

ELEMENTS OF ROMANTICISM IN SELECTED PIANO SONATAS
BY JAN LUDISLAV DUSSEK: HISTORICAL
AND THEORETICAL ASPECTS

THESIS

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DEDICATION

To my husband and best friend, Kevin, and to my beautiful daughters,
Alison and Rachel: thank you for your patience and love.

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INTRODUCTION

“Comparatively few, even among educated musicians, know how much Dussek did toward developing the technical resources of the piano. The contemporary of Mozart, and a great pianist, he composed more than fifty Sonatas, twelve Concertos for the piano with orchestra, a Quintet, Quartet, and Trio for piano and strings, and literally countless number of small pieces, Variations, Rondos, Etc. Of this enormous mass of music how much is known by the average teacher of the present day?”¹

Jan Ladislav (Ladislaus) Dusík was born on February 12, 1760, in Čáslav, Bohemia.

Alexander Thayer concluded in an 1862 article printed in *Dwight's Journal of Music* entitled “Dussik, Dussek, Duschek”, that the spelling of his name was changed to “Dussek” by the composer himself while in England.¹ Since this spelling of “Dussek” is now the most generally acceptable, it will be used for the remainder of this study.

Dussek's compositional works, though unjustly neglected today, were quite popular in his day. He was a prominent Bohemian emigrant to England and France at the end of the 18th Century, undoubtedly admired by many musicians, including Haydn and Clementi. His unique ability as a performer has been clearly documented. This study will attempt to shed light on why some of these exceptional works have fallen into relative obscurity, and point to the fact that Dussek was a Romantic composer living in an era of Classical music.

¹ Alexander Thayer, “Dussik, Dussek, Duschek,” *Dwight's Journal of Music* (October 5, 1861), 211.

The vast amount of literature written on the topic of placing a musicological “date” on the inception of Romanticism points to the unending disagreement surrounding what in fact constitutes a break between the Classic and Romantic periods. It is this author’s opinion that works prior to 1800 may well be “Romantic”. Works of art in any genre should be examined on an individual basis, and not relegated to a specific period prematurely.

Although a few scholars have mentioned Romantic characteristics in Dussek’s keyboard compositions, analytical writings are missing to prove this point. This thesis will offer analyses of two of Dussek’s piano compositions composed in the year 1800 – a year most musicologists would relegate to the Classical period – examining their significant contributions to Romanticism. Detailed analyses of Piano Sonata XVII (*Grande Sonate*) Op. 43 in A Major and Piano Sonata XVIII (*Grande Sonate The Farewell*) Op. 44 in E-flat Major will show that Dussek was clearly ahead of his time in terms of individuality of expressiveness and harmonic complexity.

CHAPTER 1

CLASSICISM AND ROMANTICISM IN MUSIC: A BRIEF SUMMARY

1.1. Brief Comments on Time Periods in Music

It is generally accepted by many scholars that the Baroque period ended with the death of Bach, yet obviously compositional practices do not change so suddenly. Assigning a specific date to the inception of a musical period is difficult. Many musicologists will argue that the Classical Period began around 1750 and extended to at least 1820, while others will classify the years 1730–1770 as *Preclassical* and transitional with true Classicism falling between 1770 and 1820:

Briefly and, indeed over-simply, during these years a composer had to choose between dramatic surprise and formal perfection, between expressivity and elegance; he could rarely have both at once. Not until Haydn and Mozart, separately and together, created a style in which dramatic effect seemed at once surprisingly and logically motivated, in which the expressive and the elegant could join hands, did the classical style come into being.²

Some scholars feel that the Classical era ended with the death of Beethoven in 1827, but there are elements of Romanticism in Beethoven's music that cannot be ignored. Examples of the overlap in style are numerous. As is the case with early Classical

² Charles Rosen, *The Classical Style*. (New York: W. W. Norton and Co., 1972), 44.

music, there is a similar tendency to characterize the years between 1800 and 1820 as *PreRomantic*. Leon Platinga explains that just as characteristics of Classicism are evident in the 19th century, so too are Romantic characteristics apparent in the works of C. P. E. Bach and Haydn's *Sturm und Drang* symphonies of 1768–1773, as well as in some later (1780s) instrumental music of both Mozart and Clementi.³ He states: "There is no isolable time and place where one leaves off and the other begins - and hence no clearly preferable point from which to embark upon the study of Romantic music."⁴ However, in the years surrounding the turn of the century, distinct changes in compositional style prompted numerous scholars to attempt pinpointing the beginnings of a new musical era. Friedrich Blume offers a comparison with literary Romanticism:

The literature incontrovertibly shows that musical Romanticism began not, as is often stated, between 1810 and 1820, but simultaneously with literary Romanticism a couple of decades before the turn of the century. All its definitive ideas were formed in the 18th Century, and merely deepened and broadened in the following decades.⁵

Leon Platinga also points to the emergence of Romanticism at an early date:

The social and cultural roots of Romantic music extend far back into the Eighteenth century. Beginning in mid-1700s, profound and irreversible forces were changing the nature of European life.⁶

³ Leon Platinga, *Romantic Music*. (New York: W. W. Norton and Co., 1984), 21.

⁴ *Ibid.*, 22.

⁵ Friedrich Blume, *Classic and Romantic Music, A Comprehensive Survey*. (New York: W. W. Norton and Co., 1970), 99.

⁶ Leon Platinga, *op. cit.*, 22.

Alfred Einstein saw the turn of the 19th century as pivotal:

All of us feel that the time around 1800 was a boundary-line or watershed, that something new had entered into the history of our civilization. It was the new relationship of the individual, and especially of the artist, to the whole, as symbolized by the French Revolution.⁷

Leon Ratner agrees with Einstein summarizing: “The changes in musical style that took place around the turn of the 19th century were so profound that this time might well be considered the beginning of the romantic era.”⁸

The disagreement as to when musical Romanticism definitively replaced Classicism continues to this day, with many opinions being offered. Clearly, from the beginning to the end of the 19th century, stylistic and compositional differences are evident in music. This is the period we now consider the Romantic Era.

1.2. Classical Music and Musical Classicism

1.2.1. The Terms “Classical”, “Preclassical”, “Rococo”, and “Galant”

⁷ Alfred Einstein, *Music in the Romantic Era*. (New York: W. W. Norton and Co., 1947), 9.

⁸ Leonard Ratner, *Classic Music, Expression, Form and Style*. (New York: Schirmer Books, 1980), 422.

The terms *classic*, *classical*, and *classicism* have a number of different meanings. It is important that a distinction be made between the use of the term *classical* as it refers specifically to the visual arts, as opposed to the musical meaning of *Classical*. In addition, *classical* may refer to a time period as well as to something being *authentic* and *of highest quality*.

The word evolved from the Latin *classicus*, meaning a taxpayer, later also a writer, of the highest class.⁹ In one of the earliest definitions, dated 1611, *classique* was translated as “classical, formall, orderlie, in due or fit ranke; also approved, authenticall, chiefe, principall.”¹⁰ *Webster’s New Twentieth Century Dictionary of the English Language* defines classical as “of the highest quality or rank; having recognized and permanent value; of enduring interest and appeal – used especially of literature, art and music” and also “having order, balance, restraint or other qualities felt to derive from or suggest those characteristic of the literature, art, architecture, or ideals of ancient Greece and Rome.”¹¹ Specific to the visual arts, such as paintings and sculpture, *classical* was used to characterize the formal elegance, simplicity, and sense of balance that the ancient Greeks and Romans had achieved. Speaking of the time period of the late 18th century, the term “neo-classical” is preferred in the visual arts, as these newer developments were closely related to Greek simplicity in art and architecture.

⁹ Daniel Hertz and Bruce Alan Brown, “Classical”, *The New Grove Dictionary of Music Online*, ed. L. Macy (Accessed 01/8/03), < <http://www.grovemusic.com> >

¹⁰ R. Cotgrave, *Dictionarie of the French and English Tongues*, 1611, quoted in Daniel Hertz and Bruce Alan Brown, *op.cit.*

¹¹ Noah Webster, *Webster’s New 20th Century Dictionary*, 2nd Edition. (New York: Simon and Schuster, 1983), 334.

In music, *classical* did not specifically refer to ancient music, because most Greek music was never notated, and is therefore unknown to us. Instead, *classical* was applied to characterize late 18th century music directly. However, before it was used in connection to specific musical characteristics, it rather meant *excellence* in composition. In 1797, for instance, Franz Niemetschek in his biography of Mozart commented on the composer's classical worth: "The masterpieces of the Romans and Greeks please more and more through repeated reading, as one's taste is refined – the same is true for both expert and amateur with respect to the hearing of Mozart's music."¹² Similarly, Mozart's wife Constanze in a letter dated March 1, 1800, likened some of her late husband's compositions to "fragments of classical authors".¹³ Over time, the term *classical* referred with greater frequency to specific artistic characteristics of the late 18th century. Although the use of the term *classical* in the visual arts and literature is different from what we refer to as *musical classicism*, simplicity and uniformity are common characteristics. The music of the period *is* of the highest rank and quality. For purposes of this study, *classical* will be used to delineate the period of time between roughly 1750 and 1800 which we know as the Classical Period.

Unlike the Baroque period, in which, generally speaking, one musical idea or "affect" was central to a composition, Classical music contains more contrast, and relies less on heavy ornamentation. During the time period that connected the Baroque and the

¹² Quoted in: Daniel Heartz and Bruce Alan Brown, "Classical", *op. cit.*, accessed 2/18/03.

¹³ *Ibid.*

Classical period, the contrapuntal practices of the Baroque led to a style of highly ornamental music, called *rococo* after the same movement – especially in France – within the visual arts and architecture of the period. Leonard Ratner states:

Later baroque music would often begin a period with a short symmetrical phrase and then spin out by means of sequences, arriving at a strong cadence to regain firm rhythmic-harmonic footing. Mid-century music, in what is often referred to as *Rococo* style, was characterized by short, symmetrical periods, in which melodic figures were short and highly ornamented; punctuations were equally spaced, often well marked; cadences were clear but not particularly strong.¹⁴

Beginning around 1730, musicians began to compose in a more “uncluttered” fashion with lightly accompanied, periodic melodies and pleasing short motives.¹⁵ The term *galant*, which translates “to amuse oneself”, was the term most widely used to denote this style, having replaced the period term *rococo* which was thought to have been too loosely applied. C. P. E. Bach in his *Versuch über die wahre Art das Clavier zu spielen*, from 1753 (*Essay on the True Art of Playing Keyboard Instruments*) made a distinction between the learned, strict or church styles, and the *galant* style, which is characterized by simple harmonies, light textures, and decisive cadences, mostly within theater and chamber music.¹⁶ By virtue of its simplicity, the *galant* idiom freed composers from the strict contrapuntal practices of the late Baroque. The *galant* style

¹⁴ Leonard G. Ratner, *Classic Music*. (New York: Schirmer Books, 1980), 46.

¹⁵ Voltaire wrote: “Being galant, in general, means seeking to please.” Quoted in Daniel Hertz and Bruce Alan Brown, “Galant”, *The New Grove Dictionary of Music Online*, ed. L. Macy (Accessed 01/8/03),

< <http://www.grovemusic.com> >

¹⁶ Ratner, *op.cit.*, 46.

can be thought of as a reaction to what had become, in the early part of the century, highly complex and serious music. This is what some scholars refer to as the *Preclassical* style.

1.2.2. Characteristics of High Classical Music

Perhaps the most prevalent characteristics of classical music of between 1770 and 1800 are its reliance on simplicity in formal structure and musical consistency - especially in terms of harmonic function - in which rules of composition were followed. Emotional expressions are present, but not allowed to obscure the clarity of the form. Balance and proportion are paramount. Symmetry and balance in Classical music, as in the visual arts, are apparent in “every level of structure, from paired motives, phrases, and periods to larger sections of a movement.”¹⁷ There is also a general tendency to relate every detail to the whole, as is very clear in such works as Haydn’s *Creation* (1796-98), and *The Seasons* (1799-1801).¹⁸

Classical composers worked within a strong tonic-dominant framework. Authentic cadences are often IV-V-I. Leonard Ratner states:

For classic music, harmony is the broadest theater of action.
Harmony governs the form of an entire movement through the

¹⁷ Ratner, *op. cit.*, 36.

