VOICE AND GENRE IN BEETHOVEN’S

DEUX GRANDES SONATES POUR LE CLAVECIN OU PIANO-FORTE

AVEC UN VIOLONCELLE OBLIGÉ

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This paper examines the generic aspect of Beethoven’s Opus 5 Cello Sonatas (1796) from structuralist and post-structuralist perspectives, and explores the works from these viewpoints in order to gain insights into how the sonatas function as autonomous musical texts rather than historiographic documents of Beethoven’s biography or transitional contributions in the development of the genre of the solo sonata as it was later cultivated. The insights offered by these perspectives argue for a reconsideration of the conventional notions of "work" and "text," which underscore the doctrine of work-immanence. This perspective also offers insights that have proven elusive when the works are considered primarily in the context of the historical-biographical construct of Beethoven’s three style-periods. By applying the aesthetic practice of expressive doubling prevalent at the turn of the nineteenth century to Beethoven's Opus 5 Sonatas, a deeper understanding of the constellation of the duo sonatas in accompanied keyboard literature will be attained. Also, by illuminating the relational nature of meaning realized within a textual framework, this study attempts to enlarge the restricted scope of interpretation conventionally imposed on the Opus 5 sonatas.
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INTRODUCTION

Dimensions of Meaning in Beethoven's Op. 5

Beethoven published three opera of sonatas for piano and cello: the first two (Op. 5) date from 1796, the third (Op. 69) dates from 1808, and the last two (Op. 102) date from 1815. These opera have been subjected to a small number of scholarly writings from a limited variety of perspectives. Some commentators have viewed them in terms of a historical transformation of the cello's role from a continuo instrument to the soloistic "obbligato accompaniment,"¹ suggesting the change of genre from the eighteenth-century accompanied sonata to its later counterpart as it was cultivated in the mid- and late-nineteenth century.² Others, such as Lewis Lockwood, have viewed the sonatas primarily in terms of Beethoven's biography, interpreting them as manifestation of each of his three style-periods.³ Interpretations of these sonatas have consistently proceeded from these two viewpoints.

This study examines Beethoven's Opus 5 Cello Sonatas (1796) in order to explore the interpretive possibilities that emerge when one sets aside the ideological strictures

¹ Edward J. Szabo, "The Violoncello-Piano Sonatas of Ludwig van Beethoven" (Ed. D., Columbia University, 1966).
² Walter Willson Cobbett's article on "Violoncello" in his Cobbett's Cyclopedic Survey of Chamber Music, 2nd ed., (London: Oxford University Press, 1963), states that "with Beethoven came to first sonatas of true musical importance for piano and cello, and it is interesting to see with what speed and freedom he developed the possibilities of the string instrument, using it in all registers even in the first sonata." Also, Mara Parker, in her "Soloistic Chamber Music at the Court of Friedrich Wilhelm II: 1786-1797" (Ph. D., Indiana University, 1994), states that "Beethoven is the first composer to write true duo sonatas for the piano and cello, and in Op. 5 he completes the process begun by Haydn and Mozart in their string quartets and piano trios of serving the function of the cello as an accompanying bass instrument."
imposed by two historical-interpretive perspectives: the model of Beethoven's three style-periods and the doctrine of work-immanence. After all, the former is a posthumous construct formulated to present Beethoven's personality and creativity as parts of a unified historical identity, and the concept of work-immanence (as explained, for example, by Carl Dahlhaus\textsuperscript{4}) permits interpretation only in the light of that posthumously constructed image of Beethoven’s compositional development. Instead, this study explores the Cello Sonatas as musical "texts,"\textsuperscript{5} with particular attention to the issue of voicedness and the technique of expressive doubling as guidelines for interpretation. Such a perspective offers insights into a more reasonable constellation of the Op. 5 sonatas in the accompanied keyboard literature and enlarges the restricted scope of interpretation by illuminating the relational nature of meaning realized in a textual network.

Voicedness as a Methodological Key

The issue of "voices" as modes of a subject's "enunciation" or certain gestures experienced in music has been raised in recent musicological discourse. Carolyn Abbate, one of the leading figures in this line of study, defines "deafness" as "an inability to interpret the sounds that thrash the air, or the black notes that wind across the pages of scores."\textsuperscript{6} This description perceptively reflects the impossibility of locating stable, objectively verifiable meaning within musical texts and implies the need for awareness of "voice(s)" underlying the phenomenal surface of a text. The concept of “voicedness” has

\textsuperscript{5} Barthes, "From Work to Text," 155-164.
prompted a widespread reconsideration of the traditional notions of "work" and "text" in musical scholarship.

“Text” has traditionally been understood to denote a material inscription of a "work," that gives permanence and stability to authoritative meaning of the work. This commonsensical view of the relationship between work and text has been reassessed by literary and cultural theorists since the emergence of Saussurean linguistics. Saussurean linguistics emphasizes the relational nature of meaning (signified) and of text (signifier) within a language conceived at any one moment of time by suggesting that signs are non-referential and arbitrary, and by maintaining that “meaning” resides in the systematic structure; by contrast, the traditional concept of “text” denotes only the referential "signifier" in relation to work as "signified," by reinforcing the ability of this sign to convey the meaning intended by the author. The process of discerning meaning in a text, what we generally consider interpretation, therefore, becomes a process of tracing the multiple relations of signs within a synchronic system. This view of semiotics has in turn initiated further critical and cultural movements including structuralism and, later, post-structuralism, in which the term "intertextuality" was initially used to refute structuralism's faith in criticism's ability to acquire stable meaning through the systematic features of language.

The divergence manifested in structuralist and post-structuralist approaches to "voicedness" might help us avoid a one-dimensional understanding of Beethoven's

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works, whose "meaning(s)" have mostly been limited to the traditional concept of "text" and "work" with the authoritative figure of the composer as a final signified.\textsuperscript{10} Despite substantively different and sometimes contradictory assumptions and aspirations, structuralist and post-structuralist approaches alike offer useful insights as we seek to interpret musical texts; consequently, this paper will draw on both approaches. Since all musical artworks possess distinctive features and peculiar constellations of stylistic elements inherent in the musical language of their time, and since these constellations all require adequate systematic means or procedures of examination of their essential characteristics, it is necessary to consider these particular features of every text. Moreover, listeners’ expectations vary depending on each listener's interests and viewpoints, so that, naturally, there are needs for various approaches suitable to each of their individual dispositions. By extension, the meanings or voices of Beethoven's Opus 5 Sonatas may lead in multiple, highly divergent directions.

"Work," "Text," and Beethoven's Style-Periods

Music historiography has treated Beethoven as a symbolic figure whose work represents the totality of the artist, and has tended to view his compositions as works imbued with primarily biographical meaning. Consistently portrayed as a mythic figure of the complete hero, the historical Beethoven -- the biographical Beethoven -- has assumed all the traits of meaning, which might be summarized in terms of a bio-mythology.\textsuperscript{11} Accordingly, the notion of several successive manners within Beethoven's ouevre -- the three distinctive style-periods -- has persisted, connoting that these

\textsuperscript{10} Roland Barthes, "The Death of the Author," \textit{Image - Music - Text}, 147.
\textsuperscript{11} Barthes, "Musica Practica," 150-151.
characteristic musical idioms concur with changes he experienced over the course of his life. Consequently, works of the so-called “early” period have been generally undervalued because of their early position in the image of Beethoven’s artistic development portrayed by the three style-periods.

Concerning the Opus 5 Sonatas (1796), Lewis Lockwood points out the problematical viewpoint of traditional Beethoven biography and criticism: Beethoven's early works in all genres have often been portrayed much more as forerunners of later greatness than as significant products of their own time and circumstances. Lockwood states that the two sonatas of opus 5 are innovative in genre and structure and that historically they are the first true sonatas for cello and piano in the fully developed so-called Classical tradition. Although he acknowledges the rise of the violoncello as a solo instrument after ca. 1740, Lockwood emphasizes that neither Haydn nor Mozart, as Beethoven's central artistic models, ever had occasion to adapt their accompanied sonata styles to this instrumental combination. However, this tendency to distinguish the three Viennese composers' style as a higher level of compositional intensity that constitutes a unified language and culminates in the early works of Beethoven needs to be examined more carefully. By disregarding matters that are not directly relevant to the composer’s biography and the work’s position in that biography, Lockwood concludes that Beethoven was the founder of the genre of the cello sonata in the modern sense. Consequently, the focus on the composer's ability to create a new genre with his innovation in his early period suppresses the voices recognizable through the

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accompanied keyboard sonata's generic "systems out of which they can be said to have been constructed."\textsuperscript{16}

The Opus 5 sonatas, at any rate, manifest peculiar features that distinguish them from the earlier sonata repertoire. Yet, invariably, the cello's soloistic function has been the basis on which one could simply speak of a historical transformation of the genre into a modern chamber idiom, identified with a fully developed Classical style. Although such generalizations concerning the subordinate function of the cello in the pre-Beethoven period have been known to be assumptions derived from the selective evidence provided by the corpus of works in the genre by Haydn and Mozart,\textsuperscript{17} the belief that Beethoven's originality was accountable for the de facto invention of a wholly new genre seems too appealing to reject.

