach was as important to Beethoven as it was to Mozart during the preliminary stages of fugal composition. While sketching the Fugue in D major for string quintet, Op. 137, Beethoven copied passages from *Die Kunst der Fuge* and the Fugue in B flat minor from the first volume of *Das wohltemperierte Clavier*, and he also made an arrangement of this fugue for string quartet.¹⁴ According to Leon Plantinga, the same fugue (along with its prelude) provided the model for Clementi's Fugue in B flat major from Op. 5.¹⁵

The compositional processes at work in a number of pieces by Mozart, Beethoven and Clementi confirm the self-evident links between quotation and a spectrum of related activities, including detailed study, transcription, modelling and stylistic appropriation or imitation. These activities all seem to emanate from an intense concern with compositional technique, stimulated by a range of external and internal factors.

Unusually undisguised modelling and unusually literal quotation of the type that emerges in Hummel's string quartets could be considered evidence of a progressive intensification and diversification of later classical composers' relationships with earlier styles – as if retrospective orientations that had set in around the middle of the eighteenth century were continually gaining in depth and assuming more varied and complicated forms – becoming even more pervasive (and cryptic) in the intertextual works of composers like Schumann.¹⁶ In the very early years of the nineteenth century an intriguing pivotal stage in this process seems to have been reached where a basically eighteenth-century idiom was still (almost) capable of accommodating heightened or even aggressive forms of the topical mixtures and dichotomies that had already existed in the 'high' classicism of a decade earlier. Certainly in the later works of Beethoven, Hummel, Clementi and others the 'mixtures' assume a coarser grain, often to the point of provoking critical unease. Beethoven's 'late' string quartets were obviously provocative in this sense, as in fact was Clementi's strenuous manipulation of strict canon in the development sections of his later piano sonatas. In Clementi's case, the critical unease has simply persisted for longer.¹⁷

It seems logical that two of the most impressive instances of Hummel's 'archaic' quoting should have occurred in his string quartets, the medium that provided the most frequently visited 'laboratory' for strange admixtures of archaic and modern. W. Dean Sutcliffe comments:

That modelling was becoming virtually part of the generic code may be seen in the slow movement of [Leopold Kozeluch's] Op. 32 No. 1, based, once more, on that of Haydn's Op. 20 No. 1, while the equivalent movement of Op. 33 No. 1 seems to be inspired by the Capriccio of Op. 20 No. 2. Elsewhere there are hints of Mozart's K. 428 and K. 464, while the second movement of Op. 33 No. 2 combines the functions of a slow movement and finale, which could be indebted to similar structures of Pleyel, Haydn or possibly even Franz Anton Hoffmeister (1754–1812).¹⁸

12 Donald MacArdle, 'Beethoven and Handel', *Music & Letters* 41/1 (1960), 35.

13 Kirkendale, *Fugue and Fugato*, 222.

14 Kirkendale, *Fugue and Fugato*, 94.

15 Leon Plantinga, 'Clementi, Virtuosity, and the "German Manner"', *Journal of the American Musicological Society* 25/3 (1972), 322–325.

16 See R. Larry Todd, 'On Quotation in Schumann's Music', in *Schumann and his World* (Princeton: Princeton University Press, 1994), 80–112.

17 See Rohan Stewart-MacDonald, 'Canonic Passages in the Later Piano Sonatas of Muzio Clementi: Their Structural and Expressive Roles', *Ad Parnassum* 1/1 (2003), 51–108.

18 Sutcliffe, 'Mozart, Haydn and their Contemporaries', 200. For further examples see 207.



The intensification of modelling procedures in the string quartet at this time was partly a response to the growing stature of the medium and reflected the crystallization of a canon of quartets by Haydn and Mozart that were quickly assuming the status of masterworks. It is perhaps significant that Hummel composed his set just after the release of the 'complete' edition of Haydn's quartets by Pleyel, followed as it was by the ten-volume set of miniature scores that represented such a breakthrough in publishing history. It is therefore tempting to see every instance of modelling or quotation (in string quartets and other genres) as a symptom of a developing awareness of, and anxiety provoked by, a canon of instrumental masterworks. Charles Rosen, for instance, interprets the quotation of the 'Jupiter' Symphony in the finale of Hummel's Sonata Op. 20 as an attempt to 'elevate' the coda 'into the empyrean', as if to capture vicariously the prestige of a Mozartean masterwork through direct quotation.¹⁹ In fact, subsuming all instances of quotation or conscious archaism under the well-established – or well-worn – concept of 'influence anxiety' implies that every instance stems from an earnest, aspirational intent, but this is unduly circumscribing. Hummel's quotations encompass wit and even overt humour more frequently than they imply veneration.

The need for flexibility in the interpretation of any form of quotation becomes apparent when one reflects on its potential for variety of register and intent in spoken and written language. One can certainly quote to project an impression of magisterial learnedness, but informal, anecdotal quotation can instruct, amuse and enliven at the same time. In day-to-day conversation the quotation of previous incidents just as frequently ridicules people, places and situations as it informs didactically or is used to flaunt ability. The skill in moving between or selecting different forms of quotation that reflect the demands of a given situation requires considerable ingenuity. In artistic contexts this can involve literal quotation, the more complex process of appropriating an earlier style or both simultaneously.