¹⁸ Daniel Heartz and Bruce Alan Brown, “Classical”, *op. cit.*

classic sense for key. Whatever may take place in the course of a movement, it must begin and end in the same key. Events are planned so that the harmony follows an unbroken path from beginning to end, with progressions linked by means of their cadential relationships. . . . No other style in the history of western music places such emphasis upon key or explores with such imagination and verve the ways in which key can be affirmed.¹⁹

A change in tonality marked a structural change in the music. Modulations function to “build longer arches of tension and release.” Ratner further points out the classical use of a slower harmonic rhythm:

The essential harmonic vocabulary remained the same through the 18th century; details of voice leading, doubling, and progression did not change. Yet the expressive and rhetorical aspects of harmony assumed a decidedly different character in classic music. Harmonic progressions in late baroque music, controlled by the active bass part, had *quick* rates of chord change; symmetry, while present to some extent in these progressions, was not a governing factor. The clearer symmetries of classic music made it possible to achieve simple but attractive musical effects with *slow* regular changes of chords within relatively simple cadential formulas.²⁰

Rhythm in the Classical period had “been handled with the finest nuance and sensibility, becoming an important element in conveying expression.”²¹ Changes in both rhythm and dynamics are used for thematic contrast. In general, duple and triple meter are the norm. As compared to the Baroque, Classical rhythms become more complex and there is a greater diversity of note values.²² There is a tendency to use

¹⁹ Ratner, *op. cit.*, 48.

²⁰ *Ibid.*, 65.

²¹ Blume, *op. cit.*, 133.

²² Robert Pascall, “Style”, *The New Grove Dictionary of Music Online*, ed. L. Macy (Accessed 01/30/03), <<http://www.grovemusic.com>>

syncopation for ornamentation, while the Baroque use of “improvised ornamentation” decreases dramatically.²³ What is retained from the Baroque is the final cadential trill.²⁴ A more concise melodic expression and clarity of instrumental color were sought. Neal Zaslaw states that melody in the Classical style is homophonic and “treble-dominated” that makes use of short segments with frequent cadences:

. . . rhythms of harmonic change grew slower; inner parts became unimportant or vanished entirely, leading to an even greater dominance by the treble (the solo singer in vocal music, usually the violins in instrumental); bass lines diminished in contrapuntal interest but increased in motoric and harmonic force.²⁵

Blume contends that the “supremacy” of melody over all other elements was “the first rule in the early and High Classic period.”²⁶ In general, Classical melodies are often well balanced with four-bar phrases and decisive cadences. The use of chromaticism within a phrase was intended to be decorative and to increase the expressive effect of the melody, as were subtleties of dynamics.

During this period, instrumentation in general was expanded to exploit both improvements to various instruments as well as extended ranges. In orchestral compositions, woodwinds, brass, and percussion gained more dominant and specific roles. The growing interest in virtuosic performance led to the expansion of the solo concerto, and of chamber music. The string quartet – the “queen” of chamber music

²³ Rosen, *Romantic Generation*, 101.

²⁴ *Ibid.*, 108.

²⁵ Neal Zaslaw, *The Classical Era*. (London: Macmillan Press Ltd., 1989), 10.

²⁶ Blume, *op. cit.*, 140.

– consisted typically of two violins, one viola, and one cello, and the innovations to these works were numerous, with specific formal designs being developed. The sonata form, in which the distinguishing features are the tonalities (key areas), was often applied to first movements of symphonies, string quartets, and the sonata itself. During the exposition, the key typically changes at least once from either I to V, or from i to III; the development section usually begins in the closing key of the exposition and moves through different keys (modulations), eventually returning to the original (home) key; and the recapitulation “unifies” the thematic material of the exposition by keeping it in the original key.²⁷ The technique of theme and variation was applied to independent works, or incorporated into specific movements. The minuet and trio became popular as third movements of symphonies, string quartets, or other works. In late Classical music, the scherzo often replaced the minuet and trio. Likewise, the rondo principle was utilized quite often as the last movement, often in A-B-A-C-A form.

Charles Rosen summarized: “In no other style of music do the parts and whole mirror each other with such clarity” and that the simplest way to “summarize classical form is as the symmetrical resolution of opposing forces.”²⁸ This is seen most clearly in the contrasting themes of the classical sonata, which create a type of musical tension and release. Classical composers sought to create new ways to convey emotion within traditional structures. Instrumental technique was somewhat conservative, with virtuosity being encouraged only if it made sense in the overall design of the

²⁷ Friedrich Blume, *op. cit.*, 63.

²⁸ Rosen, *The Classical Style*, 83.

composition.²⁹ Aside from the preoccupation with formal structure, the most prevalent characteristics of High Classical music include:

- Sensitivity to symmetry and balance within phrases, movements, and whole works
- Themes made up of short phrases, often four measures in length
- Treble-dominated melodies (melodies in upper voices)
- Strong tonic-dominant relationships, a reliance on major and minor tonalities and primary triads
- Slow harmonic rhythms
- Phrases connected rhythmically with one another moving almost imperceptibly to the next
- Smooth transitions from one type of rhythm to the next
- Contrast between themes and more extensive modulations to increase musical tension
- Longer cadences to strengthen modulations
- Chromaticism for an expressive effect (did not usually affect underlying harmonies)
- Scales and arpeggios often used for ornamentation, or to tie sections together³⁰

1.3. Romantic Music and Musical Romanticism

²⁹ Nicolas Slonimsky, *Lectionary of Music*. (New York: Doubleday, 1989), 88.

³⁰ Rosen, *op. cit.*, 71.

1.3.1. The Term “Romantic” and the Romantic Idea

Victor Hugo described Romanticism as “a certain vague and indefinable fantasy”.³¹ The movement itself has its roots in the literary arts, especially in the works of E. T. A. Hoffmann who remarked: “Music, particularly instrumental music, was the most Romantic of the arts.”³² Romanticism derives its name from the *romances* of medieval times, stories and poems telling of heroes traveling to distant lands, often in the pursuit of unattainable love. The English term *Romantick* was used in the 18th century to describe what was magical and surprising. The German poets and critics August Wilhelm and Frederick Schlegel were most responsible for the term becoming associated with all aspects of the arts – painting, music, and architecture, as well as literature. Schlegel wrote in *Über dramatische Kunst und Litteratur* (1809-11) of the “spontaneity of the medieval romance”, contrasting with the “rule-bound (French) ‘Classical’ tradition.”³³ Romanticism as a fundamental doctrine held that the human spirit is essentially creative and driven to self-expression, spontaneity, and passion. It was a period of individualism and emotion over reason, a desire for new forms and new means of expression, and a rejection of the formal restraints and practices of the Classical period. Indeed, what could be a more perfect vehicle for expressing emotion, passion and self-expression than music?

³¹ Rey M. Longyear, *Nineteenth-Century Romanticism in Music*. (Englewood Cliffs: Prentice-Hall, 1969), 2.

³² *Ibid.*, 3.

³³ Quoted in: Daniel Heartz and Bruce Alan Brown, “Classical”, Stanley Sadie, ed. *The New Groves Dictionary of Music and Musicians*, 2nd edition, Vol. 21, (London: Macmillan, 2001), 597.

Tumultuous changes in the latter part of the 18th century, brought about by such events as the French Revolution, manifested themselves in deeper musical expression. The atmosphere of the time was one of political liberalism, and the Romantics regarded individuals as a “potent enabling force”.³⁴ Beethoven expressed himself politically through such compositions as *The Eroica* (Third Symphony, 1803), *The Battle Symphony* (1813), and *Der glorreiche Augenblick* that was written and performed for celebrations surrounding the Congress of Vienna in 1814.³⁵ He viewed music as a “discourse of ideas as much as an object of beauty”. A proclivity to invoke national passion through the use of the folksong became popular, even though its use was not new, as classical composers – especially Haydn – had already utilized them. The folksong and its “underlying impulse was Romantic to the core – a characteristically Rousseau-esque notion that the ‘spirit of the people’, which quickly became synonymous with the ‘spirit of the nation’, is embodied in its folk music...”³⁶ Social and economic changes were evident, as public concerts in large halls sought out an upper class willing to pay high ticket prices. The compositions, as well as the individual virtuosity of the performers needed to adjust to be able to make a louder and more dramatic effect. According to Einstein, the Romantics “struggled against tradition. Not only did they cease to avoid originality, they actually sought it.”³⁷

³⁴ *Ibid.*, 599.

³⁵ Joseph Kerman, et.al. “Beethoven, Ludwig van”, *The New Grove Dictionary of Music and Musicians Online*, ed. L. Macy (Accessed 02/19/03), <<http://www.grovemusic.com>>

³⁶ Daniel Heartz and Bruce Alan Brown, “Classical”, *New Groves Dictionary of Music and Musicians*, 2nd edition. *Op. cit.*, 600.

³⁷ Alfred Einstein, *op. cit.*, 17.

What they desired was greater musical independence, and they had a public willing to embrace it.

1.3.2. Musical Characteristics of Romanticism

With all its complexities and profound influence on both literary and visual arts, there are musical characteristics that are unique to Romanticism. The melody became the vehicle in which originality and individualism could be displayed. Composers sought to lengthen melodic lines and themes to achieve a more song-like effect. Entire works began to be lengthened and unified through thematic elements. As composers experimented with expressive melodies and musical color, standard structures were often altered and extended. In movements that were written in sonata form, a freer attitude toward tonality led to innovations such as: modulation from a major key to its parallel minor between the exposition and development sections; groups of themes emerging in the expositions as opposed to the two or three themes typical of classical expositions; longer developments and shorter recapitulations; and codas that are more sophisticated.³⁸

Experimentation with remote keys, chromaticism and dissonances (often unprepared and/or unresolved) that serve harmonic function, and a general tendency to break the

³⁸ Longyear points out that Beethoven raised the coda to the “status of a second development section.” *Op. cit.*, 24.

formal “rules” of composition became the fashion. The Romantics integrated the melody with the harmony in order to create thicker, fuller textures. Modulations to remote keys, the more frequent use of minor keys, augmented and diminished chords, and deceptive cadences became commonplace. Augmented and diminished seventh chords appeared much more frequently than in classical music. Orin Grossman concludes:

In particular nineteenth-century composers exploit the following harmonic devices, all of which tend to weaken the tonic-dominant foundation of tonal music: the lowered sixth and second scale steps both as harmonies (the augmented sixth and Neapolitan sixth chords) and as harmonic goals (the flat submediant and flat supertonic key areas); the diminished seventh as an enharmonic pivot chord; and the far-reaching modulations which result from the mixture of major and minor modes.³⁹

In general, changes to all instrumental works were made, as instruments were invented and improved upon. There was an enormous increase in the size and dynamic range of the orchestra: the valve was invented, giving brass instruments more flexibility, and a larger string section with more varied percussion helped to create a fuller sound. Improvements to the piano, including the extended range of the keyboard and the use of the sustaining pedal, gave the instrument a richer quality and led to greater technical virtuosity. Dramatic contrasts in both dynamics and expressive markings became increasingly numerous and detailed.

³⁹ Orin Grossman, *The Solo Piano Sonatas of Jan Ladislav Dussek*. (Ph.D. Dissertation, Yale University. 1975), 135.

Many new genres emerged, including genres for character pieces for piano such as the impromptu, *nocturne*, *intermezzo* and *rhapsody*, the German *lied*, song cycles, programmatic overtures and symphonic poems. As links were formed between music, literature and the visual arts, program music (such as the symphonic poem) became popular, as did programmatic titles for numerous works.

In general, characteristics of Romantic compositions include:

- An expansion of traditional structures
- Greater emphasis on melody with longer themes and more irregular phrase construction
- More complex rhythms with a greater use of syncopation
- Increased use of augmented, diminished, and Neapolitan chords
- Use of chromaticism as part of the harmonic framework
- Unresolved dissonance
- Frequent modulations to remote keys; keys related by a third become common
- Greater variety and detail in the use of expressive and dynamic markings
- Popularity of program music and use of programmatic titles

1.4. Summary of Classical and Romantic Musical Characteristics

The following summary of the characteristics of Classical Music as it differs from the Romantic style will be referenced as they relate to this study:

Classical:

Balance and clarity of structure

Strong tonic-dominant framework

Symmetry and balance within phrases

Consonant chords and primary triads;
Dissonances usually resolve

Chromaticism for ornamental effect

Wealth of rhythms,
especially for thematic contrast

Treble-dominated melodies

Romantic:

Expansion and originality of
musical forms and expression,
especially of the sonata form

Frequent modulations to remote
keys; More deceptive cadences;
Nontraditional resolutions of
chords; Greater variety of
harmonic progressions

Longer themes of irregular length

Expanded use of diminished,
augmented, Neapolitan, and
augmented sixth chords;
Unresolved dissonances

Chromaticism as a function of
harmony

More complex rhythms often
used to unify entire works;
Greater use of syncopation

Thicker, fuller textures;
Melodies in both treble and bass
Extended use of folk melodies
and programmatic titles

Contrast of mood and theme
within movements

Greater depth of emotion
with extensive expressive
markings

Gradual dynamic changes

Greater use of dynamics
often with abrupt changes
ranging from *ppp* to *fff*

Evolution of the classical orchestra:
Domination of string sections;
Limited range of all instruments

Expansion of the range and
types of instruments

CHAPTER 2

DUSSEK'S LIFE

Dussek came from a musically astute family. His father Jan Joseph was an organist, his mother Veronika a talented harpist, and at least two siblings were musically gifted. At the age of five, the young Dussek began to study the piano with his father, and took up the organ at the age of nine. He also exhibited qualities of an excellent singer and was sent at age seventeen by his father to Iglau, now Jihlava, to sing as a soprano in the Minorite Church where he lived under the care of a “near relation”, Father Ladislav Spinar who was the choral director there.⁴⁰ While in Jihlava, he studied the humanities, specifically philosophy and theology, at the Jesuit *Gymnasia*, and was also organist at the Jesuit Church of Santa Barbara. In 1778, he attended the New City Gymnasium in Prague for one semester, where he gained the “degree of Master.”⁴¹ Dussek apparently wished to remain in Prague and join the order of the Cistercian friars, but his young age prevented it, so he decided to turn to music to make his living.