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To be sure, such a conventional exploration offers its fair share of rewards -- yet such an explanation is, in a very real sense, limited because it applies above all to the composer's biography and the large-scale history of the genre of the sonata. This study proposes to supplement the conventional view by treating Beethoven's Opus 5 Sonatas not primarily as biographical artifacts or specimens belonging to a larger set of evolutionary developments, but as living musical texts -- texts whose interest and musical rewards exist independently of the traditional view of the Opus 5 Sonatas.

\textsuperscript{16} Allen, \textit{Intertextuality}, 97.
\textsuperscript{17} Katalin Komlós, "The Function of the Cello in the Pre-Beethovenian Keyboard Trio," in \textit{Studies in Music Australia} 24 (1990), 27-46. Also, Komlós discusses that the keyboard part's prominence is the common feature of the entire repertory and that the function and importance of the strings varies greatly from one composer to another, and sometimes even within the oeuvre of a single composer.
VOICEDNESS AND GENRE: A STRUCTURALIST APPROACH

Structuralist analysis, rooted in Saussurean linguistics, seeks to discover the meaning of each individual narrative by assessing the text in relation to the synchronic system, which controls narrativity. In Saussurean terms, each individual narrative or specific utterance is denoted as *parole* and the system that allows the realization of the individual utterances as *langue*.¹⁸ In opposition to this abstract system of rules and codes, *langage* refers to the sum total of all actual acts of *parole*.¹⁹ Musically speaking, definable attributes of principles -- such as of sonata form, variation, ostinato, rondo, etc. -- applied and prevailed in a certain time period of compositional procedure as well as definable formal structures of a work can be seen as a *langue*; each specific activation of synchronic status of the principles of that *langue* – that is, each *musical text* – as a *parole*; and the total sum of musical works applicable to the synchronic system as its *langage*

Thus, following Saussurean theory, to find a meaning or meanings of musical work is to analyze or disassemble a piece according to its presumed formal structure or principle (*langue*) and to explain or regroup the disjoined units (*parole*) by relating them to the synchronic system.

Accordingly, the first task of structuralist approaches is to reformulate an idea or *langue* within the already existing structure which seems most germane to any particular object of inquiry and interpretation. This might sound arbitrary or subjective, but if a "musical creation" is not considered as an "ideal object with an immutable and unshifting

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real meaning, the practical manner of structuralism is indispensable, offering a valid system for pursuing meaning in musical works. In fact, any given newly created structure can function as a description and explanation of the original structure by its very act of rearrangement, despite any internal incongruencies indebted to the systematic a relational nature of text. This essential feature of structuralist methodologies emphasizes the nature of works as "particular articulations of an enclosed system," i.e. as paroles rather than original, unitary wholes, so that the individual text's significance can be adequately explicated in terms of systematic relations, langue. Consequently, a work in the context of displayed "reality," rather than signified "real," can be experienced in various ways through a process of demonstration.

One of the primary loci for this sort of meaning may lie in the issue of the voice(s) operative in a composition: the implicit or explicit sources of utterance within that work. Abbate specifies "voice" as a sense of certain isolated and rare gestures in music that may be perceived as modes of subjects' enunciations. This approach emphasizes music as embodied within the live performance of a work, and thus removes from the foreground where the privilege conventionally granted to presumed utterances of the composer. On the other hand, Edward T. Cone, whose approach needs to be

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20 Dahlhaus, "Problems in Reception History," Foundations of Music History, 150.
21 Allen, Intertextuality, 96-97. French theorist Gérard Genette elaborates on Claude Lévi-Strauss's notion of the bricoleur: "literary 'production' is a parole, in the Saussurean sense, a series of partially autonomous and unpredictable individual acts; but the 'consumption' of this literature by society is a langue." Therefore, Allen summarizes, both critic and author can be seen as bricoleurs: the author takes elements of the enclosed structure and arranges them into the work, obscuring the work's relation to the system; conversely, the critic takes the work and returns it to the system, illuminating the relation between work and system obscured by the author.
22 Allen, Intertextuality, 96-97.
24 Hawthorn, quoted in Allen, Intertextuality, 219. In linguistics, subject of enunciation is distinguished from the subject of utterance, which can be said to be the actual person who performs an act of communication. This difference involves "the particular, time-bounded act of making a statement, and the
distinguished from the one derived from Saussurean linguistics, delineates the idea of the complete musical persona arising from a compound medium of the vocal and the instrumental, which he calls *the composer's persona*, associated with the voice of an author's virtual utterance. Cone introduces the concept of art song as an utterance of the composer's voice through the story of Goethe, who preferred Zelter's simple strophic setting to Schubert's music because the latter conveys more of the composer's imaginative reading of the poem through *the complete musical persona*. Cone's comparatively open approach to art song -- i.e., works made of poetic and musical texts -- through the idea of persona, however, manifests the deep-rooted view of author-centered interpretation by consistently coming back to the composer's voice. But, if we consider Schubert as someone who creatively composed rather than simply read Goethe's poem, it seems more appropriate to approach his settings in the spirit in which they were created than to seek the composer's ultimate utterance.

As can be seen in these diametrical postulations, one may pursue meaning(s) by concentrating on certain themes most appropriate to the inquiry at hand. For example, when Jonathan Kramer analyzes Beethoven's String Quartet Op. 135, his contemplation of voice lies in the nature of various musical times because "musical time" is conditioned by its cultural process, so that music is meaningful primarily through time. In

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29 Kramer, "Multiple and Non-Linear Time in Beethoven's Opus 135," 123. Kramer, adducing Susanne Langer, stresses that clock-time is but one type of time and that "musical time" is not "absolute time." In *The Time of Music: New Meanings, New Temporalities, New Listening Strategies* (New York: Schirmer Books, 1988), Kramer argues specifically the interaction between musical and absolute time, not in the replacement of one by the other.
his analysis, Kramer investigates each *parole* of Opus 135 (thematic, transitional, cadential passages, etc.) by considering "out-of-context functionality in music,"\(^{30}\) which implies that musical time is also non-linear, as the basis for its synchronic system (*langue*); he asserts that the musical time of Opus 135 is a reflection of its periodic social structure. Kramer’s analysis attempts to justify the assumptions underlying the time-scrambled view of Opus 135 as a mirror of the birth of conflict in the social-time structure that originated in the social upheavals of the day.\(^{31}\) By subsuming the multiple and non-linear succession of each *parole* at the height of its social-time structure, Kramer finds the meaning of Opus 135 as its capacity to survive the changes in cultural, social attitudes and to communicate with and influence contemporary music in its treatment of time.\(^{32}\)

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Lawrence Kramer, in his *Music as Cultural Practice, 1800-1900*, introduces a structuralist approach under the name of "structural tropes"\(^{33}\) through the two-movement piano sonatas of Beethoven (Opp. 54, 78, 90, and 111).\(^{34}\) Kramer's analysis, based on the two-movement structure as "a certain cultural/historical framework,"\(^{35}\) treats the piano

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\(^{30}\) Kramer, "Multiple and Non-Linear Time in Beethoven's Opus 135," 132.

\(^{31}\) The political revolutions in America and France and the Industrial Revolution in which a well-ordered hierarchy of social time was falling into conflict.

\(^{32}\) Kramer focuses on our understanding of Beethoven's music rather than seeks for what it meant in the composer's time.

\(^{33}\) Lawrence Kramer, *Music as Cultural Practice, 1800-1900* (Berkeley: University of California, 1990), 10. According to Kramer, "structural tropes" are "the most implicit and ultimately the most powerful of hermeneutic windows." "By structural trope I mean a structural procedure, capable of various practical realizations, that also functions as a typical expressive act within a certain cultural/historical framework. Since they are defined in terms of their illocutionary force, as units of doing rather than units of saying, structural tropes cut across traditional distinctions between form and content. They can evolve from any aspect of communicative exchange: style, rhetoric, representation, and so on."

\(^{34}\) Although Kramer believes the idea of supplement to be the proliferations of meaning traced by deconstruction, since it apparently constitutes the schematic definition of the utopian esthetics, the practice of expressive doubling should be considered as a *langue* prevalent in the early Romantic culture.