Flexibility is needed in the interpretation of any archaisms in this period, not only quotation, for their expressive tone ranges from anxious veneration to clearly comic admixtures and dialogues – particularly in Hummel. Certainly the second movement of Clementi's Op. 50 No. 1, which he bases on the sarabande from Bach's English Suite No. 2 in A minor, BWV807, does seem to exude 'anxious veneration'.²⁰ However, many of Mozart's more elaborate contrapuntal enterprises, such as the superimposition of three dances in three separate metres in the first-act finale of *Don Giovanni* or the contrapuntal imbroglia in the coda of the finale of the 'Jupiter' Symphony, are distinctly flamboyant. Marshall suggests that in the F minor Fantasy Mozart may have been striving 'not only to emulate, but to trump, the structural conception underlying the prelude and fugue from the *Clavierübung*'.²¹ Other composers, particularly Haydn, Clementi and Hummel, just as often exploit archaism to pointedly witty effect.

In employing a range of archaisms for a range of effects, Hummel is typical of the period. Where he is perhaps more unusual is in extending this to the realm of quotations that are strikingly literal. Whereas many of the resemblances cited above between works by Beethoven and those by Mozart, Handel and J. S. Bach have ranged from the plausible to the highly suspect, there can be little doubt of the intentionality of several such resemblances in Hummel. In what follows I will explore three examples that illustrate the range and flexibility of Hummel's quotation procedure and suggest rationales that convey their wit, expressive potency and technical ingenuity, showing the skill with which Hummel 'interweaves' 'materials of other masters'.²²

QUOTATION IN THE STRING QUARTETS, OP. 30

In an essay on Beethoven William Kinderman compares Bach's *Goldberg Variations* with Beethoven's *Diabelli Variations*, Op. 120. He describes the *Goldbergs* as 'the only variation cycle comparable to Op. 120 in

¹⁹ Rosen, *Sonata Forms*, 293.

²⁰ See W. Dean Sutcliffe, 'Chopin's Counterpoint: The Largo from the Cello Sonata, Op. 65', *The Musical Quarterly* 83/1 (1999), 114–133; see Example 1 on 116–117.

²¹ Marshall, 'Bach and Mozart's Artistic Maturity', 78.

²² Shultz, 'Memoir' (see the opening quotation above).



scale and magnificence' and points out 'melodic and textural similarities' between the two that imply 'an homage to Bach' on the part of Beethoven:

The beginning of each variation (Bach's variation 25 and Beethoven's variation 31), for example, is based on a melodic descending minor sixth . . . At the end of each variation half, Beethoven's descending closing motive bears a striking resemblance to Bach's . . . Moreover, Beethoven follows Bach in his florid texture within which important melody notes are stressed by an upward leap, usually of an octave.²³

As evidence in themselves of Beethoven's knowledge of the *Goldberg Variations*, these similarities are highly conjectural and may simply suggest resemblance of topic or schema. The situation is, however, unambivalent in the finale of Hummel's Quartet in G major, Op. 30 No. 2, in which the opening of the tenth variation of Bach's *Goldberg Variations* ('fugetta'; see Example 1) is unmistakably quoted at two points. Although this is one of Hummel's most striking quotations, it is rarely identified.²⁴ Of the two versions of Bach's fugetta that Hummel presents in the movement, the first, in bars 45–54, is the more literal (Example 2). The second, in bars 202–211, is a modified version of the first in which the passage is transposed to C major, the imitative entries are brought closer together and the theme itself is truncated (Example 3).

Example 1 Johann Sebastian Bach, *Goldberg Variations*, BWV988, Variation 10, bars 1–17 (Kassel: Bärenreiter, 1977)

Even the initial quotation is likely to be missed because of its seamless integration into its surroundings. The implicit I–V movement of the fugetta melody matches the immediate harmonic context, a transition to the dominant, and motives from the fugetta appear at other points. References to the fugetta's melody are most frequently made via the trill first stated in bar 45; this persists in the viola in bars 55–57 and in all three lower parts in bars 58–61 (Example 4). The trill resurfaces again in the codetta-like passage in bars 85ff, where it is passed between viola and cello (Example 5). It also reappears in the transposed recollection of that passage in bars 253ff and in the cello part in bars 223 and 224, not long after the second main quotation (see

²³ William Kinderman, 'Bachian Affinities in Beethoven', in *Bach Perspectives* 3, 101.

²⁴ I noted the quotation in 1997 in my M. Phil dissertation, 'Virtuosity and the Manipulation of Antique Models', 71–73, and it was endorsed by Sutcliffe in 2003; see note 5.



Example 2 Hummel, String Quartet in G major, Op. 30 No. 2, finale, bars 44–54 (all examples from Op. 30 from *Johann N. Hummel (1778–1837): String Quartets Op. 30*, ed. Harold Harriott in collaboration with the Delmé String Quartet (Cambridge: S. J. Music, 1992))

Example 6). Not only is the *Goldberg*-related material fairly ubiquitous in Hummel's finale, but in the opening ten bars of Bach's fugetta Hummel has also found a stretch of material uniquely suited to its 'modern' context. Robert Marshall notes that, in the *Goldberg Variations* as a whole, Bach's phrase syntax tends to be 'classical' in character – that is, balanced and periodic. To illustrate his point, Marshall chooses an excerpt from the fugetta that corresponds exactly with Hummel's quotation, claiming that Bach has 'composed a fugue in the style of Mozart'.²⁵ The tone of both quotations, furthermore, is casual; the references are thrown in and lightly modified as if made in the course of informal conversation. Certainly, any equivalent of Kinderman's interpretation of the supposed echoes of the *Goldbergs* in the *Diabelli Variations* – that they represent a 'conscious attempt to match the legacy of Bach' – would be completely out of place here.²⁶