⁴⁰ Alexander Thayer, *op. cit.*, 212.

⁴¹ *Ibid.*

In 1779, Count Männer, a captain of the Austrian military, was enlisted as a special protector to escort the young Dussek to Mechelen (Belgium) where he lived as a piano teacher and as organist of the Church of St. Rombaut. It was here that he made his first public appearance as a pianist on December 16, 1779, playing several of his own compositions.⁴²

He then traveled eventually to Amsterdam and to The Hague where he stayed for approximately one year. While in The Hague, Dussek was employed by stadholder Wilhelm V to give lessons to his three children – a position he held through 1781 – while giving concerts at the court. He remained there for a year, arriving in Hamburg in 1782. By this time, he was well known for his talents on the piano, as upon his arrival in Hamburg a local announcement was made:

Mr. Dussek, a famous pianist, will have the honor to give a concert with official permission, in which can be heard on an English piano of quite new invention.⁴³

During 1782 and 1783, Dussek traveled to St. Petersburg. Little is known of his time there, except that he performed for Empress Catherine II, and may have studied informally with C. P. E. Bach, though there is no record of this.⁴⁴ Numerous people at the time believed that Dussek was somehow involved in a plot against the empress,

⁴² Howard Allen Craw, *A Biography and Thematic Catalog of the Works of Dussek (1760-1812)*. (Ph. D. dissertation, University of Southern California, 1964; Ann Arbor Mich.: University Microfilms, 64-9611), 450.

⁴³ Craw, *op. cit.*, 28. Dussek much preferred the English piano that was manufactured to be heavier and more resonant than its Viennese counterparts.

⁴⁴ Hwa Young Kim, *Jan Ladislav Dussek (1760-1812): His Little-known Works for Piano Solo*. (DMA dissertation, University of Maryland, 1997; Ann Arbor Mich.: University Microfilms, 9736679), 4.

so he fled to Lithuania, where he was Kapellmeister to Prince Karl Radziwil until 1784.⁴⁵

Between 1784 and 1786, he gave an extended concert tour of Germany, performing on both the piano and the glass harmonica, or musical glasses, which had been equipped with a keyboard by the instrument-maker Hessel.⁴⁶ Ernst Gerber described his success:

I still remember with pleasure having been a witness in 1785 in Cassel to the extraordinary facility, precision, and rapidity of both hands of this great artist on the piano and his learned and insightful playing on the keyboard harmonica.⁴⁷

Then at the end of 1786, Dussek performed in Paris, where “he frequented a group of outstanding personalities and enjoyed popularity especially in literary circles. He was regularly a guest at brilliant banquets in the home of Beaumarchais, where every Friday men like Mirabeau, Mercier, Condorcet, La Harpe and others assembled.”⁴⁸ It was during this time in Paris that the Sonata Op. 1 for piano and violin was published

⁴⁵ Howard A. Craw, “Dussek; Life” *The New Grove Dictionary of Music and Musicians Online*, ed. L. Macy (Accessed 11/19/13) <<http://www.grovemusic.com>>

⁴⁶ Hessel’s first name seems to be unknown. The few scholarly references only list his last name and the information that he was a German mechanic who lived in St. Petersburg. He invented a keyboard harmonica in 1785. See, for instance, Sascha Reckert: “Glasharmonika”, *Die Musik in Geschichte und Gegenwart*, edited by Ludwig Finscher, 2nd ed., vol. 3. Kassel: Bärenreiter, 1995, p. 1409. Dussek also performed on glass keyboard harmonicas developed by the instrument makers Röllig and Heinrichklein. (*Ibid.*)

⁴⁷ Quoted by Grossman, *op. cit.*, from E.L. Gerber, *Historisch Biographisches Lexikon der Tonkünstler* (Leipzig, 1790-1792), 366.

⁴⁸ Craw, *op. cit.*, p. 453.

and dedicated to Eugénie de Beaumarchais, the daughter of the aforementioned famous French author and harp teacher to the daughters of Louis XV.⁴⁹

Sometime between 1787 and 1788, Dussek traveled to Milan where he was especially well received, even though the Italians at that time “had little appreciation for the beauties of instrumental music.”⁵⁰ In 1788, he returned to Paris and remained there as a composer and performer until 1789 or 1790. During this period, Dussek was “particularly noticed” by Queen Marie-Antoinette.⁵¹ With the ensuing social and political upheaval of the French Revolution, Dussek left Paris for London, as anyone with ties to the aristocracy was quite unpopular with the Revolutionary regime.⁵² He was to stay in London for the next eleven years, writing and publishing much of his music there.

During his years in London, Dussek performed with Haydn who had a deep respect for his talent. He actively participated in the concerts of the Salomon “subscription series”, organized by Johann Peter Salomon in 1783.⁵³ Salomon was a German composer who settled in England, where he promoted and conducted concerts. He is “best-known for securing Haydn’s visits to London in 1790-1791 and in 1794-5 for

⁴⁹ Rudolph Angermüller and Philip Robinson, “Beaumarchais, Pierre-Augustin” *The New Grove Dictionary of Music and Musicians Online*, ed. L. Macy (Accessed 2/14/04) <<http://www.grovemusic.com>>

⁵⁰ *Ibid.*, 44.

⁵¹ Howard A. Craw, “Dussek; Life” *The New Grove Dictionary of Music and Musicians Online*, ed. L. Macy (Accessed 11/19/13) <<http://www.grovemusic.com>>

⁵² *Ibid.*

⁵³ Kim, *op. cit.*, 6.

which two sets of six ‘Salomon’ or ‘London’ symphonies were written.”⁵⁴ In a letter written to Dussek’s father, Haydn offered this praise:

I . . . consider myself fortunate in being able to assure you that you have one of the most upright, moral, and, in music, most eminent of men for a son. I love him just as you do, for he fully deserves it. Give him, then, daily a father’s blessing, and thus will he be ever fortunate, which I heartily wish him to be, for his remarkable talents.⁵⁵

Besides Haydn, the composers Ignaz Pleyel and Adalbert Gyrowetz, the pianists Muzio Clementi (to whom he dedicated his Op. 44 piano sonata entitled “Grande Sonate The Farewell,” or “*Les Adieux*”), Daniel Steibelt, and Johann Baptist Cramer, the singers Sophia Corri (who became Mrs. Dussek), Nancy Storace, and Madame Mara, the harpists Madame Krumpholtz and Madame Delaval, and the famous double bass virtuoso Signor Dragonetti were all among the musicians with whom Dussek performed and enjoyed mutual respect.⁵⁶ Dussek was a popular piano teacher at the same time, with the Princess of York being among his students.⁵⁷

It was a wise career choice for Dussek to go to London, as the city offered “economic and artistic opportunities unavailable elsewhere, including an unusually rich concert

⁵⁴ Hubert Unverricht, “Salomon, Johann Peter” *The New Grove Dictionary of Music Online*, ed. L. Macy (Accessed 01/26/03) <<http://www.grovemusic.com>>

⁵⁵ Howard A. Craw, “Dussek; Life” *The New Grove Dictionary of Music and musicians Online*, ed. L. Macy (Accessed 11/19/13) <<http://www.grovemusic.com>>

⁵⁶ Craw, *op. cit.*, 48.

⁵⁷ Kim, *op. cit.*, 8.

life, adventurous publishing houses, (and) a pianoforte industry unmatched in quality and efficiency . . .”⁵⁸

On August 31, 1792, Dussek married one of his piano students, seventeen-year-old Sophia Corri, who was well known for her talents as a singer, pianist, and harpist. Dussek and Corri had appeared in several of the Salomon concerts together. Approximately two years after their wedding, Dussek and Sophia’s father, Domenico Corri, who was an Italian voice teacher who settled in Great Britain in 1774, established a business together, starting the publishing company of Corri, Dussek, & Co. that printed many of Dussek’s works.⁵⁹

For the concerts performed in London, Dussek often used pianos manufactured by John Broadwood. At the time, the normal range of the instrument was five octaves.⁶⁰ Dussek was influential in convincing Broadwood to manufacture pianos with an extended range, first to five and a half octaves, and then in 1794, to six.⁶¹ A number of his compositions were published with two versions for the right hand, so that they could be performed with or without the extra keys, as most household pianos of the time were still equipped with five octaves.⁶² The first among these compositions to be published for “piano with additional keys” was the Concerto in B-flat major, Op. 22

⁵⁸ Alexander L. Ringer, “Beethoven and the London Pianoforte School,” *Musical Quarterly* 56 (October 1970). 743.

⁵⁹ Craw, *op. cit.*, 58.

⁶⁰ *Ibid.*, 53.

⁶¹ *Ibid.*

⁶² Margaret Elizabeth Doult, *The Concertos of Jan Ladislav Dussek (1760-1812)*. (Ph.D. dissertation, University of Kentucky, 1989; Ann Arbor Mich.: University Microfilms, 9001421), 21.

(C 97), 1793.⁶³ Other works published with two versions include the piano concertos Op. 27 (C 104), 1794, and Op. 29 (C 125), 1795.

Unfortunately, Dussek's publishing company was mismanaged and unsuccessful, and simultaneously, England's musical scene became entwined in political upheaval. In her dissertation, Margaret Doult states:

England's increasing involvement in military conflicts with France, beginning in 1793, gradually turned the public's attention to warfare rather than music, leading to a decline in the number of concerts each year.⁶⁴

By 1800, Dussek had amassed such debt that he literally ran away from the creditors and his own family, Sophie and a baby daughter, whom he was never to see again. Dussek fled to Hamburg in January of 1800, and Domenico Corri went to jail for bankruptcy.

While in Hamburg, Dussek made several successful concert appearances, playing his own compositions, often with the Harmony Society, which was the largest musical club in the city with a membership of 480.⁶⁵ The Society had been organized by the music seller Johann Christoph Westphal and from 1770 to 1828 held six private

⁶³ Craw, *op. cit.*, 54. Craw categorized Dussek's work by chronology, as there had been conflicting opus numbers for the same works. The C stands for Craw.

⁶⁴ Doult, *op. cit.*, 6.

⁶⁵ Kim, *op. cit.*, 10.

concerts a year with virtuoso performers.⁶⁶ During this period, Dussek helped his friend Muzio Clementi to build his firm that specialized in selling English pianos.⁶⁷ The commission he received from the sales allowed him to visit his parents in Bohemia in 1802, and to give two performances there. This was his first visit to Čáslav since he left his homeland, and it was to be the last. He proceeded from there to a concert tour of Prague, where he met the pianist and fellow countryman Jan Václav Tomášek. In his autobiography, Tomášek commented on Dussek's virtuosity as a performer, stating: "There was in fact something magical in the manner in which Dussek, with all his charming grace of manner, through his wonderful touch, drew from his instrument delicious and at the same time emphatic tones."⁶⁸ He also said that Dussek was the first to place the piano sideways on the podium. Scholars believe that Dussek was quite fond of his own attractive profile and wanted to share it with the audience.⁶⁹

In 1804, Dussek became the unsalaried Kapellmeister to Prince Louis Ferdinand of Prussia, and they became good friends. Louis Ferdinand was himself a gifted pianist and composer. For the Prince and himself, Dussek composed his only concerto for two pianos. It was first performed October 9, 1806, and, tragically, the next day the Prince was killed in the battle of Saalfeld by one of Napoleon's soldiers.⁷⁰ Dussek, in his grief, dedicated one of his greatest works, the piano sonata entitled *Elégie*

⁶⁶ Heinz Becker and Lutz Lesle, "Hamburg" *The New Grove Dictionary of Music and Musicians Online*, ed. L. Macy (Accessed 1/26/03) <<http://www.grovemusci.com>>

⁶⁷ Kim, *op. cit.*, 11.