\(^{35}\) Kramer, *Music as Cultural Practice, 10.*
sonatas as a coherent group: "their twofold design can be understood as a means of working through some of the central preoccupations of Romantic esthetic theory and practice." He defines the two-movement design as "expressive doubling" -- a form of repetition in which alternative versions of the same pattern define a cardinal change in perspective -- that circulated widely during the late eighteenth century. Essentially, the expressive doubling introduced as a structural trope within a hermeneutic theory derives from what Pierre Bourdieu calls the "habitus" of the social sphere, produced by "the structures constitutive of a particular type of environment (e.g. the material conditions of existence characteristic of a class condition)." The social contexts of habitus emphasizing the system out of which the text is produced enable us to consider expressive doubling as a langue that prevailed at the turn of the nineteenth century. Whereas the generic merits of Beethoven's Opus 5 Cello Sonatas have been invariably considered as a creative invention of the composer, a consideration of these works from the perspective of expressive doubling opens up further possibilities with regard to the duo sonatas' idiosyncratic features displayed in the two-movement structure.

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37 Kramer, *Music as Cultural Practice*, 23-24. According to Kramer, in music, expressive doubling can also be exemplified by Beethoven's use of a modified da capo structure, which can be characterized as "a process that submits a well-defined Gestalt to reinterpretation and revaluation" and "always presented as a totality" comprising "an extra, a discontinuity, that displaces -- but does not nullify -- the original term."
38 Kramer, *Music as Cultural Practice*, 10. Kramer quotes from Bourdie's *Outline of a Theory of Practice*, 72, 78. "Systems of durable, transposable disposizioni, structured structures predisposed to act as structuring structures, that is, as principles of the generation and structuring of practices and representations which can be objectively 'regulated' and 'regular' without in any way being the product of obedience to rules."
40 Kramer, *Music as Cultural Practice*, 22. Kramer cites various examples to which the same principle of expressive doubling can be applied: William Blake's sequence of illustrated poems *Songs of Innocence and Experience* (1794) that shows "The Two Contrary States of the Human Soul" by matching most of its innocent numbers with a disturbed counterpart; E. T. A. Hoffmann's novella *The Golden Pot* (1813), based on the conjunction an opposition of two ideal worlds; J. M. W. Turner's paired paintings *Shade and Darkness -- The Evening of the Deluge and Light and Colour (Goethe's Theory) -- The Morning After the Deluge -- Moses Writing the Book of Genesis* (1843).
Beethoven's First Cello Sonatas as Accompanied Keyboard Sonatas

Beethoven, as a promising composer-pianist, composed his first sonatas for piano and cello (op. 5, 1796) as a complementary pair for his concert at the court of the King of Prussia Friedrich Wilhelm II, where the finest cellists of the time, the Duport brothers, sojourned. Since recently recovered historical documents suggest that the papers of sketches for the opus were acquired in Berlin and that the actual player was not Jean Pierre Duport but his brother Jean Louis, some scholars have attempted to view these purely historical facts as an explanation of the sonatas’ genesis.

Lockwood emphasizes the importance of “Beethoven's Cellists” with whom the composer had direct contact, mentioning the lack of the biographical study of the composer related to the cello literature. He considers the encounter with the Duport brothers as one of the most important factors in these works' genesis, because the brothers' careers demonstrate the exportation and internationalization of the French tradition in terms of a new and pluralistic development in the late eighteenth century. As the only biographical source for the sonatas, the reported remark by Ferdinand Ries of "Duport (first 'cellist of the royal orchestra) for whom the sonatas were written" as Jean Louis signifies Beethoven's contact with an influential figure in the development of

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42 Lockwood, "Beethoven's Early Works for Violoncello and Contemporary Violoncello Technique," *Österreichische Gesellschaft für Musik* (Beiträge, 1976-78), 174-181. Lockwood states: 'under the teleological assumption of the three style-periods and of the Classical style, the Opus 5 Sonatas' two-movement structure with a slow introduction has been regarded as a solution for something which apparently was problematic to Beethoven in writing a truly independent and fully developed slow movement for the instrumental combination." Lockwood, "Beethoven's Early Works for Violoncello and Pianoforte: Innovation in Context," *The Beethoven Newsletter* 1 (1986), 18-21. In his analysis, uniformly treating the opus 5 as a first work of the cello sonata genre that Beethoven has established, all the interpretation of generic, structural attributes of the work has derived from the exclusive source of the composer delimited in the developmental notion of the ideal portrait of Classical style.
44 Lockwood, "Beethoven's Early Works for Violoncello and Contemporary Violoncello Technique," 175.
violoncello technique, Lockwood continues. For Jean Louis was the author of *Essai sur le du Violoncello et sur la conduite de l'archet* (1806), which is comparable to the better-remembered treatises of C. P. E. Bach and Leopold Mozart.\(^{45}\) Although Lockwood acknowledges that the *Essai* had been requested by many other cellists and its materials had been collected over many years, so that it represents in part a synthesis of procedures developed from earlier French masters, he nevertheless maintains that Jean Louis, not Jean Pierre, was the intended performer of these works.

By obsessing certain affinities between cello figurations in the Opus 5 and some of the Duport's treatise, Lockwood concludes that the opus displays Beethoven's creation of new ways of writing for the instrumental combination as well as his contribution and innovations in the development of the cello literature.\(^ {46}\) However, to consider such rare data as “verifiability” through “radically thinned descriptions”\(^ {47}\) -- such as Beethoven's note for himself as a reminder to "write a message to Duport"\(^ {48}\) -- is to surrender a "thick" description of its cultural and social texts.\(^ {49}\) Whereas the opus has often been considered as something other than accompanied keyboard sonatas, even as first important cello sonatas for this combination to contain a fully written-out piano part,\(^ {50}\) the title page of the opus clearly indicates them as *Deux Grandes Sonates pour le Clavecin ou Piano-Forte avec un Violoncelle obligé*.


\(^{46}\) Deeply imbued with the author-centered notion of work immanence, even when dealing with the issues of genre, it has been common to consider such rather direct influences as crucial contexts or sources by simply and conveniently putting partial facts into the places necessitating more careful speculation. With respect to genre portraying the *creative memory* in the process of its development, the intertextual dimension of text becomes more irresistible and replaces the traditional scope of influence with the web of cultural context within society and history as well as ideological structure outside the musical system.


Thus, regarding the issue of genre, Beethoven's opus 5 is a compelling specimen of what Jeffery Kallberg has dubbed the "generic contract," whose idea proposes more or less of what is anticipated in a genre with a horizontal expectation shared by both composer and listener.\(^{51}\) Generic contracts, although they appear to be fixed and prescriptive norms, may be adaptable and sometimes even arbitrary in terms of a contract -- as a contingent parameter that controls the specific form of the expression with its variable nature. As the historiography of the Opus 5 sonatas reflects, especially when time insulates listeners from contemporaries' cognition of the genre, the generic contract escapes the notice of later listeners\(^{52}\) with the variable but "everlasting" nature of a genre that constantly renews itself at each new stage of \textit{musical} development.\(^{53}\) Hence, the altered view of Opus 5 as cello sonatas rather than the accompanied keyboard sonatas might reflect our generalized attitude toward the piano as an accompanying instrument or of the too-emphasized soloistic roll of the cello in the so-called Classical chamber music idiom.\(^{54}\)

Concerning the generic contract from the composer's position, whereas the title of the Opus 5 has been simply viewed as old habits of "accompanimental" writing, which Beethoven would have not really intended, it is the predictable boundary of the repertoire practicable for the composer to carry out its continuous change. As briefly mentioned earlier in this chapter, the aesthetic theory and practice of expressive doubling prevalent at the turn of the nineteenth century would be a favorable juncture one can observe the


\(^{52}\) Kallberg, "The Rhetoric of Genre: Chopin's Nocturne in G Minor," 243-244.

duo sonatas' constellation in accompanied keyboard sonata. Whereas generic and formal figures are often considered individually,\textsuperscript{55} it would be erroneous to overlook the intrinsic and generic features of the sonatas molded within their social sphere. That is, structurally and hypothetically\textsuperscript{56} speaking, Beethoven's choice of the double-movement cyclic plan of the two consecutive sonatas for two contrasting sonorities of the instruments may be naturally seen as an executed \textit{parole} in the confines of \textit{langue}; i.e., expressive doubling. Although it might seem appealing to consider the duo sonatas simply as an invention of the composer, the circumstantial contexts suggest rather that the accompanied keyboard sonatas' material conditions constituted a particular type of environment, which Beethoven could have judiciously adapted to the genre either consciously or unconsciously. To the same extent, since the sonatas for piano and cello were composed for the performance of the finest players of the time and dedicated to the chamber music connoisseur Friedrich Wilhelm II, it would be misguided to assume the cello's roll to be a simple, amateur-oriented accompanied figure.