In this finale Hummel establishes a witty paradox between quotation that is direct yet concealed by its casual appropriation and its careful, but by no means effortful, integration. Indeed, the composer may well have been indulging in a form of hermetic wit whereby only a very few acutely observant listeners (or players) – if any at all – respond to the quotation. As a genre the string quartet provides a natural home for humour of this kind, but similar processes are at work in the finale of the Trumpet Concerto, in which Hummel quotes Cherubini's *Les deux journées*. Underlying what was at the time an explicit reference to a well known work was, as Rice demonstrates, another level of hermetic wit operating between composer and soloist. As an equivalent, Rice cites Mozart's annotation in the autograph of his (unfinished) Rondo in D major for horn and orchestra, K412: 'a lei Signor Asino. Animo . . . presto . . . suiva . . . da bravo . . . Corragio'

²⁵ Robert Marshall, 'Bach the Progressive', in *The Music of Johann Sebastian Bach: The Sources, The Style, the Significance* (New York: Schirmer, 1989), 50.

²⁶ Kinderman, 'Bachian Affinities in Beethoven', 102.



Example 3 Hummel, Op. 30 No. 2, finale, bars 199–211

(Your turn, Signor donkey. Spirit . . . quickly . . . go on . . . be brave . . . Courage). The words of the chorus Hummel quotes are ‘Let’s go, forward march, quickly!’ Rice suggests that the soloist and dedicatee Weidinger might have interpreted the words as a ‘message of encouragement from his composer very similar to Mozart’s message to Leutgeb’.²⁷ One might add that Hummel’s quotation is positioned late on in his finale at a point of likely physical fatigue for the soloist – when there are still feats of virtuosity to perform. If the ‘message of encouragement’ was intentional, it was certainly well timed.

In bars 34ff of the second movement of the Quartet in E flat major, Op. 30 No. 3, Hummel quotes the orchestral introduction of ‘Comfort Ye’ from Handel’s *Messiah* (Example 7). Although Hummel changes the key and makes other smaller alterations, the passage’s resemblance to Handel’s opening remains unmistakable (see Example 8). Hummel quotes ‘Comfort Ye’ only once in this movement, but again the quotation is assimilated quite thoroughly into both its immediate and its further-flung surroundings. The unit is reiterated in bars 42–45 with an additional countermelody and slight reharmonization; the interpolation of

²⁷ Rice, ‘The Musical Bee’, 422.



Example 4 Hummel, Op. 30 No. 2, finale, bars 55–61

Example 5 Hummel, Op. 30 No. 2, finale, bars 85–91



Example 6 Hummel, Op. 30 No. 2, finale, bars 223–225

material in bars 38–42 and 46ff expands the four-bar melody into a substantial antecedent/consequent unit.²⁸ Bars 46ff sequentially elaborate part of Handel's melody, whose semiquaver descent, reproduced in bar 35 and reinforced in bar 36, is reconstructed in the first violin and viola in bars 47 and 49, to be extended in the first violin in bar 51. Bars 46ff in fact sustain a complicated network of motivic connections between the quotation and the surrounding movement. Handel's melody has two motivic constituents, the repeated quavers (a) and descending scale (b); Hummel often uses these independently. The repeated quavers are first introduced in the transition in bars 17ff, where b also appears in an embryonic form (Example 9). The exposition codetta contains permutations of both motives (see Example 10). Motif a appears in the bass in bars 62ff, and b is incorporated into the descents in bars 63 and 64 in a version that first appeared in bar 51. The true codetta theme (bars 69ff) can in fact be regarded as a complete reformulation of Handel's melody. The upward movement from $\hat{3}$ to $\hat{5}$ in bars 34–35 (see again Example 8) is reproduced in bars 69–70 and the descending motion of b resurfaces and is extended in bars 71 and 72. The reference to the original rhythm of b in diminution in the cello in bar 73, reiterated in the first violin in bar 78 and the viola in bar 80, reinforces this connection. Handel-related material is also latent in the central episode in bars 89ff. (see Example 11). Motif a figures in the cello in bars 97, 103 and 109ff, while the dotted descents in bars 94ff, 100ff and 118ff are imbued with b. One of the main purposes of this central section appears to be to process material related to the Handel quotation and ultimately to synthesize it with the opening theme: in bars 109–112 a reference to bar 3 is assimilated into the same melody as a (bar 111), underpinned by a in the cello.

Example 7 George Frideric Handel, 'O Comfort Ye', *Messiah*, bars 1–4 (London: Novello, 1959)

There is one significant difference between Hummel's version of the opening melody of 'Comfort Ye' and the original: the latter is in E major, whereas Hummel's quotation of it is a semitone lower. As a key, E major

²⁸ The motivic point of reference in the melody of bars 38–41 is the syncopated figure introduced in the transition in bar 17.