⁶⁸ *Ibid.*

⁶⁹ *Ibid.*

⁷⁰ Craw, *op. cit.*, 7.

Harmonique sur la mort du Prince Louis Ferdinand de Prusse, Op. 61 (C 211), to his lost friend.

Upon Prince Louis's death, Dussek stayed in Prussia and briefly served Prince Isenburg, and in 1807 once again returned to Paris where he accepted a position with Prince Talleyrand of Chalais, taught a few students, continued to perform, and was held in high esteem:

Among all the German artists who live here now, Dussek enjoys without controversy the greatest distinction, even with the general public . . . He is considered generally as the restorer of the true, more fundamental, more noble, and more expressive piano playing in France, and rightly so.⁷¹

His talent as a pianist were well documented, and critics agreed that his “delicacy, precision, singing tone, and impact on the public were unmatched.”⁷²

Jan Ladislav Dussek died in Paris or Saint Germain-en-Laye on March 20, 1812, after spending many months in bed, becoming obese, and apparently drinking to excess.

His nearly 300 compositional works include solo pieces for piano and for harp, duos for piano and another instrument, chamber ensembles (mostly piano trios), pianos concertos, and assorted vocal works.⁷³ A Paris correspondent to the *Allgemeine musikalische Zeitung* published a eulogy stating that Dussek “contributed almost as much as Haydn and at least as much as Mozart to make German music known and respected in foreign lands. His earlier stay in London and his later stay in Paris were

⁷¹ *Ibid.* 471.

⁷² Grossman, *op. cit.*, 36.

⁷³ Craw, *op. cit.*, 207.

particularly helpful in this regard. As a virtuoso, the whole musical world correctly considers him among the first.”⁷⁴

⁷⁴ Quoted by Grossman, op. cit., 37, from Amz, XIV (April 1812), 259.

CHAPTER 3

OVERVIEW OF DUSSEK'S COMPOSITIONAL WORKS AND HIS MUSICAL STYLE

3.1. Dussek's Compositions

Much like that of Beethoven, Dussek's work can be categorized into three periods that parallel his compositional life: his early years (1760-1788), his eleven years in London (1789-1799), and his final years (1800-1812).⁷⁵ While he was a young concert pianist, he wrote only sporadically, and these few compositions followed the more traditional Classical models of the time. Yet during his years as a prolific composer in London, elements of Romanticism increased in frequency, as Dussek sought to lengthen works by experimenting with melodic phrasing and harmonic structure.

Dussek was an incredibly gifted concert pianist, and the majority of his compositions were written for solo piano, or to include piano. In fact, many of the solo piano sonatas were written for his own performances. During Dussek's years in London

⁷⁵ Doult, *op. cit.*, 8.

also showed definite Romantic characteristics in these works. Despite criticism for some of his improper dissonances, parallel fifths, and other such violations of “traditional” compositional “rules”, reviews in the *Allgemeine musikalische Zeitung* of the time were quite complimentary. Still, his work fell into obscurity after his death. Numerous scholars, including Leonard Ratner, Friedrich Blume, and Howard Allen Crow, have pointed out that Dussek’s compositions - especially his piano sonatas and concertos - continue to be unjustly neglected.

The earliest known compositions were most likely written while Dussek was organist for the Church of St. Rombaut in Mechelen. An announcement – dated December 16, 1779 – that he was to appear in concert stated:

Mr. Dussik, coming from Germany to demonstrate his artistry in this country, will give a great instrumental concerto on the piano. He has the honor to give the concert with the permission of Mr. Schouteth in the old Kleekoper’s Hall, located at Boter Mercht (Butter market). Playing several of his own sonatas, he hopes to gain the appreciation of all.⁷⁶

Dussek’s first published works were three piano concertos, Op. 1 (C 2, 3, 4), and three sonatas for piano with violin accompaniment, also Op. 1 (C 5, 6, 7), all of which were written between 1779 and 1782. These pieces were printed in 1782 by B. Hummel et Fils at The Hague.⁷⁷ There is very little information regarding other compositions that may have been written during these early years. In addition to the

⁷⁶ Quoted in Crow, *op. cit.*, 450. It is not clear which “sonatas” may have been performed. Crow’s catalog of Dussek’s solo piano sonatas dates the earliest (C 40) in 1788. Dussek also wrote a piano concerto in 1779, but it is lost.

⁷⁷ Kim, *op. cit.*, 4.

aforementioned Op. 1 works, Craw cites the keyboard composition entitled *General Suwarrow's Original Military March* (C 10) as being written in 1783, and the piano concerto Op. 3 in E flat (C 33) in 1787. It has been assumed by many scholars that Dussek was composing while he was living and performing in Paris; at least 30 of the approximately 60 sonatas for piano with accompaniment (mainly violin) were written between the years 1786 and 1788. It was not until his move to London in 1789 that the majority of his works - as well as his solo piano sonatas - were composed.

It has been stated that during his eleven-year stay in London, Dussek's compositions "grew like mushrooms after the rain."⁷⁸ The solo piano sonatas, of which 33 are extant, were written beginning in 1788-89 until his death in 1812.⁷⁹ In addition to these sonatas, Dussek wrote approximately 20 piano concertos, mostly for his own performance. Four of these concertos are for piano or harp and were most likely written for his wife Sophie, a talented harpist, or for Madame Krumpholtz (circa 1755 – 1813), a well-known harpist who had studied music with Joseph Haydn as well as with Dussek.⁸⁰ Besides the above-mentioned sonatas with violin accompaniment, there are eight with flute accompaniment, and 11 for piano duet. There are also numerous chamber works, including three chamber fugues and a *Grande Ouverture*, and several trios for violin, cello, and piano, for flute, cello and piano, and for violin, horn and piano. In addition, he wrote one piano quartet and one string quartet, and a piano quintet.

⁷⁸ Stanislas Klíma, "Dussek in England", *Music and Letters*, vol. 41 (April 1960), 147.

⁷⁹ Grossman, *op. cit.*, 10. Grossman points out that six of these appeared originally with violin accompaniment.

⁸⁰ Doult, *op. cit.*, 12.

Besides serious concertos, chamber music and solo piano works, Dussek also wrote numerous occasional pieces that were popular at this time. These include rondos and variations on songs and melodies such as a rondo on the song “Ploughboy” and one on “O Dear, What Can the Matter Be?” and a rondo on the “Royal Quickstep”.

Dussek was keenly aware of public taste, and was able to combine this with innovations to the piano, such as the extension of the keyboard range. This is reflected in the title of his Sonata Op. 25 (C 126-128), published in 1795 as *Three Sonatas for the Piano Forte, And also arranged for the Piano Forte with additional Keys, in which are introduced The Fife Hunt, A Scotch Reel, and the National Air of Rule Britannia, as Rondos, with an Accompaniment for a Violin or Flute Dedicated to the Right Honorable Lady Elizabeth Montagu*.⁸¹

Examples of Dussek’s use of programmatic titles are evident in the piano solo piece entitled *The Sufferings of the Queen of France* (C 98) written in 1793, which depicts the execution of Marie Antoinette on October 16th of that year, and in the late 18th century battle piece, a piano sonata entitled *The Naval Battle and Total Defeat of the Grand Dutch Fleet by Admiral Duncan, 11 October, 1797* (C 152).

Dussek also wrote a theoretical work in 1796 entitled *Methode Nouvelle pour le Piano* (New Methods for the Piano), a series of piano etudes – *Twelve Progressive Lessons* (C 106-17) – written in 1794, a few vocal works, two of which were sacred,

⁸¹ William Newman, *The Sonata Since Beethoven*, New York: W. W. Norton, 1983, 660.

and two works of musical drama: *The Captive of Spilberg*, 1798 (C 155) and *Pizzaro*, 1799 (C 173).

Both musicologists and critics alike have noted that Dussek's compositions are of unequal artistic value. In 1877, Ebenezer Prout wrote:

That Dussek published many things unworthy of his reputation is indisputable: he was at one time a partner in a music business, and doubtless wrote a good deal for the "shop".⁸²

Dussek did publish much of his work with his own firm of Corri, Dussek, and Co., and it is true that some of his incidental piano music is not particularly memorable. It is not beyond the realm of possibility that Dussek attempted to turn out as many pieces as possible simply to make money. This is not the case with regard to the piano sonatas, however, and it was in his later years of 1800 to 1812 that the most brilliant sonatas were written. Beginning in 1800 with Sonata Op. 43 (C 177) and Op. 44 (C 178) ("*Les Adieux*"), the "*Elegie Harmonique*" (C 211) and "*Le Retour a Paris*" (C 221) – both written in 1807 – and culminating with "*L'Invocation*" (C 259) in 1812, Dussek proved himself a master of early Romantic composition.

3.2. Dussek's Musical Style

⁸² Ebenezer Prout, *op. cit.*, 422.

Heino Schwarting states that musicologists “cannot emphasize sufficiently Dussek’s anticipation of the writing and style of almost all the Romantic composers.”⁸³ What is unique to Romanticism is the way in which composers were able to use inventive harmonies that ventured away from the reliance on a tonic-dominant relationship, and Dussek displayed a mastery of this technique. In fact, his greatest contributions were in his treatment of both harmony and texture, especially within the sonata form.⁸⁴ In addition, Dussek’s melodies are passionate, emotional, and melancholic, the qualities that so clearly delineate what “Romanticism”.

The first movements of Dussek’s piano sonatas are usually in “textbook” sonata form.⁸⁵ The slow movements are often an A-B-A design, minuets and trios are present in four movement works, and finales follow rondo principles.⁸⁶ In first movements, Dussek often utilizes complete double-period phrases with the second phrase being a variation of the first, but he occasionally lengthens phrases through the use of such techniques as cadential extension. Dussek also uses new thematic elements within development sections, as Beethoven did. In his slow movements, the B section is often in the tonic minor mode (as in his Piano Sonata Op. 45 #3, C 181) and the return of A is usually elaborately varied.⁸⁷

⁸³ Heino Schwarting, “The Piano Sonatas of Johann Ladislaus Dussek”, *Piano Quarterly USA*, vol. 91 (fall 1975), 43.

⁸⁴ Grossman, *op. cit.*, 2.

⁸⁵ His early piano sonatas are in two or three movements; five of the later ones (after 1795) contain four movements.

⁸⁶ Newman, *op. cit.*, 667.

⁸⁷ *Ibid.*, Newman also points out that three lesser-known sonatas contain actual sets of variations.

It is Dussek's almost experimental treatment of harmony and modulation that characterizes him as a Romantic composer and what prompted Newman to defer the chapter on him in his volume entitled *The Sonata Since Beethoven*.⁸⁸ Dussek was preoccupied with subdominant harmonies and enharmonic relationships, especially utilizing "a sudden move from tonic through tonic minor to major key on the lowered sixth" scale degree.⁸⁹ Modulations either a semitone above or below are frequent in many works, as is mode mixture and the use of half and deceptive cadences (either dominant to submediant, or dominant to flat submediant). The choice of keys between movements is often unique, as in Op. 44 (C 178): the first movement begins in E-flat minor with a mode change, the second movement is in B Major (enharmonic equivalent of the lowered sixth scale degree), the third movement is in G-sharp minor, and the finale is in E-flat major. Margaret Doult describes Dussek's use of turning from a major mode of a given key to its minor, and then modulating to the mediant or submediant of the key in its minor mode as occurring so frequently that it is "characteristic of his style".⁹⁰ Modulations to remote keys occur frequently as well.

Expansion of chord detail is obvious throughout the piano sonatas. Diminished seventh chords, secondary dominants, augmented sixths (especially Neapolitan), and the use of the interval of a tenth are ubiquitous. Dussek also utilized a "ladder-like" succession of chords within passages, which had been a well-known technique during the Baroque, and later regained popularity with the Romantics.⁹¹

⁸⁸ Newman, *op. cit.*, 659.

⁸⁹ Platinga, *op. cit.*, 94.

⁹⁰ Doult, *op. cit.*, 151.

⁹¹ Schwarting, *op. cit.*, 44.

The Romantic characteristic of breaking “formal rules” of composition is seen in Dussek’s strong use of unresolved dissonances. Chromaticism is both melodic and functional, and present in rapid scale passages. Along with this prevalent use of chromaticism is a thicker texture, which is a result of not only the use of diminished and augmented chords, but also of widely spread broken chords and arpeggios, often in both hands. Dussek utilizes bass accompaniment, such as the Alberti bass, but extends it to an octave, creating a richer sound. He also uses bass-chord accompaniments and wider scale passages, suggesting the growing importance of the lower voices.⁹² Above the bass-chord accompaniment, there are often thick, quickly changing harmonies in the treble voices, much as in the style of Schubert.⁹³ (See example # 34 in Chapter 5.) The texture is further enriched by the use of connecting the lowest notes of an arpeggio to create a melody. (See example # 3 in Chapter 4.)