Indebted to the sufficiently developed technical means available to the composer, the grand sonata portrayed with two contrasting voices effectively utilizes the expressive doubling standing as a schematic definition. In fact, a consideration of the work as a bona fide duo sonata (that is, a work in which the two instruments collaborate as autonomous voices in the discursive processes) offers more historically appropriate insights into the


\textsuperscript{55} Kallberg, commenting on Dahlhaus's idea of genre, stresses that form is not a reliable marker since two separate genres might share the same compositional structure.

\textsuperscript{56} According to Tomlinson, in his "The Web of Culture," \textit{Nineteenth-Century Music} 7 (1984), cultural history searches for meaning, not proof: "Meaning arises as a function of context, deepened as that context is made richer, fuller, more complete. A hypothetical fully conceived context would be absolutely coherent.
work’s position in the history of the genre, as well as casting fresh light on its intrinsic processes.

Hence, although most writings about Beethoven's Opus 5 have pointed out the soloistic role of the cello as the sonatas' generic idiosyncrasies as distinguished from the limited idea of accompanied keyboard sonatas, a generic concept is neither fathomable in musical texts alone nor restricted to the conventional classification. For the concept of genre forms the backdrop for the communication of meaning that grows between composer and listener as a social and historical phenomenon, necessitating an understanding of the past and the present in its repertoire. Therefore, instead of sustaining the idea of genre to retain a limited value with its seemingly fixed and prescriptive classification, recognition of genre as a framework of communication might enlarge our appreciation when confronting such peculiar constellations in its repertoire.

Kallberg, "The Rhetoric of Genre: Chopin's Nocturne in G Minor." Dahlhaus, by invoking tradition in the context of Wirkungsgeschichte, stresses that each epoch constitutes varied criteria in determining genres. According to Dahlhaus, during the eighteenth century "function" was a primary determinant of genre, but when the notion of self-sufficient entities of artworks became widespread and functional music began giving way to the idea of aesthetic autonomy, a compositional structure (form) was linked to specific genres (gattungsspezifische Formen) in instrumental music of the nineteenth century. As Kallberg aptly comments on the social or historical context of the generic notion, because "Dalhaus considers tradition to be a concept in decay in the nineteenth and twentieth century, he sees a similar decline both in the importance of traditional genres and in the idea of genre itself." However, the simplified characterization of eighteenth-century music based on the undeveloped concept of "social function," which becomes a dangerously abstracted tradition, can severely distort socially and historically complex and diverse musical phenomenon of the period as well as of the later period -- since the autonomous image of individual works of the nineteenth century stems from the premise "that what stands prior to it cannot be recognized as constituting a 'tradition' at all."

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MUSICA PRACTICA

Beethoven's first sonatas for the piano with accompanying cello (1796)\(^ {58} \) have been firmly ascribed to the cello repertoire, a view that tends to relegate the piano to the role of a subordinate accompaniment.\(^ {59} \) Probably, the generalized understanding of the accompanied keyboard sonatas in terms of a keyboard genre with the moderate scoring of melody instruments, which was primarily composed for amateur players,\(^ {60} \) might have led to view that the sophisticated writing of Beethoven's opus 5 represented a distinct genre from amateur-oriented music.

The classification of music offered by literary critic Roland Barthes illuminates another dimension of musical compositions with regard to eighteenth-century music intended for different consumers, i.e., amateurs and connoisseurs who had individualized interests in music.\(^ {61} \) In Barthes's view, there are two musics: the music one listens to and the music one plays.\(^ {62} \) To musicologists, the literary critic's classification might seem naïve. Nevertheless, Barthes is correct to point out that each category has its own history, its own sociology, and its own aesthetics, and that the work of Beethoven stands at the particular moment, the transition from the actor of music to the interpreter.\(^ {63} \)

Barthes's idea of the actor of music before Beethoven might seem narrowly restricted to one facet of musical phenomena noticeable in the vogue of keyboard playing

\(^ {58} \) The title page of Op. 5 reads: DEUX GRANDES SONATES/ pour le Clavecin ou Piano=Fortez avec un Violoncelle oblige/ Composees et Dedicaces/ A Sa Majeste/ FREDIRIC GUILLAUME II/ ROI DE PRUSSE/ par/ Compagnie./ 689. 3f//. Published in 1797 by Artaria.


\(^ {60} \) William S. Newman, The Sonata in the Classic Era (Chapel Hill: The University of North Carolina, 1963), 98.


\(^ {62} \) Barthes, "Musica Practica," 149.
during the last quarter of the eighteenth century, yet his diachronic classification presupposes a deeper level of progression. Namely, what Barthes describes as "a tangible intelligibility" in Beethoven's music is the endmost level of the transformation of music from the quadrivium to the trivium that proceeded from the linguistic turn at the end of the sixteenth century. The critic aptly describes the particular moment where the composer stood as "the movement of the historical dialectic, a certain musica practica" which necessarily leads not to the autonomous work concept, i.e., the notion of absolute music, but to a reading of the modern text.

As Barthes boldly affirms, practical and active participation in Western music has ceased to exist, and our contemporary musicological atmosphere generally reflects a passive activity of listening within the pre-formulated frame of the ideological periodic notion. However, as the critic portrays in terms of a historical dialect, "the modern location for music" does not rest on inert reception of the musical text, but on readers' perception of meaning about musical code and consequently "writerly" playing of it. As long as one tries to break free from narrowly focused traditional analytical modes and to understand the cultural, social, and historical implications of a musical text, each individual's writerly playing will lead to the discovery of meaningful voices reflected in the text. In the following analysis of the duo sonatas, the aesthetic theory of expressive

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63 Barthes, "Musica Practica," 150.
68 Barthes, "Musica Practica," 153. "To compose, at least by propensity, is to give to do, not to give to hear but to give to write."
69 Allen, *Intertextuality*, 68.
doubling prevalent at the turn of the nineteenth century will lead us to a locus, the point at which we can begin to play with the musical signs.

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Beethoven's Opus 5 Sonatas in F major and G minor disclose uniformative qualities that prompt us to consider the sonatas in terms of a parole executed within the practice of expressive doubling, i.e. the langue. This opus comprises two sonatas, both of which employ a two-movement cyclic plan in an analogous formal structure -- and, of course, there are two instruments participating. Because of its clearly mirroring twofold design, this pervasive expressive doubling enables us to discern opposing or comparative attributes of the sonatas. The greatest interest in this analysis based on a complementary theoretical mode lies in what it tells us about the relational natures of the two instruments, and in what we can infer from their oppositions. The following analysis will compare and contrast structurally analogous components of the discourse of expressive doublings in the F-major and G-minor sonatas from the perspective of expressive doubling.

First Movement: Introduction

A sudden and severed dotted rhythmic motive followed by a tonic-arpeggio begins the F-major sonata -- it lacks the sense of readily perceptible melodic contour that conventional beginnings possess (mm. 1-6; see Ex. 2.1a). This introductory passage reflects the keyboard-oriented generic feature with the cello's doubling of the piano, but its continuity is achieved by means of the cello's functional participation in conveying the fragmented melody. After the cello begins a melody in a concertante style, the piano's

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70 Ronald R. Kidd, "The Emergence of Chamber Music with Obbligato Keyboard in England," Acta Musicologica 44 (1972), 122. Kidd refers the term concertante to "the sonata in which instruments share
response is harmonically distorted in the parallel minor with the cello's leaping figure; this response closes with the cello's syncopated rhythm followed by a deceptive cadence (mm. 7-14). This jarring gesture of the melodic exchange between the two instruments is intensified throughout the introduction with no conclusive cadences. A motive derived from the deceptive cadence (m. 14) is utilized by the piano and reiterates the syncopation before an inconclusive ending (m. 15-22). This rugged beckoning emerges again with the minor subdominant's forceful dotted-syncopated accents to reach the piano's arrival at the dominant (mm. 22-28). In the following cadenza-like passage, the piano predominates but ultimately evaporates in a sudden dynamic shift to \( p \) with an evaded cadence. The predominating mode of the parallel F minor seems to belie the tonal primacy of F major, and the consistent syncopated figure augments the prevailingly negative forces.