Example 8 Hummel, String Quartet in E flat major, Op. 30 No. 3, second movement, bars 32–54

plays an important part in Hummel's movement, for it is unleashed in the central section (Example 11). Direct contact between this key and the melodic fabric of the quotation remains tenuous, however: while the central episode does process material derived from Handel's melody, it is altered considerably. There



Example 9 Hummel, String Quartet in E flat major, Op. 30 No. 3, second movement, bars 17–25

remains the more abstract possibility that Hummel has incorporated but redistributed both the melodic and the tonal aspects of bars 1–4 of ‘Comfort Ye’, staggering their occurrences within his slow movement. Key certainly seems to have been an important factor in other instances of Hummel’s quotation. Both Pearson and Rice attribute the unusual choice of E major for the Trumpet Concerto to the influence of Cherubini’s *Les deux journées*. Pearson goes further, likening the tonal structure of Hummel’s outer movements to that of the second-act finale of the opera, which ‘begins in E major, modulates to C minor, moves to G minor and eventually returns to E major’.²⁹ Rice, however, associates Hummel’s choice of E major as home key specifically with the quotation of Cherubini’s march in the finale.³⁰

The shift to E major in the quartet movement may of course be interpreted simply as a typical feature of early nineteenth-century harmonic style. Op. 30 No. 1 in C major has a slow movement in E major and the scherzo starts in C and moves to A flat major for the trio. The trio then touches on E major, as if to anticipate the key of the slow movement, establishing within the scherzo a sustained network of enharmonically linked third-related keys. The slow movement of No. 1 is also structured similarly to that of No. 3, having a central section that begins in the remote, third-related key of G major before becoming intensely chromatic. The (somewhat later) second movement of the Piano Sonata in F sharp minor, Op. 81, touches on some remote keys during its retransition.³¹ If Hummel did have the original key of ‘Comfort Ye’ in mind when he composed the slow movement of Op. 30 No. 3, his strategy was certainly oblique. Not only does the central section refrain from directly quoting the melody of ‘Comfort Ye’, but E major also remains an outlaw in the tonal universe of A flat. When encountered in a way that exaggerates its distance – it is approached enharmonically and interrupts a would-be tonic reprise beginning in bar 83 – the key’s intervention is projected as an event of considerable expressive significance, not unlike the equivalent shift from A flat to E

29 Pearson, ‘Hummel’s “Rescue” Concerto’, 17, 20 (see Example 6a on 20).

30 Rice, ‘The Musical Bee’, 414 and 422.

31 The Op. 81 sonata dates from 1819.



Example 10 Hummel, Op. 30 No. 3, second movement, bars 62–90

major in the third variation of the second movement of Beethoven's String Quartet in E flat major, Op. 127. Linking the tonal behaviour of the central episode with the quotation is strategically advantageous in that it opens up new vistas of interpretation. Might the chromatic conniving following the shift to E be dramatizing



87

93

98

104

Example 11 Hummel, Op. 30 No. 3, second movement, bars 87–124



Example 11 *continued*

the 'difficulty' of accessing E major as some kind of distant or 'forbidden' terrain or, more specifically, portraying the impossibility of a totally authentic return of 'Comfort Ye' in which original key and melody are coordinated? By the time the Handel-related material returns in a truly recognizable form (bar 99), the tonality has already sunk by a semitone – significantly, to the key of the theme's initial presentation in the exposition. No amount of harmonic or contrapuntal machinations succeed in aligning theme with key. Is this what provokes the histrionic outburst in the first violin in bar 105?

In the third movement of Op. 30 No. 3 'harmonic mystification' and explicit archaism collaborate in establishing a world of heightened expression. Sutcliffe aptly suggests that this movement 'shades not just into archaism but actual quotation'.³² This might be taken to imply that the quotation finds a natural home in the movement by co-existing easily and logically with other archaisms, such as the 'modal' progression in bar 7 and the repeated bass pattern first introduced in the exposition transition (see Example 12, a and b). The repeated quaver pattern integrates the quotation stylistically and motivically, the a component of the Handel

32 Sutcliffe, 'Haydn, Mozart and their Contemporaries', 208.



melody being derived from the transition's bass. As in the finale of No. 2, Hummel establishes an artful paradox whereby the quoted material is both reproduced exactly and organically processed by its new surroundings, in a topical environment in which subtle archaisms readily slide in and out of view. Bars 34ff (see again Example 8) are 'shaded into', not encountered abruptly like a foreign body or *objet trouvé*, and knowledge of the quotation's source is not required to make sense of the passage. Again, Hummel seems to be playing on the theoretical possibility of a hearing (or reading) in which the quotation plays no part.

a)

b)

Example 12 Hummel, Op. 30 No. 3, third movement, bars 7–8 and 17–19

HUMMEL'S 'JUPITER FINALE'

Hummel's Piano Sonata in F minor, Op. 20, dates from 1807. Preoccupations with the strict style are just as detectable in it as in the string quartets, and the finale ends with a fugato that contains one of Hummel's more frequently cited quotations – of a cantus firmus made famous by the last movement of Mozart's Symphony No. 41. Hummel was not the only composer to model compositions on the 'Jupiter' Symphony around this time. Neal Zaslaw mentions Haydn's familiarity with the Symphony in the early 1790s and cites an allusion to its slow movement in his own Symphony No. 98 and his use of it as a model for the finale of his Symphony No. 95.³³ The cantus firmus also appears in other works by Mozart, such as the *Missa Brevis* in F major, K192,³⁴ and had been used by many earlier composers as well.³⁵ Nevertheless, the intricate relationship between

33 Neal Zaslaw, *Mozart's Symphonies: Context, Performance Practice, Reception* (Oxford: Clarendon, 1989), 537. See also H. C. Robbins Landon, *Haydn in England* (London: Thames and Hudson, 1975), volume 3, 533, 517–518.