Along with complex dotted and syncopated rhythms in his sonatas is a wealth of dynamic and expressive markings, which encompass a wide range of mood and expression. Such markings as *languendo*, *con amore*, *perdendosi*, *dolce e mesto*, *con fuoco*, *morendo* and *con molta espressione* are typical, as are dynamic markings that range from *ppp* to *fff*. These markings clearly show Dussek’s Romantic inclination toward drama and passion.

⁹² Newman, *op. cit.*, 671. Newman refers to these accompaniments as “bass-chord ‘um-pah’ techniques.”

⁹³ Grossman, *op. cit.*, 226.

In 1877, Ebenezer Proutt called Dussek an “unfailing fountain of melody”, and it is in his impassioned lyricism, singing tone, and a tendency to integrate Bohemian folk melodies into his work that Dussek’s Romanticism is exposed. Clive Brown states:

Dussek used different stylistic and technical means to explore areas of expression largely alien to Beethoven’s musical temperament. . . . a type of singing melody expressive of nobility or melancholy, or both, which was the prototype of much later Romantic melodic writing.⁹⁴

Dussek’s melodies are often doubled in octaves, thirds, and sixths, and it was clear that he was able to utilize the improvements on the piano (i.e., extension of the range of the keyboard and improvement in the action) at the time to enhance his melodies. Not only was the range of the instrument increased, but also Dussek was among the first to exploit the newly invented *sostenuto* pedal, and was perhaps the first to use extensive markings as to the use of the damper pedal.⁹⁵ Since both his mother and wife were talented harpists, it is not difficult to hear the influence of that instrument in his use of rolled and arpeggiated chords. His pianistic virtuosity is present in large leaps, intricate changes of directions, and hand crossings that give an “illusion of three-handed playing.”⁹⁶ His own virtuosity and knowledge of the intricacies of piano performance are evident, as was his ability to make the piano sing. In 1829, the French critic F. J. Fetis described Dussek’s virtuosity:

⁹⁴ Clive Brown, “Perspectives on Beethoven”, *The Musical Times*, vol. 129 (September 1988), 451.

⁹⁵ David Rowland, “Early Pianoforte Pedaling: the evidence of the earliest printed markings”, *Early Music*, vol. 13 (1985), 14.

⁹⁶ Schwarting, *op. cit.*, 45.

Many people today affect the belief that the piano is not made to sing; this is nothing but the language of impotence. One would have had to hear Dussek to know how one could go about it.⁹⁷

⁹⁷ Craw, op. cit., 43.

CHAPTER 4

PIANO SONATA XV11 (*GRANDE SONATE*) Op. 43 in A MAJOR (C177)

1800

John Gillespie contends that Dussek's sonatas "contain traces of stylistic elements that later found complete fulfillment in Beethoven, Weber, Schumann, Liszt, and even Brahms."⁹⁸ Dussek's forward-thinking compositional style will be examined through the stylistic and harmonic analysis of two of his piano sonatas written in the year 1800: Op. 43 in A major and Op. 44 in E-flat Major. This analysis will reveal specific traits of Romanticism, even though Dussek was composing during the height of the Classical period.

4.1. First Movement: *Allegro moderato con espressione*

The first movement is in sonata form, which is outlined by the following figure. The numbers for the "phrase structure" refer to the length of each phrase.

⁹⁸ John Gillespie, *Five Centuries of Keyboard Music*. (New York: Dover Publications, 1965), 279-80.

Exposition: Measures 1-84

1- 14 Principal Theme in A Major

Phrase Structure: 4+3 Period / 4+3 Two-Phrase Group

15-22 Bridge, Modulation from A Major to E Major (4+4 Period)

23-45 Second Theme in E Major, with a B Major cadential extension

Phrase Structure: 4+3 Period / 4 / 6 / 6 cadential

46-78 Third Theme Group

46-58 First Subsection

Phrase Structure: 6+4 Period / 3 cadential

59-78 Second Subsection

Phrase Structure: 5 / 3 / 5+7 cadential extension

78-84 Codetta

Development: Measures 85-121

85-114 Main Development Section: E Major – Circle of Fifths

Progression – A Major – f-sharp minor – E Major – D Major –

C-sharp Major – f-sharp minor

114-121 Retransition: Modulation to A major

Recapitulation: Measures 122-168

122-128 Principal Theme in A Major

Phrase Structure: 4+3 Period

129-140 Principal Theme in parallel minor

Phrase Structure: 4+4, IAC / 4 extended cadence in dominant E

Major

141-164 Third Theme Group in tonic

141-147 First Subsection

Phrase Structure: 4+3

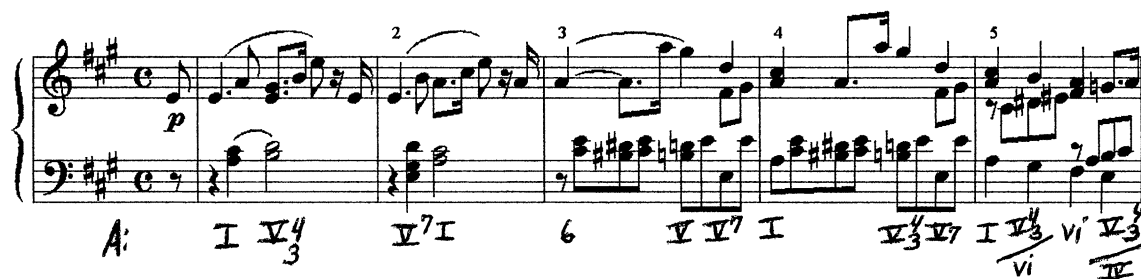
148-164 Second Subsection

Phrase Structure: 5+3 Period / 3+2+4 cadential extension

165-169 Cadential extension and a trill preparing the Coda

Coda: Measures 170-175 with material from Second Theme

The Exposition is 83 measures in length, comprising approximately half of the movement. It consists of three themes: the first theme is presented in the tonic, A Major, the second and third themes in the dominant key of E Major. The principal theme is an arpeggiated melody, characterized by a dotted rhythm, ascending in thirds for two measures, with a legato descending answer and a perfect authentic cadence:



Example 1: Dussek op. 43, first movement, mm. 1-5

It is a deeply expressive, simple, song-like melody. It repeats with rhythmic variation; the dotted eighth to sixteenth notes are omitted from beat three, and replaced by a second dotted quarter to eighth note with rolled notes in the treble:



Example 2: Dussek op. 43, first movement, m. 1 and m. 8

An interesting use of an expanded Alberti bass is present in mm. 13-15; the open spacing makes use of the interval of the tenth, as is more typical of nineteenth-century piano music.⁹⁹ The phrase structure does not follow the typical Classical 4+4 measure phrase structure. It is an asymmetrical (rather Romantic) period with 4-

⁹⁹ Grossman, *op. cit.*, 210. Grossman points out that the “left hand simply ‘opens-up’ an accompaniment” which in closed position would be typically Classical. He further points out that Dussek was the first to employ this “open spacing” consistently.

measure and 3-measure phrases. The irregularity of phrase length is due in part to the use of an incomplete measure to begin each phrase.

The bridge (mm. 15-22) utilizes an Alberti bass over *sforzando* octaves in the treble, leading to a forceful passage, in which the use of intervals of sixths and thirds, an Alberti bass in sixteenth notes (this time in the alto), and strong rolled chords in the bass announce the arrival of the dominant key, E major, through a common chord modulation.

The second theme continues with the sixteenth note Alberti bass and syncopation with a rolled *sforzando* chord on the second half of beat three in the treble. A rhythmically derived motive is used to make reference to the first theme, this time with a dotted 16th, followed by a 32nd note.¹⁰⁰ This theme is marked *dolce* and is reminiscent of the song-like opening phrase. A chromatic, modulatory passage follows, in which a secondary dominant (V/V in E Major) is used to prepare a half cadence on a B Major triad.

The third theme group begins with a two-measure rhythmic motive in the bass, a derivation of the motive used in the first and second themes. This motive alternates between the treble and the bass. Again, Dussek makes use of the (slightly varied) dotted rhythm, with a 32nd note preceding a dotted eighth to a 16th note. The following measures utilize the Alberti bass over another lyrical, yet chromatic,

¹⁰⁰ Grossman points out that the second theme “bearing a motivic relationship to the first” was a “favorite technique of Beethoven”. *Op. cit.*, 86.

melody. Measures 56-58 contain a repeated succession of I - V⁷/IV - IV - vii^o - I chords that lead into the second subsection at m. 59. This second subsection in this theme group is a forceful octave bass, again utilizing sixths and thirds above, which is both extremely rich in texture, and orchestral in sound. The dotted rhythm is present and syncopated in beat two of m. 59:

56 57 58

E: I $\frac{V^7}{IV}$ IV⁶ vii^o₃ I $\frac{V^7}{IV}$ IV⁶ vii^o₃ I $\frac{V^7}{IV}$ IV V⁷

59 60

I $\frac{V^6}{vi}$ vi $\frac{V^6}{IV}$

Example 3: Dussek op. 43, first movement, mm. 56-60

The following overview outlines the key relationships within the Exposition:

First Theme	Transition	Second Theme
A Major (V extension)	common chord modulation to E Major	E Major- B Major

Third Theme Group
E Major

Although the exposition makes use of the Classical tonic-dominant framework, there are numerous chromatic passages that serve primarily to link themes; we can also observe an extensive use of secondary dominants. Following the principal theme is a transition that ends with a common chord modulation to E Major. The second theme is in the dominant key of E Major, which is followed by a dramatic – and chromatic – scale passage with a cadence in B Major:

The musical score for Dussek op. 43, first movement, measures 42-45, is presented in E major (two sharps). Measures 42-43 feature a sequence of chords: E: V, IV/V, V, IV/V, V. Measures 44-45 show a chromatic scale passage in the right hand, starting on G# and ascending to B, with a cadence in B Major. The left hand provides harmonic support with chords and a chromatic line.

Example 4: Dussek op. 43, first movement, mm. 42-44

The third theme group is also in the dominant key, but is organized in two distinct sections. Following both sections, another chromatic, cadential passage leads to the development that proceeds smoothly from the codetta (mm. 78 – 85) without interruption.

The key structure of the development can be outlined as follows:

E Major – A Major – f-sharp minor – E Major – D Major – C-sharp Major –
f-sharp minor

The development is rather short, with only 37 measures. It utilizes thematic material from the principal and second themes, omitting material from the third. The first half of the development begins in the dominant key of E Major, with a sequential circle-of-fifths progression, using material from the second theme. The end of this circle-of-fifths progression is marked by a strong perfect authentic cadence in A Major in m. 92. Measures 92-97 utilize material from the principal theme. Following these measures is another passage with sequential modulations to C-sharp Major in m. 105, and then eventually back to F-sharp minor in m. 107. Material from the second theme appears (slightly varied) in m. 108, in F-sharp minor. Measure 113 contains Italian sixth chords, leading to a half cadence (C-sharp Major chord), followed by a series of chromatic scales in the right hand, over arpeggiated chords in the bass. A diminished seventh chord leads to a two-measure chromatic sequence in descending thirds in the dominant E Major. The dotted rhythmic motive and syncopation is maintained throughout the development, mostly through the use of sixteenth notes.

The recapitulation is 47 measures long, roughly half the length of the exposition. All the material from the exposition is present with the exception of the second theme,

thus shortening the length and overall design. The recapitulation can be outlined as follows:

Return of Principal Theme _____	Transition _____	Return of Third Theme
Group		
A Major - a minor - F Major - d minor	A Major	A Major

Return of Second Subsection, Theme Group 3 _____	Coda
A Major	A Major

Rhythmic elements of syncopation, dotted notes, and scale passages in triplets from the exposition appear throughout the recapitulation. The use of mode mixture (A Major – a minor) in mm. 129-132 results in “a dramatic and effective way of handling the transition to avoid the modulation to the dominant.”¹⁰¹ Dussek chooses to modulate first to the submediant. There is a striking scale passage in triplets over a dominant chord (mm. 137-138) that is reminiscent of the cadential passage from the second theme group: (mm. 37-39 and mm. 137-138):

¹⁰¹ Grossman, *op. cit.*, 186.

Example 5: Dussek op. 43, first movement, mm. 37-39

Example 6: Dussek op. 43, first movement, mm. 137-138

A four-octave chromatic ascension in minor thirds leads to the coda (mm. 161-163).