The G-minor sonata, in contrast to the counterpart F-major sonata's unsteady opening, begins with an affirmative tonic chord in the piano followed by a solemn dotted scale passage (mm. 1-6; see Ex. 2.1b). The cello's intervention, reinforcing the progression of the piano's sequential opening, parallels the function of the F-major sonata, but with a refined balance and certainty.\(^7\) As in the first sonata, the cello begins a concertante passage, derived from the descending dotted scale of the opening, but the responding piano functions as a transition leading to a new theme in E-flat major (mm. 7-11). A cheerful new theme briefly appears in E-flat major in canonic texture -- the cello initiates an ascending melody and the piano closes with the concluding E-flat major chord (mm. 11-15). This chord becomes the beginning of the following developmental

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more or less equally the thematic material, as in Beethoven's 'Spring' Sonata, Op. 24, where the instruments alternate roles in the double statement of the first period."

\(^7\) The accompanying cello's contour draws a stepwise motion from G to D with a raised B flat, momentarily tonicizing the subdominant C minor (mm. 4-5). The emphasis on the subdominant also occurs
transition (mm. 15-27), which utilizes the chord and dotted-scale motive stated at the very beginning of the introduction.

Supported by the thirty-second note arpeggios in the right hand of the piano, the extensive ascending dotted scalar passages in the left hand of the piano are complemented by the descending figure in the cello (mm. 22-27) -- in contrast to the first sonata, in which the piano dominates. This passage constitutes a harmonic extension of A-flat major and the relative minor. When the cello's concertante passage returns in A-flat major, the piano responds with a repeat of only the first half of the melody in ascending sequence, urged on by the cello (mm. 28-33). After a pause and a short imitative dialogue between the instruments, the cello's extended line leads to the dominant of the original G minor (mm. 33-37). After recurrent interruptions and the piano's deceptive cadence, German sixth and dominant seventh chords prepare an authentic cadence, but this closure is again called out question; for a leading-tone passage in the cello extends to the tonic opening of the Allegro and simultaneously becomes the resolution of the end of the introduction.

In brief, the two instruments' collaborative manner of imitation that executes the new theme in E-flat major (mm. 11-15) possesses a generally affirmative character, in opposition to the concertante manner of presentation of the preceding thematic idea (mm. 7-11), which appears again in A-flat major with abrogating effect. The following analysis will further support this observation.

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at the beginning of the G-minor allegro (mm. 45-46, 57-58) and in the middle episode of the rondo; the unexpected subdominant passage in the F-major recapitulation represents a positive, ideal atmosphere.
First Movement: Exposition

The first theme of the F-major sonata begins with the piano, supported by the cello's repeated-note accompaniment (mm. 35-38; see Ex. 2. 2a). The next phrase in the piano (mm. 39-49) extends over a syncopated rhythm without the cello's accompaniment, momentarily departing from the original key (mm. 39-40). When the cello restates the first theme, the theme's second half (mm. 53-57) is curtailed to four measures with syncopated tonic notes, \(sf\), that lead to a rather coercive affirmation of the authentic cadence. Apparently, this double statement of the first theme offers a comparable opportunity to the two voices by allowing an exchange of the thematic phrase. However, unlike its outer appearance, the piano's first phrase is somewhat naturally connected to the second half of the cello's theme, making a more balanced phrase structure. The straying, unbalanced extension of the second half of the piano's theme suggests a rather negative force.\(^{72}\)

Whereas the first theme in the F-major allegro is presented first with the piano and then the cello, the G-minor sonata introduces the first theme only once, with both instruments, participating in what seems to be a collaborative conversation (mm. 45-70; see Ex. 2. 2b). The cello begins the melody, which first tonicizes the subdominant C minor with the piano's tonic harmony. The piano takes the melody in a fifth higher, so that, despite the repetition in concertante style, a flowing progression is achieved. The continuation of the cello with a fragmented melody is followed by the piano's response. When this gesture appears again a fifth lower, the piano's extended answer becomes a closing phrase, but the cello eventually carries the closing melody of the first theme to an

\(^{72}\) Also, the cello's opening melody in the introduction (mm. 7-10) is comfortably connected to the syncopated tonic repetition that closes the extended first half of the introduction (m. 20-22).
authentic cadence. This conversational presentation of thematic material seems amiable; it contains no disruptive forces.\textsuperscript{73}

Whereas the piano directs the transition with the simply accompanying cello in the first sonata (mm. 57-72; see Ex. 2.3a), in the transition of the G-minor sonata (mm. 70-105; see Ex. 2.3b), the cello and the piano converse through subtle imitation (mm. 70-83). A suddenly introduced syncopated rhythm (mm. 94-95), however, heads toward B minor, instead of the presumed relative major, with an agitated minor mode prevalent in the F-major Sonata.

By and large, the first theme in the G-minor sonata counters the F-major sonata's thematic presentation in concertante style with the two voices' collaborative manner of unfolding thematic ideas. In the following section of the F-major sonata, the equalized opportunity in sharing melodic material becomes more regular with its increasing negative dynamism.

The second key area in the F-major sonata (mm. 73-160; see Ex. 2.4a) extends over two different thematic ideas to establish the dominant key in C major in concertante style, but all the attempts eventuate in a negation of its original key with the reigning mode of C minor. For a very brief moment (mm. 127-131), the cello's tranquil melody, \( pp \), seems genial with the piano's placid scale passage in the unexpected key of A-flat major. However, the following skipping sixteenth-note octave passage in the piano with the cello's syncopated acompaniment, \( ff \), soon subverts the general tranquility. The codetta (mm. 143-156) retraces the prevailing mode of the metric and dynamic

\textsuperscript{73} In the following transition (mm. 70-105), the cello and the piano converse through a somewhat released imitation (70-83), whereas the piano steers the transition with the simply accompanying cello in the first sonata. Thereafter, a suddenly appeared syncopated rhythm (mm. 94-95) heads toward B minor, instead of the presumed relative major, with an agitated minor mode prevalent in the F-major Sonata.
irregularity through a strict exchange of melodic materials in compression, and the following piano's sixteenth-note broken octaves in agitated mode closes the exposition. Unlike the developmental notion of the accompanied sonata, which emphasizes the equalized function of each instrument, the F-major sonata seems to portray the simple thematic exchange in concertante style in terms of an antiquated practice in a dissenting mode.  

The second key area in the G-minor sonata (mm. 106-215; see Ex. 2.4b), like its counterpart in the first sonata, displays a conspicuously sectionalized orientation with more than two thematic ideas, but as can be assumed, the inner-relational nature of each sonata is diametrical to its counterpart. Whereas the second key area in the F-major sonata vacillates between the parallel keys and maintains a highly unsettled rhythmic, metric, and melodic profile in the doubled statement of the thematic materials, the second key area in the G-minor sonata progresses by regaining the defaulted mode and pursuing an intertwined instrumental relationship. The first thematic passage consists of two eight-measure phrases of the piano in the relative major, B-flat -- first with the cello's sustaining dominant pedal point and then with no accompaniment (mm. 106-122). When the cello repeats the melody, the piano functions both as an accompaniment and as a countermelody, creating a duet with the cello's melody. However, the cello breaks the symmetrical response and extends it with imitation; this imitative passage closes with an inverted dominant chord followed by an inconclusive fermata (mm. 122-143). In the following retrieving passage (mm. 144-164), the cello fills in the piano's lacking melody and tries to correct the syncopated rhythmic figure in the piano. The closing theme in the

74 Ronald R. Kidd, in his "The Emergence of Chamber Music with Obligato Keyboard in England," has argued against the developmental notion of the fully developed concertante sonata. "The two styles existed
second key also displays a functional characteristic of the cello (mm. 164-200); the repetitive cello's response stretches out and consequently results in an extended continuous passage with its sustaining power. The following codetta (mm. 200-215) recapitulates this construction of a continuous passage with the extended closing phrase in the cello.

First Movement: Recapitulation

In the F-major sonata, the relationship between the instruments is modified at the beginning of the recapitulation. The piano begins the first theme in an octave higher, and the cello soon states a free countermelody (mm. 221-232; see Ex. 2.5a). The second half of the piano's extended theme introduces the cello's considerably altered presentation of the first theme in the unpredicted subdominant, B-flat major. Compared to the restrained thematic presentation in the exposition, where each instrument plays a discrete role and its consequent posture was somewhat negative, this freely mislaid presentation of the altered thematic figure conveys more possibilities unattainable in the nominal tonic (mm. 232-245). In the following section, the undermining force of the parallel F minor is accentuated through the adjusted transition to the themes originally associated with the second key area.

After the recapitulation's restatement of material analogous to the end of the exposition, a peaceful new melody in adagio appears in E-flat major with the cello's ascending melody followed by the piano's descending closure, making a single phrase that is repeated three times (mm. 362-367; see Ex. 2.6a). This calm, however, remains
only an unattainable daydream in this F-major sonata. The piano's triplet passage in *presto*, followed by the cello, hurries back to the original key and tempo.