34 Zaslaw, *Mozart's Symphonies*, 538.

35 Various writers have explored the relationship between Mozart's cantus firmus theme in the 'Jupiter' finale and earlier examples and have tried to trace the theme's origin. See William Klenz, 'Per Aspera ad Astra, or The Stairway to Jupiter', *The Music Review* 30/3 (1969), 169–210, and Susan Wollenberg, 'The Jupiter Theme: New Light on its Creation', *The Musical Times* 116 (September 1975), 781–783.



Mozart's and Hummel's finales provides plenty of evidence that the 'Jupiter' was Hummel's specific point of reference in Op. 20.³⁶

Zaslaw extracts six main themes from the 'Jupiter' finale (Example 13), several of which are traceable in Hummel's movement.³⁷ Some are introduced in bars 137–144, a unit that prefixes the fugato's main body (see Example 14); this prefixing unit also creates a structural resemblance to the 'double beginning' of the 'Jupiter' finale that Elaine Sisman regards as its 'most significant feature'.³⁸ Hummel's introductory unit refers to the cantus firmus transposed (bars 137–140) and theme b slightly modified (141–142); the quavers in bar 144 approximate the fourth bar of theme f, with a tag of three crotchets that also seems to refer to Zaslaw's theme f, as if to conflate themes b and f. Once introduced, these three themes provide much of the substance of Hummel's fugato. The main subject entries always quote the cantus firmus (see the soprano, bars 145–148 and bass, 156–159); the cantus firmus is expanded into an episode in bars 202–216 (Example 15) and the modified quaver component of theme f provides a countersubject and episodic material in bars 151–155, sometimes resurrecting the three-crotchet tag that refers to the first bar of Mozart's theme f. (See the middle voice in bars 151–152 and 153–154, the top voice in bars 158–159 and both voices in 162–163; see again Example 14).

Example 13 consists of six musical themes labeled a through f. Theme a is a vocal line in G major with lyrics "[Cre - do, cre - do]". Theme b is a melodic line with a trill. Theme c is a short melodic phrase. Theme d is a longer melodic line. Theme e is a melodic line with a quaver component. Theme f is a complex melodic line with lyrics "[in u - num De - um]" and includes a vocal line with a trill.

Example 13 Neal Zaslaw, *Mozart's Symphonies: Context, Performance Practice, Reception* (Oxford: Clarendon, 1989), 540, Example 13.3

36 I am indebted to Ellie Cornford for pointing out in an unpublished essay several motivic resemblances between Hummel's finale and Mozart's beyond the cantus firmus theme cited by previous writers, and for stimulating my own investigations into further links, motivic and otherwise.

37 Zaslaw, *Mozart's Symphonies*, 540.

38 Elaine Sisman, 'Learned Style and the Rhetoric of the Sublime', in *Wolfgang Amadé Mozart: Essays on His Life and Music*, ed. Stanley Sadie (Oxford: Clarendon, 1996), 230.



137 **Ancor più presto**

sostenuto *dolce*

p *

143

sf *

149

sf *

154

ff

159

164

decresc.

Example 14 Hummel, Piano Sonata in F minor, Op. 20, finale, bars 137–167 (all excerpts from Op. 20 after J. N. Hummel: *Sonaten und Klavierstücke*, ed. C. De Bériot (Vienna and Leipzig: Universal Edition, 1994), volume 1)

Hummel makes use of more than just these three themes. Appearing in the tenor in bars 164–165 and 166–167 is a motivic fragment that resembles Zaslav's theme b, with the contour modified and the trill omitted. Of considerable importance in Hummel's fugato is a rhythmic figure that first appears in the alto in bar 146, thereafter in bars 149–150, 156–157, 161 and so forth. This motive, which I will label x, cannot be found amongst Zaslav's six themes. It does, however, rhythmically resemble a figure that first appears as a countermelody to the cantus firmus in the second violins in Mozart's bar 39 (see Example 16). Hummel sustains this motive for much longer than Mozart's fifteen bars. It first becomes prominent in Hummel's



Example 15 Hummel, Piano Sonata in F minor, Op. 20, finale, bars 202–217

exposition, where it is joined to the quaver component of theme *f* (bars 146–147; see Example 14), to be reiterated in bars 149–150 and 156–157. It resurfaces in the episodic passage in bars 171–174 (see Example 17).

There are three levels to Hummel's treatment of Mozart's motivic network. Some, like the cantus firmus, are quite literally reproduced whereas others, like themes *b* and *f*, are modified to some extent. Still others, namely motive *x*, have their original status completely altered. Hummel also moves very freely within Mozart's finale, borrowing from a variety of points within it. Anyone who is intimately familiar with the 'Jupiter' finale will, hearing Hummel's fugato, have a 'kaleidoscopic' experience of familiar fragments being appropriated, reordered and reshaped – without the original ever disappearing completely from view.