Because of the simplicity of the harmonic structure, Dussek utilizes a Romantic restatement of the Second Theme in the tonic for the coda.

Dussek is able to create a feeling of contrast between all the themes, yet creates a cohesiveness in the movement through the use of similarities in rhythm. Most obvious

is the use of the dotted rhythm in all three theme groups. The use of sixteenth notes is present throughout, most often with the melody occurring in eighth notes either above or below them. Dussek finds an interesting way to connect the melody line in the soprano or alto line without disturbing the rhythmic structure:

20 21 22

A: I V₅ I V⁷ I₄ V I₄ V V V V

Example 7: Dussek op. 43, first movement, mm.20-22

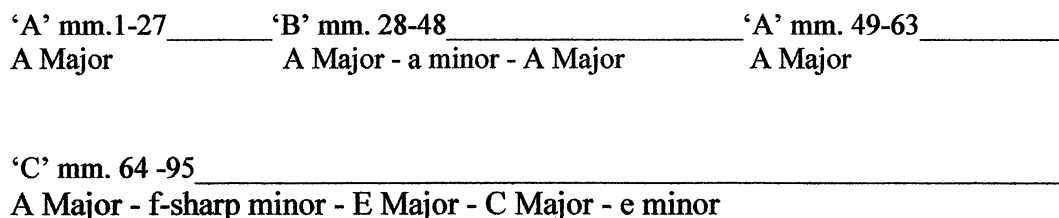
The dotted rhythm is used so frequently and in different melodic contexts that it becomes motivic, as opposed to the Classical use of melody as motivic material.

The use of dynamic and expressive markings is extensive. Dynamics range from *pp* to *ff*, often quite suddenly, within one or two measures. Expressive markings include *con espressione*, *morendo*, and *perdendosi*.

4.2. Second Movement: *Allegro (Sonata-Rondo)*

The sonata-rondo is known to be a significant innovation of the Classical period. The earliest sonata-rondos appeared in London in 1768.¹⁰² Mozart composed his first sonata-rondo in 1772-73 for the finale of his String Quartet K157, and continued to refine the form throughout his career.¹⁰³ In general, the sonata-rondo follows an ABACAB'A plan in which the first A and B are the principal and secondary themes, the C section becomes the development, and the return of A and B' (both in the tonic) are the recapitulation. The sonata-rondo differs from the rondo proper in its "replacement of the contrasting central episode with a development of earlier material", thus lengthening the formal design and creating a more complex structure. The formal design of this rondo movement is ABACADABA. It can be concluded that the form is a sonata-rondo with the interior 'CAD' section functioning as the development, as it contains abundant modulatory passages, varied and developed fragments of themes, and an unorthodox return of 'A' in the dominant key of E Major.

The key structure is illustrated in the following figure:



¹⁰² Eugene K. Wolf, "Rondo", *The New Harvard Dictionary of Music* (MA: Harvard University Press, 1986), 717.

¹⁰³ Malcolm S. Cole, "Rondo", *The New Grove Dictionary of Music Online*, ed. L. Macy (Accessed 05/26/03), <<http://www.grovemusic.com>>.

'A' mm. 96-118	'D' mm.119-162	
E Major (V)	E Major - f sharp minor - E Major	
<hr/>		
'A' mm. 163-177	'B' mm. 178-204	'A' and coda mm. 205-248
A Major	A Major	A Major

The opening theme is made up of two 8-measure phrases. The first four measures utilize a block chord bass (the aforementioned “oom-pah” bass) over a melody that rises and falls with the use of sixteenth notes in steps of a third. The following four measures link the upper notes of an arpeggiated pattern to produce the melody:

Example 8: Dussek op. 43, second movement, mm.1-8

This phrase is then “mirrored”, with the first four bars continuing the arpeggiated figure, and the last four ending with a restatement of the opening.

The 'B' section begins with a two-bar chromatic scale passage in sixteenth notes, which is answered by two measures of continued sixteenth notes in the treble and a broken chord bass. This is repeated in the parallel minor and followed by a chromatic, modulatory passage that leads to the first return of 'A'.

The 'C' section makes use of a phrase containing intervals of thirds over a broken octave bass with open spacing. A diminished seventh chord is used for a modulation to the submediant f-sharp minor. Dussek then proceeds to the dominant, but extends the section by modulating to the minor dominant (e minor) and to the doubly-chromatic mediant of A Major (C Major), and back to E minor before the second return of 'A'. This time, 'A' appears in the dominant E major, a Romantic departure from the Classical Rondo design.

The 'D' section begins with a four-bar phrase, which again uses sixteenth notes – both chromatic, and in broken chord figurations – over an eighth note broken chord bass. This leads to a transition, in which Dussek utilizes his characteristic hand crossing to place the melody in the high treble, alternating with a low bass.¹⁰⁴ Measure 136 shows an abrupt modulation to the minor supertonic (f-sharp minor) with a repeat of the hand-crossings. A modulatory passage with a dotted quarter note rhythm in octaves in the left hand leads to a chromatic return of sections 'A', 'B' and 'A' in the tonic.

¹⁰⁴ For a discussion of Dussek's characteristic hand crossing, see Chapter 3.

In summary, the sonata-rondo can be outlined as follows:

Exposition				Development			Recapitulation		
Material	A	B	A	C	A	D	A	B	A
Structural Units	Principal Theme (P.T.)	1 st Episode	P.T.	2 nd Episode	P.T.	3 rd Episode	P.T.	1 st Episode	P.T. Coda
# of Measures	27	21	16	32	23	44	16	27	32
Keys in Relation To A Major	I	I-i	I	I-vi-V-v-III-V/V	V	V-vi-V	I	I	I
Cadences That Conclude Major Units	PAC	Half Cadence (HC)	PAC	PAC	PAC	PAC	PAC	HC	PAC

The following phrase structure can be found:

A: a: 4 m., PAC
b and b': 4+4 m. parallel period
a: 4 m., PAC
b and b': 4+4 m. parallel period, PAC
c: 4 m. cadential, PAC

B: d: 4 m. PAC
d': 4 m., IAC
transition: 2+6+4, HC

A: a
b and b'
c

C: e: 4 m., IAC
e': 4 m., HC
e'': 4 m., IAC
e''': 4 m., HC
e''': 5 m.
transition: 5+5, IAC

A: a: 4+4 parallel period, PAC
b'': 4+4 parallel period, PAC
b'': repeated one octave lower

D: f: 4+4 repeated phrase, PAC
transition: 6 m., PAC
f': 4+4 parallel period
f'': 6 m., HC
f''': 4 m., HC
f''': 4 m., HC
transition: 4+4, IAC

A: a
b and b'
c

B: d
d'
transition: 2+6+4+6, HC

A: a
b
c
a
b'
a
b'
c
Coda

What is unique about Dussek's phrase structure is that his melodies determine the length more so than the structure of the form. He attempts to stay within the realm of the Classical 4-measure phrase, but his modulations and harmonic rhythm often force independent phrases of varied length, especially in the transitions. Dussek departs from the Classical rondo form, in which the return of 'A' was usually literal; he varies the second and third return of 'A' by omitting repeated material, and extends the final return by changing the order in which the phrases occur, while using material from the development section in the coda.

In general, the thick textures created by broken chord figures, open spacing, and arpeggiated melodies present in the first movement continue throughout the Rondo. The Rondo makes use of varied dynamics, again from *ff* to *pp*, as well as *sforzandos* that create syncopation (mm. 141 and 149), as in the first movement.

Dussek remains relatively faithful to Classical structure in terms of form in his Op. 43 piano sonata. The first movement contains Romantic features including irregular phrase lengths with numerous melodies that take precedence over phrase structure, and rhythmic complexities - including syncopation - that are used to unify the first and second movements. This movement is clearly in sonata form with a formal exposition ending with a codetta, a contrasting development section that begins and ends in the dominant, and a recapitulation that represents a return of material from the exposition. However, Dussek bends the rules in terms of harmony, melody, rhythm, key relationships, and pianistic texture in general, especially in the almost five-octave

range of the arpeggios. Passionate dynamic markings, functional chromaticism, and numerous diminished and augmented chords are also prevalent. The development, which continues with closing material from the exposition without a clear break, does not simply create harmonic tension through the use dominant; Dussek places the harmonic function second to the melody. The recapitulation departs from the Classical format in that the principal theme, while first stated in the tonic, is then repeated in the parallel minor. Through omission of some of the material stated in the exposition, the recapitulation is also significantly shorter than its Classical counterparts are.

The second movement also contains Romantic elements: the expansion of the sonata-rondo to a nine-part structure, though not entirely new, is innovative.¹⁰⁵ The first episode does not end in the Classical perfect authentic cadence, and the 'B' section is not in the required dominant key. The "development" section does end in the dominant, but contains a return of 'A' in the dominant, a break from tradition. The thick chords, open spacing, and melodies placed in both the treble and the bass, give the movement a decidedly Romantic sound:

¹⁰⁵ William Caplin states: "At least three examples in the classical repertoire, all by Mozart, feature this elaborate formal design." (*Classical Form*, *op. cit.*, page 241.)

205 206 207 208

209 210 211

A: V_3^4 I I^b V^7 I I

V_3^4 V^b_5 I IV I^b V^7 -I

V

Example 9: Dussek op. 43, second movement, mm. 205-211

Dussek's repeated use of the dotted rhythmic motive as a unifying principal carries the work further into the category of a Romantic sonata.

CHAPTER 5

PIANO SONATA XV111 (*GRANDE SONATE*, THE FAREWELL) Op. 44 (C 178) in E-FLAT MAJOR. 1800.

The Piano Sonata Op. 44 is one of Dussek's most harmonically and technically complex works, and was written for his own performance. He dedicated it to his friend and colleague Muzio Clementi (1752-1832). Its programmatic title, "The Farewell", reflects the sonata's dramatic, passionate melodies. It may in fact be a reference to Dussek's hurried departure from London, but Orin Grossman notes that the title may have been for publicity purposes only, and concludes:

There is nothing in Dussek's life or letters which suggests the Romantic conception of the suffering artist pouring out his own personal experiences into his music.¹⁰⁶

The key structure of this sonata is indicative of Dussek's fondness for the lowered sixth scale degree, as the outer and inner movements form pairs related to each other by the lowered submediant:¹⁰⁷

¹⁰⁶ Grossman, *op. cit.*, 68.

¹⁰⁷ Grossman, *op. cit.*, 152.

First Movement: e-flat minor – E-flat Major

Second Movement: B Major (enharmonic equivalent of C-flat Major)

Third Movement: g-sharp minor (relative minor of B Major)

Fourth Movement: E-flat Major

5.1. First Movement with Introduction: Sonata Form

The first movement of Dussek's Op. 44 sonata is structured as follows:

Introduction: Measures 1-13 in E-flat minor (*grave*)

1-3 e-flat minor

3-7 a-flat minor

7-13 e-flat minor

Exposition: Measures 14-106

14-25 Principal Theme in E-flat major

Phrase Structure: 3+3+5

25-41 Bridge E-flat Major – B-flat Major

42- 60 Second Theme in B-flat Major – b-flat minor

Phrase Structure: 4+4+8 Cadential

60-93 Closing Theme in B-flat Major

Phrase Structure: 4+4 Period / 4+4 Parallel Period / 6 Modulatory /

4+4 / 3 Cadential

93-106 Codetta; material from closing theme

Phrase Structure: 4+4 / 4 Cadential

Development: Measures 107-159

107-159 Main Development Section: E Major – f-sharp minor – a-flat minor

c-flat minor – e-flat minor – D-flat major – b-flat minor – A-flat Major – E-

flat Major – c minor

Recapitulation: Measures 160- 222

160-171 First Theme in E-flat Major

Phrase Structure: 3+3+6

192-222 Closing Theme in E-flat Major

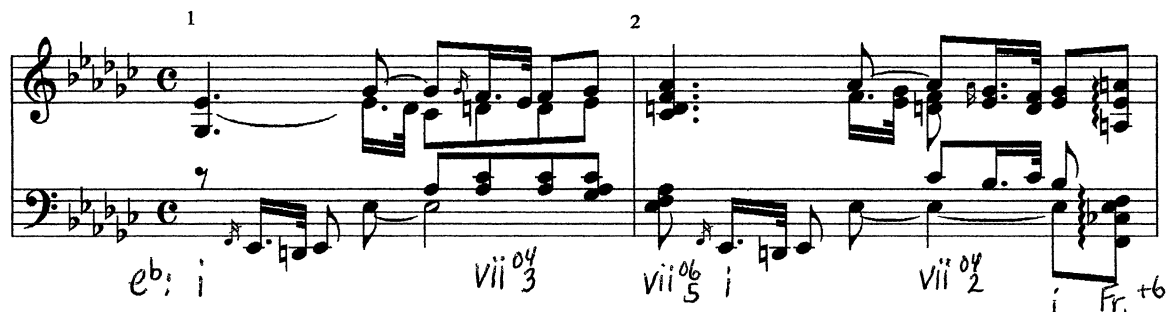
Phrase Structure: 4+4 Parallel Period / 6 Modulatory / 8 Cadential

Coda: Measures 222-235

Material from Closing Theme

The unique slow introduction begins in the parallel minor key (e-flat minor), and presents a funereal tone to the movement, as in Beethoven's Piano Sonata Op. 81a,

“*Das Lebewohl, Abwesenheit und Wiedersehn*” (“The Farewell, Absence and Return”), written ten years later; both have similar programmatic titles. A rhythmic motive utilizing a dotted sixteenth note moving down a half step to a 32nd note is presented:



Example 10: Dussek op. 44, first movement introduction, mm. 1-2

Although it is a brief thirteen measures, the introduction is rich with harmonic details, which are unmistakably Romantic. The presence of a slow introduction is in and of itself a lengthening of the idea of Classical sonata form. Glenn Spring and Jere Hutcheson observed: “Before Beethoven, the introduction (in sonata form) usually reveals no direct motivic or thematic similarity with the main body of the movement.”¹⁰⁸ In this case, Dussek’s ‘avant-garde’ use of tying motives present in the introduction into the entire sonata is evident, for example when comparing mm. 1-2 and 14-15:

¹⁰⁸ Glenn Spring and Jere Hutcheson. *Musical Form and Analysis*. (Boston: Wm. C. Brown Communications, Inc. 1995), 201.