The tonality of E-flat-major appears as a clear vehicle of expressive doubling in this opus. In the recapitulation, the cello's responding first theme in the concertante style appears in the subdominant B-flat major with liberal variation, but inconclusively withdraws in preparing for the second theme. The additional E-flat major melody after the literal repeat of the recapitulation could be seen as a resolution of the previous B-flat passage. Also, concerning the tonal implication, the imitative texture of the E-flat major theme in the introduction of the G-minor sonata can be regarded as an extension, i.e., an expressive doubling, of the suggestive thematic presentation that the F-major sonata can only fantasize.\footnote{In fact, the development of the F-major sonata seems to allude the questionable posture of the sonata through the tonal disposition. The development section begins with the first theme in A major (mm. 161-172) -- then only the first two measures are utilized in a canonic imitation, tonicizing harmonies in a circle of fifths, D, G, C, and F minor subsequently. When it reaches a climax with a German sixth chord followed by a half cadence in a key of F minor (mm. 193-194), there suddenly appears a mode of immobility (mm. 194-204). The cello repeats the second half of the developmental motive (m. 162) on the dominant C in F minor in a rather obsessive manner. When it moves to the neighboring-tone key in D-flat major with the sustaining cello, it finds another tranquility that shortly appeared in A-flat major in the exposition (mm. 127-132).}

Finally, the cello, with the piano's repeated-note accompaniment, begins the last statement of the first theme (mm. 386-400; see Ex. 2.6 above) -- compared to the beginning of the exposition, the role of each instrument is altered. But this statement breaks off after the presentation of the first half of the theme. The cello repeats the last two measures of the previous statement in the dominant harmony in a blunt figure, and, again, there follows another repetition of the phrase by the two instruments in unison, which ultimately stands as a final authentic cadential phrase. The closing passage gives up the thematic melody on the whole and only repeats the repeated-note figure in a
fatuous stance. The counterpart recapitulation of the G-minor sonata offers yet more comparative tonal connotations embedded within this opus.

In the recapitulation of the G-minor sonata, the collaborative presentation of the first theme is immediately followed by an abrupt rise of E-flat major's re-transitional passage (mm. 337-357; see Ex. 2.7), whose motive derives from the syncopated motive in the corresponding section of the exposition (mm. 94-95; see Ex. 2.3b). The original syncopated rhythm is corrected with an \textit{sf} downbeat in E-flat major -- the following repetition of the same phrase repossesses the upbeat \textit{sf} in the tonic key, G minor. The successive manner of presenting the re-transition through the contrast of the altered downbeat passage in E-flat major and the original syncopated phrase in G minor hints at the G-minor sonata's tonal outline. The following second-key theme in the modally adjusted original G minor is presented in the unexpected parallel major (mm. 358-385). The closing passage, however, returns to the original tonic minor and ends the period with an affirmative tonic passage.

After the expected authentic cadence confirming the original key of G minor, a motive derived from the opening of the development, which emphasized the subdominant C minor, begins the coda in E-flat major (mm. 481-553; see Ex. 2.8). The passage, however, closes with a sudden shift of dynamics with fermata. The first theme's fragmented melody reappears in C minor followed by a sequential passage first in A-flat major, but with a syncopated upbeat it returns to G minor. The following sustaining passage in the cello vacillates between the parallel major and the subdominant, C minor. The first movement of the G-minor sonata closes in G major.
Second Movement: Rondo

The sonata-rondo finales of Beethoven's opus 5 have been considered representative of traditional form in the Classical tradition,\footnote{Lockwood, 19-20. "While the Rondo of the F-major Sonata is an effective example of Beethoven working within the confines of received Classical tradition, the finale of the G minor Sonata is a good deal more original, achieving a quality of elegance for which no comparable example …" verb?} in which one could rely on the specificities of the confined structure with their conventional tonal and thematic implications. As observed in the analysis of the sonata movement, the sonata-rondo finale in a hybrid of two major traditional forms, however, should not be considered as an imposed mechanical unity,\footnote{See Chua, 202. Daniel Chua construes the Classical style in terms of a chemical style, a mixed style, born in the age when chemistry itself became a science. According to Chua, "the mixed style lives or dies according to the definition of its form; it is dead as long as the form is thought of as a mechanical unity of} but as an expressive doubling. That is, compared to the two first movements in the opus, which portray a contrasting progression by using parallel sonata form, the processes of two finales' sonata-rondo forms also utilize the comparable structure, recapturing the first movements' characteristic configuration as well as extending those movements.

The F-major rondo, like the first movement, adopts a concertante style; yet, unlike the previously employed simple double statement, the imitative textures of the rondo theme display an antecedent-consequent phrase structure whose continuous layout permits comparatively flowing thematic presentation (mm. 1-10; see Ex. 2.9). Despite the coupled phrase-configuration, the intimately repetitive melodic contour of the rondo theme seems somewhat detached; the cello's four-bar melody with the piano's canonic imitation is repeated with the altered role of the instruments. With the cello's statement of the added cadential phrase, however, the consequent phrase ultimately fulfills a consecutive progression of the thematic idea. Nonetheless, the closing passage of the
transition, exhibiting an irregular metric rhythm with the cello's simple doubling of the piano's octave passage in thirds, does not sound agreeable to the preceding statement of the rondo theme (mm. 20-24).

The following episode in the dominant expands the rhythmic irregularity with syncopation while retaining the evenly distributed exchange of the melodies as occurred in the corresponding section of the first movement; also, the fluctuation between the major and the minor mode with the \textit{sf} upbeats follows. The ensuing false entry of A-flat major in the piano (m. 60; see Ex. 2.10) makes clear that the unanticipated tranquil A-flat closing theme found in the first movement after the second group (m. 127; see Ex. 2.4a) was but an illusion, one that the F-major sonata cannot sustain.

After the presentation of the rondo theme in the tonic, the cello extends the last measures of the piano's consequent phrase in B-flat minor and prepares the next episode in the parallel subdominant (see Ex. 2.11).

In the next episode of this seven-part rondo, corresponding to the development of the first movement, the new theme is presented in less rigid concertante style in the parallel minor keys with \textit{sf} downbeats (mm. 85-100; see Ex. 2.12). The piano begins the antecedent phrase with the new theme -- whose contour, however, resembles the rondo theme -- in the subdominant key, B-flat minor. The cello's consequent phrase also presents the same beginning as the preceding phrase, but, with the substantial change of the ensuing melody, the phrase concludes with the authentic cadence in F minor; there follows a literal repetition of this antecedent-consequent period. Over the expansion of the parallel minor harmonies, the subsequent developmental repetition of the middle identity and uniformity, but alive if the form is inferred from a chemical impulse that both generates and encapsulates the structure as constant process and ironic contradiction.
episode (mm. 101-116) presents a further modification of the concertante style with another motive derived from the rondo theme. The first period displays the thematic idea in a sequential passage, flowing through the parallel-minor harmonies with the consistent piano. The following period begins like the cello's concertante response to the piano but soon gives way to a slightly altered ascending melody in ascending figure, which consequently prompts the piano's climactic passage that completes the period in a collaborative manner. As in the development section of the first movement, however, the climax of this section is immediately followed by a transition that negates any sense of forward momentum (mm. 117-129), declaring the ultimate insufficiency of the parallel minor.

When the rondo theme appears for the third time, initiated by the cello in m. 141, the piano presents an inverted countermelody in free imitation as well as the scalar passage in variation (mm. 141-167; see Ex. 2.13). Whereas the first appearance of the rondo theme seems somewhat confined because of its repetitive melodies, this return of the rondo theme displays a great deal of continuity indebted to the variation technique; the same technique characterizes the beginning of the recapitulation in the first movement (see Ex. 2.5a above). But the closing theme, in jagged rhythms, is expanded from four measures to eight -- the sf downbeats in the middle of the phrase seem helpless.

The following restatement of the first episode in the modally adjusted tonic key carries on the irregular metric rhythm in syncopation. This section is expanded with an additional passage (mm. 205-219; see Ex. 2.14) borrowed from the closing theme of the middle episode, which brings back the parallel minor key's suspended mode (mm. 117-129; see Ex. 2.12 above).
Preceded by the dominant-preparation passage derived from the main motive, now described in inverted form, the final statement of the rondo theme enters with the cello over the trills in the right hand of the piano (see Ex. 2.15). The gentle antecedent phrase, \( pp \), accompanied by the piano's imitation in parallel thirds, suddenly shifts to the rapid sixteenth-note passage of the cello's accompaniment, \( ff \), in the piano's consequent phrase; the piano soon pursues the cello's variation in sixteenth notes and leads to the coda.