Hummel refers to more than just Mozart's motives. In the episode in bars 202–214 (see again Example 15) he reproduces and reinterprets the most exceptional harmonic event in Mozart's movement, one of the three points linked by Sisman with the sublime – the 'bizarrely dissonant series of restatements of the four notes, first ascending and then descending the scale' in bars 233–252 (Example 18).³⁹ The connection is cemented by the occupation of both passages by the cantus firmus theme. The harmonic trajectory of Mozart's passage is tonic (C major) to E⁷ (#III), reached in bar 244 through an 8–10 linear intervallic pattern. Hummel reproduces this, starting in F major in bar 202 and approaching A major (#III), again through an upwardly chromatic sequence. Significantly, Hummel eliminates many of Mozart's foreground dissonances, particularly during the return to the tonic in bars 211–216 (see again Example 15), thus tempering Mozart's

39 Sisman, 'Learned Style', 234–235.



Example 16 Mozart, 'Jupiter' Symphony, finale, bars 36–51 (Vienna: Wiener Philharmonische, 1920)

Example 17 Hummel, Piano Sonata in F minor, Op. 20, finale, bars 171–174

'sublimity'; one could hardly call Hummel's passage 'sublime' – and it actually stabilizes things on a large scale. In touching on A major in bar 210 and then proceeding with impeccable harmonic logic to the tonic, the passage resolves a residue of the harmonic 'point of furthest remove' unleashed in the development section in bars 98–103 (see Example 19).⁴⁰ Thus, whereas Mozart's dissonant passage is a 'sublime' digression and a rhetorical high point, Hummel's version reduces the tension both locally and on a large scale.

Hummel's fugato also effects large-scale synthesis by providing a natural home for learned elements that existed in only a fragmentary form earlier in the movement. In tracing their gradual assimilation into principal structural components and their assembly into progressively longer units in the development and fugato, one also discovers that many of them are connected with Mozart's finale. Thus Mozart's finale itself is effectively being 'assembled' by Hummel as the movement proceeds. Far from being confined to the end part of the movement, Hummel's references to the 'Jupiter' finale are quite evenly distributed throughout it, even if they do gradually increase in length and explicitness. Some previous writers have linked earlier events in the movement with the cantus firmus. Harold Truscott implies that Hummel's 'second subject' in bar 17

⁴⁰ A residue of A major also appeared in bar 175, followed by a long sequence returning to the tonic. In the fugato Hummel twice touches on A major and 'reconciles' it with the tonic.



introduces raw materials that eventually crystallize as the 'Jupiter theme'.⁴¹ No one, however, has shown that the movement is in fact punctuated throughout by references to several of Zaslav's six main 'Jupiter' themes – or at least to fragments of them. The first indirect reference to the cantus firmus occurs, as Truscott implies, in bars 17–26 (Example 20). Truscott views this as an abandoned 'second subject', but, given the unprepared shift expanding D \flat as an upper neighbour to V combined with sudden changes of dynamic and texture, I prefer to see it as a quasi-improvisatory 'digression' in which the cantus firmus theme is introduced in a modified or embryonic form. Although the melodic contour in bars 17–20 differs considerably from what emerges in bars 137ff, the rhythm and the accompaniment are the same (Example 21). The next permutation of cantus-firmus-related material occurs at the beginning of the development (see bars 84–111 in Example 19). Here it is greatly expanded and is assimilated into a principal component of the structure. The semibreve melody still diverges from the contour of the cantus firmus but it is again underlaid with a repeated quaver figure which, in outlining an upward scale, strongly resembles Zaslav's theme b. The material also acquires a specifically learned profile in the development when sequential key shifts coincide with regular voice exchanges; and again Hummel slips in a furtive but discernible reference to one of Mozart's principal themes. In bars 99–101 the semibreve melody's contour resembles that of Zaslav's theme e.

Hummel's fugato thus represents the culmination of a sustained process in which motivic and textural elements, some belonging to Mozart's finale, are introduced, processed and eventually synthesized. Another element treated in this way, which seems not to originate in Mozart's finale, is the 'antique' sequence first stated in bars 52ff (see Example 22).⁴² This reappears transposed and modified in the development in bars 102–109 (Example 23). Here it is synthesized with the passage that expands the 'digression' in bars 17ff (see Example 20) so that both become part of the same 'learned' continuum. The sequence finds its true home in bars 171–174, as an episode in the fugato (see Example 17).

This discussion has by no means exhausted all of Hummel's references to Mozart's finale, for Hummel continually imbues non-learned material with fragments traceable to Mozart's main themes. A particularly furtive specimen can be found in the lower treble part in bars 52–55 (see Example 22). This resembles the first three minims of Zaslav's theme e: the inner part refers in diminution to the cantus firmus in bars 13 and 14 (see Example 24). Furthermore, the cantus firmus appears inverted in the left hand in bars 40–41 (Example 25), and several clear references to that theme in the tenor in bars 129ff herald the fugato (Example 26).