Example 11: Dussek op. 44, first movement introduction, mm. 1-2

(comparison)

Example 12: Dussek op. 44, first movement, mm. 14-15

After establishing the key of e-flat minor, the introduction modulates briefly and uniquely to a-flat minor – the subdominant – for five measures. The melody is presented in thirds. There are numerous diminished seventh chords (present in almost every measure), as well as French augmented sixth chords. While the French augmented sixth chords in mm. 2 and 4 embellish and lead to the tonic, several diminished triads in m. 10 also have embellishing characteristics. Both features are characteristics of Romantic music. What is most striking is that the chords throughout this section are often spelled so that their function is “blurred”. Rather, they are

embellished with appoggiaturas, suspensions, and retardations so that their function is not readily apparent within the chord progression. (See Example 11) A cadence at m. 8 marks the return to e-flat minor, and a two-measure delayed approach to the dominant B-flat Major, using anticipations and suspensions. The chord progression is quite coloristic: $V^{43}/III - III - V^{43} - i - ii^{\circ 43} - V^7$:

The musical score shows measures 8, 9, and 10. Measure 8 begins with a cadence in e-flat minor. Measure 9 features a two-measure delayed approach to the dominant B-flat Major. The chord progression is coloristic, involving diminished and dominant chords. The melody is highly ornamented with appoggiaturas and suspensions. Handwritten annotations include 'e♭', 'vii°7', 'V7', 'iv', 'V7/III', 'III', 'V7', 'i', and 'ii°4/3'.

Example 13: Dussek op. 44, first movement introduction, mm. 8-10

Beginning at m. 10, a dominant seventh chord is preceded by a chain of diminished seventh chords (as mentioned earlier) over the B-flat pedal, embellishing the V^7 and followed by a $vii^{\circ 43}/V - V^7 - I$ progression. The final three measures utilize the dotted rhythmic motive in contrast to syncopations in the left hand, to finally end on a half cadence. The thick chords and “haunting” melody of the introduction are concluded with a final measure marked *smorzando* (“fading away”). The introduction’s texture,

its rich harmonic progressions blurred by many non-chord tones, as well as its rhythmic structure are stylistically Romantic.

The first theme begins with an abrupt mode change to E-flat Major, the overall key of this sonata. The exposition itself is a lengthy one with 93 measures, and is comprised of four distinct sections, followed by a coda. The unusual key relationships include mode mixture in two prominent locations: from e-flat minor to the Principal Theme in E-flat Major, as well as from B-flat Major to b-flat minor in the Second Theme.

Dussek also chooses to modulate from B-flat Major to his favored submediant (g minor) in the Closing Theme.¹⁰⁹ The first theme utilizes a variation of the rhythm from the introduction, without the use of the dotted note. It is presented in both the treble and the tenor. See Example 12.

The melody of this theme is doubled in the tenor, at an interval of a sixth below the treble. In the second phrase (mm. 17- 20), the soprano is doubled in the alto at the interval of a third. The melody is a simple, pleasant tune – marked *piano* and *con espressione* – in contrast to the melancholic opening. Following the first two three-bar phrases, the melody returns to the subdominant at decreasingly shorter intervals with the use of arpeggiated accompaniment figures in the alto:

¹⁰⁹ For a discussion of Dussek's fondness for modulating to the submediant, see Chapter 3.2.

Example 14: Dussek op. 44, first movement, mm. 21-23

From mm. 20 to 25, the bass repeats the original treble melody from mm. 14-17. The harmony is quickly changing, again using secondary dominants. The texture remains quite thick. A two-measure progression of I - IV chords ends this theme in an interesting – and rather Romantic – plagal cadence.

The bridge enters immediately following the plagal cadence. It is a *fortissimo* four-bar phrase, characterized by octave chords in the right hand and ascending thirds and octaves in the bass. While the texture remains thick, Dussek chooses to again make use of secondary dominants and secondary leading tone chords in almost every measure to create a rich, Romantic harmonic structure. An arpeggiated cadential section at m. 35 modulates to the dominant, and leads to a perfect authentic cadence in B-flat Major.

The second theme in the traditional dominant key is also a simple, folk-like melody that makes use of chromatic octaves in the bass, and the varied dotted rhythmic motive in the treble:



Example 15: Dussek op. 44, first movement, m. 43

A shift to b-flat minor (the minor dominant key) interrupts the “normal progression”. Syncopated *sforzando* chords in the bass assist in the assertion that something “new” is occurring. Three measures of a iv - French+6 - V - vi chord progression returns to B-flat major via a V- I cadence at m. 60.

The closing theme presents another lyrical melody. The inner voices create the interest through the use of intervals of a sixth over a dominant F pedal. Secondary dominant chords, diminished secondary leading tone chords, and, this time, German augmented sixth chords characterize the harmonic progression. At m. 76, an arpeggiated I chord, encompassing almost five octaves, leads eventually to a vii^o/vi - vi modulation to g-minor for a brief two measures:

Example 16: Dussek op. 44, first movement, mm. 77-78

A modulation back to the dominant key of B-flat major occurs at m. 80, leading to a brilliant modulatory, cadential passage – marked *con passione* and *dolce* (with passion and sweetly) – of broken chords, Alberti-like arpeggios moving down scale-wise, and a full five-octave arpeggio in F Major, leading to B-flat Major via a perfect authentic cadence. A simple trill announces the codetta, marked *scherzando* (playfully), which uses material from the closing theme, characteristic of much of the Romantic sonata form literature.¹¹⁰

The following overview outlines the key relationships in the Exposition:

Introduction	Principal Theme	Bridge
e-flat minor (a-flat minor)	E-flat Major	E-flat Major - B-flat Major

Second Theme	Closing Theme	Codetta
B-flat Major - b-flat minor	B-flat Major - g minor - B-flat Major	B-flat Major

¹¹⁰ Jan Racek states that in Romantic sonata form “the composer takes the step forward of an entirely free interpretation of the themes originally presented in the expositional section.” Racek, Jan and Václav Jan Sýkora, eds. *Jan Ladislav Dussek Sonate*, in *Musica Antiqua Bohemica*, (Prague: 1960 – 1963), volume 1, XXXI.

The development begins with an abrupt modulation to the Neapolitan key of E Major¹¹¹, which weakens the tonic-dominant framework of the entire movement. This should certainly be seen as a Romantic characteristic, since Romantic music most often (as discussed previously in this thesis) blurs the key contrast (I-V). Despite its rather short 53 measures, the development contains extremely complex – and Romantic – rhythmic motives, numerous key changes, deceptive cadences, non-harmonic tones, augmented sixth chords, and an intensive use of chromaticism.

The first section begins with a five-measure phrase (four measures and a one-measure cadential extension), using material from the Principal Theme. This phrase is then sequenced a major second higher, in the key of f-sharp minor. This leads, in m. 116, to an enharmonic modulation (which is very seldom found in Classical music), using vii⁰⁴³, enharmonically reinterpreted as vii⁰⁴²/V in the new key of a-flat minor. Throughout the development, resolutions are “blurred”, or delayed, by suspensions, pedal 6-4 chords, or additional non-chord tones. Delayed resolutions via one-measure 4-3 suspensions are evident in mm. 109-111 and again 114-116. This occurs again at m. 120:

¹¹¹ This is the Neapolitan (E is enharmonically respelled as F-flat) of the home tonic, E-flat Major.

119 120 121 122 123

$A^b: V^7(i_4) vii^{\circ 6} V_5$ $i VI iv | \text{cb:}ii$ $V [I^6]vi IV$ $I vi | ii^{\circ}$ $\text{cb:}iv$

Example 17: Dussek op. 44, first movement, mm. 119-123

Delayed V-I resolutions appear in mm. 122-123 and 124-125 with a small-scale deceptive V- $[I^6]$ - vi, followed by a (small-scale) plagal IV- I progression. See Example 18.

An unusual, and quite Romantic, chord progression occurs beginning in m. 128 with a common chord modulation to D-flat Major. The roots of the chords are in third or fifth relationships, and a chain of common tones connects them partially through the use of anticipations, as the bass notes ascend up in steps. A traditional I - IV - V progression is interjected with supertonic and submediant chords for a striking effect:

129 130 131

$D^b: I^6$ $IV ii^6 V-7$ $vi IV^6 V^6 I$

Example 18: Dussek op. 44, first movement, mm. 129-131

The ensuing passage uses fragments of the rhythmic motive from the first theme and descending scales in interplay between the bass and the treble. The harmonic rhythm is quick and unrelenting, as Dussek modulates to b-flat minor, A-flat Major, E-flat Major, and finally settles on c-minor, all within ten measures. At m. 151, an Italian augmented sixth chord resolves to the dominant, G Major, with open spacing encompassing the interval of a tenth. A dramatic eight-measure cadential passage and a four and a half octave arpeggio on the dominant lead to a half cadence.

The key relationships in the Development can be outlined as follows:

E Major – f-sharp minor – a-flat minor – c-flat minor – e-flat minor – D-flat Major – b-flat minor – A-flat Major – E-flat Major – c minor

The recapitulation begins with a unique common chord modulation back to the tonic E-flat Major. Both the Principal Theme and Bridge are repeated, while the Second Theme is omitted. In m. 179, the rhythmic motive appears in the bass in octaves. The cadential passage that follows contains syncopated bass chords over scale passages to an arpeggio in B-flat Major, and the trill that typically announces the coda. The coda is 12 measures in length, and, as in the codetta, utilizes material from the Closing Theme to end on a cadence in E-flat Major.

The characteristics of the First Movement can be summarized as follows:

- Very long in design with a particularly long exposition and complex development
- Abrupt key changes and mode mixture
- Deceptive cadences and delayed resolutions
- “Blurred” harmonic progressions through the use of suspensions and retardations
- Prolific use of augmented and diminished chords
- Chromaticism
- Open spacing encompassing intervals of the tenth
- Wide range of keyboard (scale passages that encompass 5 octaves)
- Complex dotted rhythms and syncopations
- Extreme contrasts in dynamic and expressive markings (*pp-ff*, *con espressione*, *scherzando*, *con passione*)
- Melody doubled in thirds, sixths and octaves
- Melody takes precedence over tonal scheme (numerous melodies used in exposition.)
- Orchestral in sound, thick textures, and technically very difficult

All of these characteristics are Romantic in nature.

5.2. Second Movement: *Molto adagio e sostenuto* in Free Sonata Form (ABA)

The second movement begins in B Major, the enharmonic equivalent to the lowered sixth scale degree in the home key of E-flat Major. A loose sonata form structure is evident in this movement: the 'A' section functions as the Exposition, 'B' as the Development, and the return of 'A' as the Recapitulation.¹¹²

Exposition ('A' Section): Measures 1-37

1-9 Principal Theme in B Major

Phrase Structure: 4+5

9-14 Bridge

15-22 Second Theme in f-sharp minor

Phrase Structure: 4+4

22-30 Closing Theme in F-sharp Major

Phrase Structure: 4+4

30-37 4 + 4 Cadential (Codetta)

Development ('B' Section): Measures 38-67

38-67 Main Development Section: F-sharp Major – c-sharp

minor – g-sharp minor – d-sharp minor – b-flat minor – B Major

¹¹² The edition of the sonata used for this research (see appendix) contains an error in the numbering of measures beginning at m. 54, which is marked as "55". This analysis reflects the correct measure numbers.