With constant emphasis on the downbeats, the beginning of the rondo theme is presented in concertante style followed by the two voices' homophonic progression in a contrary motion, which ultimately ends on the dominant seventh chord in fermata (m. 267; see Ex. 2.16). Along with \textit{rallentando} and \textit{calando}, the second half of the rondo theme is developed also in a contrary motion as in the first part of the coda's utilization of the beginning of the rondo motive. The imitative and homophonic texture of the two voices' sequential passage, first ascending in F major and descending in D minor, consequently creates a contrary motion and produces a mixed mode. When the cello alone plays the melody in the tonic key with the piano's accompaniment, which becomes a closing melody of the phrase, the forward momentum momentarily stops. And, then, there follows a new beginning, \textit{Adagio}: the cello sings the previous melody in B-flat major, but the closing melody of the piano as well as the leading tone in the cello ultimately becomes the dominant of the nominal tonic; another fermata occurs. In this second period of the coda, as in the middle episode of the rondo, the mode changes in a continuing phrase. Resuming the original tempo, the cello uses the signature motive of the rondo theme in ascending motion accompanied by the piano's descending sixteenth-
note arpeggio passage, boldly concluding the finale in a fashion parallel to the first movement.

The finale of the G-minor sonata, in its parallel major, begins the rondo theme\textsuperscript{78} with the piano's emphasis on the subdominant C major (mm. 1; see Ex. 2.17). The subdominant harmony explicitly portrays the shifted G-major mode from the first movement's minor mode in a narrating manner; it clearly refers back to the beginning of the exposition (mm. 45-46; see Ex, 2.2b above). The transition displays a seamless melodic exchange between the instruments: it begins with the cello's rapid descending arpeggio followed by the piano's responding octave in stepwise motion, but soon the sequential pattern of the phrase becomes obscure (mm. 16-32). This freely imitated figure in constant downbeat conveys an enhanced confidence in comparison to the corresponding section of the first movement that the piano and the cello presented the transitional theme in respective manner and the consecutive passage introduced syncopated rhythm in B-flat minor (see Ex. 2.2b).

The piano's beginning of the first episode in D major unfolds an antecedent-consequent period in concertante style. Whereas the second half of the piano's antecedent phrase exhibits a sequential progression with repetition, the second half of the cello's consequent phrase displays a uninterrupted phrasing with its sustained melody in a contrasting manner (mm. 33-48; see Ex. 2.18). The re-transition section, initiated by the cello's sustained legato passage, displays the two voices' conversational passage (mm. 48-65); the following sequential progression leads back to the rondo theme that begins with the cello.
In contrast to the first rondo theme played by the piano, the cello initiates the returning rondo theme in concertante style (mm. 65-81; see Ex. 2.19). After the varied middle part of the ternary rondo theme in a three-part imitation, the piano's assertive beginning of the closing section is accompanied by the cello's syncopated \textit{sf} countermelody.

The middle episode of this G-major rondo begins in the subdominant, like the beginning of the first movement's development and the corresponding section in the F-major rondo. However, unlike the previous brief forays into the area of the subdominant,\(^\text{79}\) this subdominant key in this section functions as a tonal ground, on which the middle-episode theme in C major recurs with modified figuration (see Ex. 2.20). The piano's antecedent phrase begins the first period with the cello's technically demanding arpeggios in thirty-second notes,\(^\text{80}\) followed by the cello's consequent phrase authentically cadencing on C major (mm. 100-115). In the next episode-like passage (mm. 116-125) in this section, the piano carries the melody (mm. 116-125); the cello's accompaniment, just before the returning of the thematic melody, exhibits a strongly accented syncopated voice. There is only one statement of the thematic melody with the piano followed by the episode-like passage of the cello in variation that the piano previously presented; the same syncopated rhythm of the cello in leaping figure again appears just before the returning of the thematic melody. Finally, the piano begins the first half of the thematic melody, and the cello plays the second half in collaborative

\(^{78}\) The rondo theme (A) is in ternary form (aba), in which the first (a) is composed of antecedent-consequent phrase, (b) of transitional sequential phrase, and the closing (a) of the restatement of the previous consequent phrase. In the closing (a), the cello participates in harmonizing the piano's melody.\(^{79}\) The F-major sonata's recapitulation displays the varied first theme in the unexpected subdominant key. The G-minor sonata's exposition and development begins with the subdominant harmony; the coda vacillates between the subdominant and the parallel major but ultimately closes in G major.\(^{80}\) The cello's arpeggio is also found in the G minor in mm. 272-279.
manner. This middle episode, roughly standing as an independent section without the original key signature, portrays an emphatically energetic movement with an instrumental relationship that proceeds from concertante style to collaborative manner.

The signature motive of the rondo theme, emphasizing the subdominant harmony, appears with the piano, and the ensuing repetition in C minor leads to the false entry in A-flat major (mm. 151-160; see Ex. 2.20 above). The rondo theme returns with the piano accompanied by a contrapuntal melody in the cello; the piano's dominant pedal in octaves persists in the first part of the rondo theme (see. Ex. 2.21). After the presentation of the first episode in the modally adjusted tonic (see. Ex. 2.22), the piano begins the final statement of the rondo theme, and the cello's answering phrase rounds up the theme in a collaborative manner (see. Ex. 2.23).

In the coda, a restless staccato sequential passage begins in G major first with the piano (mm. 235-239; see Ex. 2.24). The cello's consequent phrase, yet, utilizes the sequential progression, moves to G minor, and ultimately arrives in E-flat major (mm. 239-246). Unlike the corresponding section of the preceding movement that E-flat-major mode appeared abruptly and momentarily (see Ex. 2.8 above), the consequent phrase's turn to E-flat major is progressive and linked to a scale passage of the piano that cadences on E-flat major. A motive derived from the middle part of the ternary rondo theme (m. 9; see Ex. 2.9 above) appears with the piano's lavishly articulated melody in variation and with the cello's answer in crisp staccatos, and moves chromatically back to G major. The ensuing phrase of the cello in legato, derived from the rondo theme, emphatically concludes the first period with an authentic cadence in the tonic. A new period continues.

81 In the F-major rondo, a false entry in A-flat major precedes the second recurrence of the rondo theme.
with the middle part of the rondo theme in contrary motion. The piano's rondo theme appears in thirty-second notes of variation, and the closing phrase of the piano is supported by the cello's thirty-second arpeggio (mm. 268-279); the second period of the coda momentarily stops with another authentic cadence in G major. The third period of the coda exhibits a disjunct progression with chord passage in chromatic ascending motion and reaches the dominant in m. 307. The final rondo theme appears with the cello's broken octaves supported by the piano's scale passage over the tonic pedalpoint, repeating more likely the closing passage of the first period of the coda in variation however, in less emphatic manner than the previous dense delineation.

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The F-major and the G-minor sonatas, as a single opus, collaborate to offer a continuous beckoning of expressive doubling through the two instruments' discursive process based on the twofold, naturally reflective, design.

The first movement of the F-major sonata consistently negates its original key in its parallel minor with the concertante presentation of thematic material that accompanies irregular rhythms, and the following sonata-rondo movement effectively recapitulates these attributes. In contrast to the first sonata, the G-minor sonata displays the two voices' collaborative manner of completing a single thematic idea without the syncopated rhythms characteristic of the F-major sonata, and there is an inclination toward the parallel major mode, so that the work eventually concludes in G major. Whereas the first rondo finale reflects and repeats what happened in the previous movement, effectively situated in the past, the G-major rondo finale stands as a continuation of the previous movement.
In spite of the seemingly discrete and contrasting postures, the two sonatas point in the same direction. The recapitulation of the F-major sonata presents the first group in the subdominant B-flat major, whose passage, apart from the prevailing jagged manner in the parallel mode of the F-major sonata, progresses in a powerful manner with the cello's capacially sustanied melody. This unexpected appearance of B-flat major seems to be recognized later by the Adagio melody in E-flat major, which is stated three times by the cello and the piano. At the end of the F-major finale, the cello arrives at B-flat major with the tempo in Adagio, but the piano immediately returns back to the original mode. The gesture of E-flat major emerges once more in the introduction of the G-minor sonata. After the beginning of the piano's descending dotted-scalar passage in solemn G minor, the cello's new ascending melody in E-flat major leads to the piano's cadential melody and an authentic cadence. Whereas the F-major sonata could present the E-flat major mode only in an isolated situation, i.e., in Adagio, the G-minor sonata actualizes in a direct manner of presentation. In fact, E-flat initiates the coda, which eventually closes in the parallel major. Yet it also remains dream in the G-minor sonata. Although the G-major rondo could directly interact with the E-flat major passage in energetic, free manner of thematic presentation, it is in the coda. When the E-flat major melody returns at the end, it is in G major and has lost the free manner of its earlier presentation.