Sisman links three events in Mozart's finale with the 'sublime': the dissonant sequence at the beginning of the recapitulation, a passage during the closing theme where an ascent from C to D \flat brings about 'an ecstatic trajectory', and the famous imbroglia in the coda where many of the movement's themes and motives converge in a contrapuntal apotheosis.⁴³ The highly teleological conception of the 'Jupiter' finale whereby everything is oriented towards a sublime 'peroration' at the end microcosmically reflects the established perception of the 'Jupiter' Symphony in Mozart's output. Alfred Hyatt King presents the finale as the culmination of a long-term evolution in Mozart's contrapuntal technique involving a 'juvenile' stage, training during the 1770s stimulated by the influence of Haydn, the incorporation of learned styles into Mozart's own work, his encounter with J. S. Bach's music through van Swieten and a climactic stage encompassing the 'Jupiter' Symphony.⁴⁴ It is much harder to see in the finale of Hummel's Op. 20 any kind

41 Truscott, Introduction, v.

42 The effect is 'antique' because the cycle of fifths is arranged to emphasize the 'parallel' or modal chord progression I–II–III. One can see it in action in baroque compositions such as 'Surely He Hath Borne Our Grievs' from *Messiah* (see bars 19–22) and Corelli's *Concerti Grossi* Op. 6. The sequence appears as an archaism in an episode in the fugal development section in the finale of Mendelssohn's Symphony No. 1 in C minor, Op. 11, and also in the second group of the first movement of Hummel's Piano Concerto in C major, Op. 34.

43 Sisman, 'Learned Style', 235–236.

44 Alfred Hyatt King, *Mozart in Retrospect: Studies in Criticism and Bibliography* (London: Oxford University Press, 1955), 164, 166–167, 169, 170–171, 172ff.



E

Example 18 Mozart, 'Jupiter' Symphony, finale, bars 233–252

of 'sublime apotheosis'; the sonata dates from relatively earlier in the composer's career and no part of it seems particularly 'sublime'. Despite Rosen's assertion that Hummel quoted the 'Jupiter' to elevate 'his coda into the empyrean', it seems unlikely that capturing the sublime was Hummel's aim here. Indeed, comparing Mozart's 'sublime' contrapuntal imbroglia with the latter part of Hummel's fugato seems to reveal mutually opposing aspirations: learned transcendence versus contrapuntal dissolution. Hummel's fugal 'synthesis' achieves a kind of equilibrium in which the status quo, not the transcendent, was the goal; and a major part of this is what I would strongly argue is the witty, ultimately lighthearted (yet highly sophisticated) manipulation of the Mozartean material throughout the movement. It seems as though Hummel was trying not so much to 'elevate his coda into the empyrean' as to bring Mozart's finale down to earth. In establishing a series of fragmentary links with the Mozart quotation that are effectively revealed only in retrospect once the explicit link with the 'Jupiter' has been established in the coda, Hummel demonstrates the commonplace or tonally ingrained nature of many of the shapes from which Mozart drew his material.

As soon as the Mozartean disguise has been assumed, furthermore, it is immediately cast aside as the fugal texture, once established, is quickly dissolved. There is no clear point at which the fugato ends and 'normality' is resumed, and Hummel's subtle dovetailing of the two is no less skilful than Mozart's 'sublime' contrapuntal imbroglia. Hummel's fugato remains intact until bar 171, where a murky bass begins (see Example 27). This is short-lived, the texture re-accumulating ornate counterpoint in bars 178ff. Despite – or *to spite* – the 'modernity' of the bass, the two treble parts remain obstinately locked in imitative exchange; the harmonic progression itself is archaic, for this is the last of the three statements of the 'archaic' sequence noted above. In bars 171–174, then, Hummel creates an unstable, alchemical mixture of archaic and modern elements that gradually comes to be dominated by the modern. Despite the attempt to restore the



239

246

Example 18 *continued*

contrapuntal equilibrium in bars 179ff, a more intractable dissolution takes place in bar 185 – as if the exposure of the fugato to the ‘light of common day’ in bars 171ff had established an irreversible process of disintegration. Although contrapuntal textures are never thereafter restored, the composer produces a semblance of learned continuity, for the cantus firmus reappears in bars 194ff – albeit over a distinctly modern accompaniment, and bars 202ff (see again Example 15) quote and reinterpret the first of Mozart’s three ‘sublime’ passages. The subtext seems to be not so much a lament over the unsustainability of the archaic (the trope implicitly underlying many post-baroque appropriations of learned style) as a celebration of the possibility of ‘modernizing’ it or of establishing a stable amalgam of old and new. This is most evident in bars 194ff and in the distinctly non-sublime rendering of Mozart’s chromatic passage in bars 202ff (see Example 15); and one might interpret the sudden explosion of virtuosity in the codetta in bars



Example 19 Hummel, Piano Sonata in F minor, Op. 20, finale, bars 81–111

216ff as a celebration of, or a release from, the concentrated energy required to bring it about. Virtuosity, not contrapuntal transcendence, seems to be the aim here, as if in deliberate opposition to Mozart's coda.