Although the two sonatas in the same opus, utilizing the practice of expressive doubling, impart contrasting features in positive and in negative manner, they nevertheless ultimately postulate the same ideal through opposing attributes.
CONCLUSION

BEYOND THE THREE-STYLE PERIOD

Beethoven's three *opera* of sonatas for cello and piano easily accommodate the traditional notion of Beethoven's three style-periods, a view that offers a secure starting point for analyzing and interpreting the composer's works by insinuating the coincidence of "the bluntest style distinctions" with "the major turning-points in Beethoven's biography."\(^8^2\) Proceeding from this view, scholars have consistently discussed the opus 5 sonatas from the perspective of the "early" period, in which the composer's full-fledged creativeness is well observed against the thoroughly developed classical tradition.

This idea of Beethoven’s three style-periods continues to influence or even determine how individual listeners, analysts, and historical commentators view these works, notwithstanding arguments from other sectors of scholarly discourse that there is no solid, singular criterion upon which "meanings" of Beethoven’s oeuvre as a whole can be based.\(^8^3\) Interpretations have been further shaped by an unquestionable belief that every musical artwork is imbued with an essential nature, impervious to and unaffected by interpretation -- what Carl Dahlhaus termed “work-immanence.” This concept emphasizes "the 'intrinsic' functional coherence of a work that serves as the final arbiter in deciding meaning," and presumes that those works are imbued with an "aesthetic essence of those works."\(^8^4\)

This thesis has endeavored to explore the insights opened up when Beethoven's opus 5 sonatas are viewed from perspectives other than those typically dictated by the

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conceptual frameworks of Beethoven’s three style-periods and the doctrine of work-immanence. This exploration reveals that the sonatas retain certain prominent features of the genre when viewed in context -- namely the aesthetic practice of expressive doubling prevalent at the turn of the nineteenth century. On the basis of the analogous two-fold design of the opus, Beethoven introduces his idealistic textual treatment of the two instruments in a collaborative manner against a simple thematic exchange, i.e., concertante style, which is easily found in his contemporaries' accompanied keyboard settings. Accordingly, the two distinctive styles of thematic presentation effectively operate as inner means of expressive doubling as well. Thus, whereas historical significance of the Opus 5 has been sought exclusively in their anomalous features with respect to the genre, the two sonatas' opposing thematic presentation suggests the composer's responses to conventional norms with the idiosyncratic interwoven duo texture and challenges the known through the unknown. The historical context of accompanied keyboard sonata, therefore, suggests that Beethoven's designation of the accompanying violoncello as *obligé* in the title of the Opus 5 alludes to the dimension of the duo's collaborative relationship, a usage different from the original meaning of the term used against *ad libitum*. In fact, Beethoven's intention emerges clearly in his ensuing *opera* of sonatas for cello and piano, Op. 69, *Grande Sonate pour Pianoforte et*

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85 Jeffrey Kallberg, "Rhetoric of Genre: Chopin's Nocturne in G Minor," 244-245.
Violoncelle,\(^\text{87}\) and Op. 102, *Deux Sonates pour le Pianoforté et Violoncell*, by confirming their entity as a new manifestation of duo sonata genre.\(^\text{88}\)

Moreover, because the aesthetic theory of expressive doubling illuminates the sonatas' unique position in their cultural environment and how the composer's perception of his contemporaries' conventional practices influenced the development of the accompanied keyboard sonata, a structuralist approach to the works lends insight into the features of the works considered distinctive in their own time. And if we consider "meaning" as unique to the extent that music exists in each act of performance, creating a new reading of the work, such recognition logically suggests that the significance of any given musical work resides in each auditor’s intertextual reading, stemming from individual insights and understandings. Beethoven’s Opus 5 Sonatas thus emerge neither as documents whose meaning depends on the performer’s and auditor’s cognizance of Beethoven’s biography and the historiographic construct of his three style-periods, nor as transitional figures in the conventional teleologic historiography of the nineteenth-century solo sonata. They are, rather, fully formed musical texts, richly imbued with stylistic and generic referents whose meaning is enhanced through Beethoven’s pervasive cultivation of the technique of expressive doubling.

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If we acknowledge the ongoing and widespread rethinking of the relational nature of text and accordingly of meaning (a development that has been styled the "linguistic

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87 The title page of Artaria's second edition of the sonata appeared in 1809 reads *Sonata per il Clavicembalo con Violoncello.*

88 The theory of expressive doubling seems more persuasively applicable when considering the two-movement plan of the last two sonatas, Op. 102, which ultimately counterpoises the five sonatas as a balanced cycle.
turn" in the human sciences),\textsuperscript{89} we should set aside the traditional notion of the three-style as we explore Beethoven's works; for we no longer need to insist that it is the "voice of single person, the author confiding in us,"\textsuperscript{90} or that we may derive meanings only from perceived significant junctures in the composer's biography. This paper, accordingly, has attempted to recognize the end-weighted three style-periods as "a reflection of deep-seated beliefs in our previous culture."\textsuperscript{91} By recognizing those beliefs for what they are and then exploring Beethoven’s music as a text rather than a biographical artifact or a specimen in a historiographically abstract genre-history, we can begin to explore the cultural meanings offered by that music to Beethoven and his contemporaries.

\textsuperscript{89} Allen, \textit{Intertextuality}, 10.
\textsuperscript{90} Allen, \textit{Intertextuality}, 71.
\textsuperscript{91} James Webster, "The Concept of Beethoven's 'Early' Period in the Context of Periodizations in General," \textit{Beethoven Forum} 3 (1994), 1. Italics mine.
APPENDIX

MUSICAL EXAMPLES

Ex. 2.1a: Beethoven, Sonata in F Major, Op. 5, first movement: mm. 1-34
Ex. 2.1b: Beethoven, Sonata in G minor, Op. 5, first movement: mm. 1-44
Ex. 2.2a: Beethoven, Sonata in F Major, Op. 5, first movement: mm. 35-57
Ex. 2.2b: Beethoven, Sonata in G Minor, Op. 5, first movement: mm. 45-70

Ex. 2.3a: Sonata in F major, Op. 5, first movement: mm. 57-72
Ex. 2.3b: Sonata in G minor, Op. 5, first movement: mm. 70-105

Ex. 2.4a: Sonata in F Major, Op. 5: mm. 73-160
Ex. 2.4b: Sonata in G-minor, Op. 5, first movement: mm. 106-215
Ex. 2.5: Beethoven, Sonata in F Major, Op. 5, first movement: mm. 221-347
Ex. 2.6: Sonata in F Major, Op. 5, first movement: mm. 342-400
Ex. 2.7: Sonata in G Minor, Op. 5, first movement: mm. 314-480
Ex. 2.8: Sonata in G Minor, Op. 5, first movement: mm. 481-553
Ex. 2.9: Rondo in F Major, Op. 5, second movement: mm. 1-24
Ex. 2.10: Rondo in F Major, Op. 5, second movement: mm. 24-65
Ex. 2.11: Rondo in F Major, Op. 5, second movement: mm. 66-85
Ex. 2.12: Rondo in F Major, Op. 5, second movement: mm. 85-141
Ex. 2.13: Rondo in F Major, Op. 5, second movement: mm. 141-167
Ex. 2.14: Rondo in F Major, Op. 5, second movement: mm. 167-219
Ex. 2.15: Rondo in F Major, Op. 5, second movement: mm. 229-245
Ex. 2.16: Rondo in F Major, Op. 5, second movement: mm. 246-290
Ex. 2.17: Rondo in G Major, Op. 5, second movement: mm. 1-32
Ex. 2.18: Rondo in G Major, Op. 5, second movement: mm. 33-65
Ex. 2.19: Rondo in G Major, Op. 5, second movement: mm. 65-99
Ex. 2.20: Rondo in G Major, Op. 5, second movement: mm. 100-166
Ex. 2.21: Rondo in G Major, Op. 5, second movement: mm. 166-195
Ex. 2.22: Rondo in G Major, Op. 5, second movement: mm. 196-227
Ex. 2.23: Rondo in G Major, Op. 5, second movement: mm. 227-235
Ex. 2.24: Rondo in G Major, Op. 5, second movement: mm. 235-304
ABBREVIATIONS

A. A. Reference to a chapter or section.