Example 20 Hummel, Piano Sonata in F minor, Op. 20, finale, bars 17–26

Example 21 Hummel, Piano Sonata in F minor, Op. 20, finale, bars 137–140

Example 22 Hummel, Piano Sonata in F minor, Op. 20, finale, bars 52–55

Hummel's dovetailing of Mozart's finale and his reconciliation of it with the realm of ease and pleasure rather than that of sublimity might reflect or directly encode his widely acknowledged flair for improvising in learned idioms.⁴⁵ The notion that Hummel deliberately transferred improvisatory approaches to his finale is plausible in itself, though it remains the case that a large number, if not most, of Hummel's larger-scale

45 On Hummel's contemporary reputation as an improviser see François J. Fétis, *Biographie universelle des musiciens et bibliographie générale de la musique*, second edition (Paris: Didot Frères, Fils et Cie, 1862), volume 4, 385–388; Edward Holmes, *A Ramble Among the Musicians of Germany* (London: Hunt and Clarke, 1828; reprinted New York, 1969), 260–264; Henry F. Chorley, *Modern German Music* (London: Smith, Elder and Co., 1854), 8–9; Joel Sachs, *Kapellmeister Hummel in England and France*, Detroit Monographs of Musicology 6 (Detroit: Detroit Information Coordinators, 1977) 21–22, 26, 34, 50–51; Harold C. Schonberg, *The Great Pianists* (New York: Simon and Schuster, 1987), 114–116; Valerie Woodring Goertzen, 'By Way of Introduction: Preluding by 18th- and Early 19th-Century Pianists', *Journal of Musicology* 14/4 (1996), 305–306; Introduction to *Johann Nepomuk Hummel: Mozart's Haffner and Linz Symphonies, Arranged for Pianoforte, Flute, Violin and Violoncello*, ed. Mark Kroll, Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries 29 (Madison, WI: A-R Editions, 2000), viii–iv; Joel Sachs, 'Hummel', in *The New Grove Dictionary of Music and Musicians*, second edition, ed. Stanley Sadie and John Tyrrell (London: Macmillan, 2002), volume 11, 831. See also the contemporary reviews in the *Allgemeine Musikalische Zeitung* 22 (1820), 463–466; 25 (1820), 454; 36 (1834), 319–320 and 814.



Example 23 Hummel, Piano Sonata in F minor, Op. 20, finale, bars 102–109

Example 24 Hummel, Piano Sonata in F minor, Op. 20, finale, bars 13–16

Example 25 Hummel, Piano Sonata in F minor, Op. 20, finale, bars 40–41

Example 26 Hummel, Piano Sonata in F minor, Op. 20, finale, bars 129–132

keyboard compositions have ‘improvisatory’ qualities; and improvisation occupied a central place in the activities of most pianist-composers of the period as it had done earlier. Resorting to improvisation as a rationale for certain ‘Hummelian’ characteristics – a familiar stance in the literature – also fails to acknowledge that, in cases like Op. 20, it is only through detailed scrutiny of the finished (written) product that the intricacies of Hummel’s treatment of the Mozart original can be appreciated, intricacies that surely were highly strategic. ‘Improvisation’, therefore, is at most a topical category or trope by which certain events – like the digression in bar 17 (see Example 20) – might be understood, rather than some kind of essential pretext for them.



171

175

179

183

187

191

195

cresc.

dim.

sf

cresc.

f

sf

sf

simili

sempre decresc.

pp

simili

Example 27 Hummel, Piano Sonata in F minor, Op. 20, finale, bars 171–199



CONCLUSION

The purpose of this article has been to explore the meanings and effects of Hummel's explicit quotations in three works, considering how they relate to the preoccupation with musical archaism that was widespread at the time. Considerable variety has been revealed. Hummel's quotation of 'Comfort Ye' in the slow movement of Op. 30 No. 3 interacts with remote key shifts as a means of expressive heightening, whereas in the finale of Op. 30 No. 2 the quotation of Bach is exploited as a kind of hermetic 'comic relief'. In working towards a topical middleground between 'learned' and 'virtuosic' extremes, the finale of Op. 20 shares the implicit outlook of the Op. 30 No. 2 finale and that of the Trumpet Concerto – which may also have contained a coded comic message. Rosen's notion of vicarious prestige by association with the 'Jupiter' finale in Op. 20 and Pearson's insistence on plagiarism combined with reverential posturing in the Trumpet Concerto represent standard responses to the phenomenon of quotation; but such interpretations seem out of place in the cases of the three works discussed above because they imply an earnestness of demeanour that is contradicted by the spirit of (and processes at work within) these movements. The second objective has been to demonstrate the sheer intricacy of Hummel's treatment of quoted material, and thus the sophistication of his compositional technique – which has significant implications for Hummel's persisting reputation as a composer of 'second-rate' significance.

Hummel's quotations have ultimately to be associated with the kind of 'coarse-grained' mixing of topical codes prevalent in all genres at this time, the string quartet in particular. Viewing them in this context and comparing them with other contemporary composers' real (or alleged) quotations of other works helps explain why they are there; but it also throws their clarity into sharp relief. Because of their varied tone, Hummel's quotations call for correspondingly varied interpretations. In a sense, Hummel's quotations challenge fixed chronology by seeming to enshrine a 'perpetual present' in which the world of the modern slow movement 'shades into' that of *Messiah* with no discernible fissures or 'time-warping' sensations, or where a fragment from the *Goldberg Variations* can sit comfortably in a 'romp' finale without gross distortion of its basic substance. Because of Hummel's contemporary reputation as a supreme improviser at the keyboard, his compositions and musical style are all too often (and often too complacently) associated with improvisation as a global and ill-defined stylistic category. None the less, it is possible that 'improvisation' remains the most instructive controlling concept for his quotations; after all, an act of improvisation is perpetuated in the present, it is shaped by the varying conditions of that present and, in drawing on fragments of the past and reconciling those with that present, it renders chronological and stylistic boundaries disconcertingly transparent – or it may make them vanish altogether.