Recapitulation and Coda: Measures 68-76

67-75 Exact replication of mm. 1-9, in tonic B Major

76-80 Material from Measures 26-32 in tonic

81 One measure abrupt modulation to e-flat minor (with g-flat minor key signature)

82-84 Abrupt modulation back to B Major, PAC in m. 84

84-92 Measures 9-18 (Material from Bridge)

92-95 Coda. Material similar to codetta, in tonic

The dramatic opening theme for this movement makes use of the dotted rhythm from the first movement, this time with a double-dotted sixteenth note proceeding to a 32nd note, and then to a *staccato* eighth note over an octave (B pedal) bass. This double-dotted rhythm is used throughout the movement; the complexity of the rhythm is characteristically Romantic:

B: I ii⁶ Vii⁴/₃ I

Example 19: Dussek op. 44, second movement, mm. 1-2

The motive is repeated in half measure segments up an octave to a perfect authentic cadence. Following the contrasting period is a six-measure bridge with an octave bass over runs in sixths (using the dotted rhythm). The slow-moving octave bass creates dissonance with the treble. A common chord modulation to the dominant F-sharp Major occurs in m. 11, which leads to a Neapolitan chord in m. 12:

The musical score for Example 20, Dussek op. 44, second movement, measures 11-13, is shown. The key signature is F# major (three sharps). The score is in 2/4 time. Measure 11 shows a treble staff with a half note chord and a bass staff with a half note chord. Measure 12 shows a treble staff with a half note chord and a bass staff with a half note chord. Measure 13 shows a treble staff with a half note chord and a bass staff with a half note chord. Handwritten annotations include 'B: vi | F#: ii' under measure 11, 'N' under measure 12, and 'Ant. N vii ø' under measure 13.

Example 20: Dussek op. 44, second movement, mm.11-13

The extreme use of register and thick chords give this passage a dramatic orchestral texture, and a very Romantic sound. A simple two-measure half cadence – marked *dolcissimo* (“very sweetly”) – affirms the entrance of the Second Theme in m. 15.

At m. 20, a common chord modulation to the minor mode (f-sharp minor) concludes the Second Theme. In this key, f-sharp minor, the Closing Theme is presented, yet this material is to be left out of the recapitulation. The dotted rhythm is slightly varied in the last beats of mm. 22 and 24, so that the 32nd note leads to a double-dotted sixteenth. Successive groups of 32nd notes are exchanged between the treble and the

bass. Measure 28 contains a unique chord in beat two that may be interpreted both as a V/vi over an f-sharp pedal, or as the more Romantic V+/IV (secondary dominant with a raised fifth), resolving to the IV chord:

28

F#: I $\frac{V^+}{IV}$ IV⁶ vii³ I

Example 21: Dussek op. 44, second movement, m. 28

An extended, chromatic coda and Dussek's characteristic hand crossing concludes the 'A' section, marked *manando* and *smorzando*.

Development (B Section): Measures 38-68

This section of the movement is incredibly rich with harmonic and rhythmic complexities. Dussek again incorporates the rhythmic motive, this time with a dotted 32nd note followed by a 64th and an eighth note (with groups of 32nd notes in the bass) to create thematic unity between the sections. The section begins in F-sharp Major, but in m. 42 an abrupt modulation to c-sharp minor, the minor dominant, takes place. The rhythmic motive shifts from the treble to the bass for two measures (mm. 42-43).

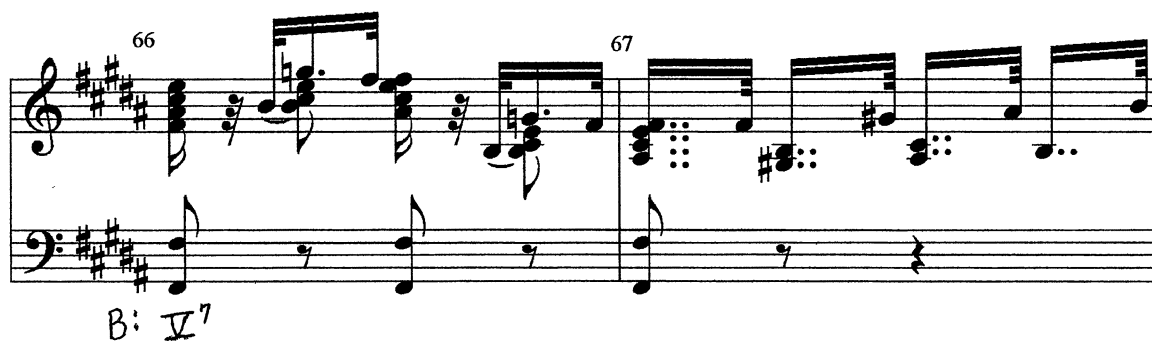
Intervals of tenths and twelfths are evident in the broken chords and octave bass accompaniments. In the first beat of m. 45, a modulation to g-sharp minor occurs via an enharmonically respelled common chord – a feature mainly found in Romantic music – while introducing a sextuplet bass accompaniment:

Example 22: Dussek op. 44, second movement, m. 45

Dussek remains in g-sharp minor for a mere three measures, and proceeds to d-sharp minor at m. 49:

Example 23: Dussek op. 44, second movement, m. 49

At m. 50, another abrupt modulation occurs, this time to b-flat minor, and the key signature changes one measure later. The key signature remains until m. 54, at which point it is changed to reflect the home key of B Major, while the harmony continues in b-flat minor. From mm. 53 to 56, a quick sequence of descending diminished seventh chords leads to a cadence in b minor on the downbeat of m. 57, at which point the retransition begins. Such a coloristic chord progression of descending diminished seventh chords is certainly a more Romantic feature. A two-measure passage of thick chords over an f-sharp pedal concludes with a German augmented sixth chord in m. 59, resolving to a dominant seventh chord in the key of B Major. The rhythmic motive from the exposition reappears and is exchanged from hand to hand, with the addition of harp-like¹¹³ rolled chords in m. 63. Measure 66 completes the V-I cadence in B Major with double-dotted 16th to 64th notes:



Example 24: Dussek op. 44, second movement, mm. 66-67

¹¹³ Dussek's wife and mother were gifted harpists. He himself had a penchant for emulating the sound of the harp on the piano. See Jane B. Weidensaul, "Notes on Jan Ladislav Dussek and Mrs. Dussek (Sophia Corri): A review of contemporary sources," *The American Harp Journal*, vol. 14, no. 2, (Winter, 1993), 3-5.

The following chart is an overview of the key relationships within the Development:

F-sharp Major – c-sharp minor – g-sharp minor – d-sharp minor – b-flat
minor – B Major

Within the Recapitulation, the Principal theme recurs (with slight variation), the bridge is omitted, and the Closing Theme and Coda are presented in the tonic B Major. At m. 82, an unusual key signature change (for one measure) to g-flat minor occurs, although the modulation is to e-flat minor. However, the common chord modulation is executed via a C-flat Major chord, the enharmonic equivalent of B Major. This unconventional enharmonic modulation is clearly a more progressive, Romantic feature. Further, a German augmented sixth chord on the downbeat of beat two resolves irregularly (in a non-Classical fashion) to a tonic 6-4 chord which in turn leads to a V⁷-I cadence in d-sharp minor, the enharmonic equivalent of e-flat minor:

The musical score for Example 25, Dussek op. 44, second movement, measures 81-82, is shown below. The score is in B major and 4/4 time. Measure 81 features a key signature of two sharps (F# and C#). The chords are labeled as I, vi, IV, and VII[♭]₃. Measure 82 features a key signature change to two flats (Bb and Eb). The chords are labeled as Ger. +6, I^{6/4}, V^{7/2}, and i⁶.

Example 25: Dussek op. 44, second movement, mm. 81-82

Here, at m. 82, the key signature reflects the tonic B Major once again, and the Principal theme reoccurs, ending with a coda quite similar to the codetta of mm. 34-37.

The characteristics of the second movement can be summarized as follows:

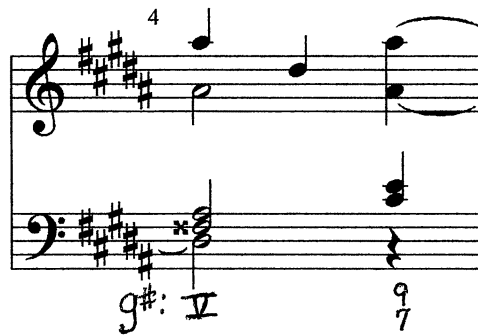
- Extreme register changes
- Deceptive harmonies and numerous abrupt modulations
- Modulatory use of enharmonic chords
- Broken chords spanning octaves and tenths and twelfths
- Thick, full chords in treble
- Partially orchestral-like texture
- Thematic material in the 'A' section is omitted from the recapitulation
- Complex dotted and double-dotted rhythms, and use of sextuplets
- Very expressive markings: *semplicemente*, *calando*, *sotto voce*, *con passione*, *dolce*, *piangendo*, *smorzando*.

5.3. Third Movement: *Tempo di Menuetto più tosto Allegro* (Minuet and Trio)

This movement begins in the key of g-sharp minor – a Romantic third relationship to the first movement – which is rare in relationship to the overall key of E-flat Major.

This movement has the characteristics of a scherzo with the addition of the “*più tosto Allegro*”.¹¹⁴

The minuet is 34 measures in length. The opening eight-measure phrase is syncopated, forceful, and dramatic, with the use of the *sforzando*. The melody in this phrase is partially doubled in octaves. Dominant seventh chords with the addition of an interval of a ninth are prevalent:



Example 26: Dussek op. 44, third movement, m. 4

After this opening phrase is repeated, the minuet continues with another, syncopated section that is imitative in that the melodic motive passes from treble to bass. The minuet concludes with a repeat of the opening phrase, with a two-measure cadential extension.

114

“In the symphonies of Haydn and Mozart, the Minuet became faster and more humorous or whimsical in character, gradually leading into the scherzo.” Beethoven eventually replaced the third movement minuets of his sonatas and symphonies with the *scherzo* and trio. Willi Apel, ed., “Minuet” and “Scherzo,” *The Harvard Dictionary of Music*, Second Edition. (Cambridge: Harvard University Press, 1972), 532, 755.

The phrase structure of the minuet is as follows:

mm. 1-8

8 m. phrase (repeat)

mm. 9-34

8+8 / 8 m. phrase + 2 m. cadential extension (repeat)

The trio section is marked *con molta espressione*, and begins with an abrupt shift to the enharmonic key (with change of mode) of A-flat Major. The melody is waltz-like and playful, in contrast to the bold opening of the Minuet. Following the 8-measure repeated phrase is a modulatory section (mm. 50-66) with chromatic scales, syncopation, and the melody in thirds. This section is developmental in nature, modulating to D-flat Major, E-flat Major, and back to in A-flat major. The trio is repeated again in A-flat Major, with a change of harmony utilizing secondary dominants:

76 77 78

A^b: I V⁷/_{IV} 6/5 V⁷/_{ii}

Example 27: Dussek op. 44, third movement, mm. 76-78

The Minuet returns *da capo* in the tonic g-sharp minor.

At m. 116, a unique closing section marks a departure from what would have been a typically “Classical” Minuet and Trio. This cadential passage begins by utilizing fragments of motives from the Minuet and Trio and thick chords in the bass, including a dominant (V) with the addition of an interval of a ninth, and a Neapolitan:

Example 28: Dussek op. 44, third movement, mm. 117-121

Dussek chooses to weaken resolutions at cadence points through the use of chords in second inversion.

From m. 122 to m. 135, diminished seventh chords dominate the harmony. Cross-relationships occur in mm. 124 and 129 with the presence of both an f-sharp and f-double-sharp in the same chord. At m. 136, the key signature reflects A-flat Major, and an a-flat pedal is evident, but the modulation temporarily is to D-flat Major, over an a-flat pedal, leading to a modulation to A-flat Major (the home key of the Trio) in m. 141. The vii⁰⁴² - I cadence in mm. 141-146 concludes the Trio.

The Trio and Coda (mm. 34-146) can be outlined as follows:

mm. 34-50

8 + 8 m. repeated phrase (repeat)

mm. 50-66

4 + 4 / 8 m. phrase (in dominant)

mm. 66-82

Return of First 8 measure phrase + 6 cadential (modulates back to tonic) (repeat)

mm. 83-116

Return of Minuet, exact

mm. 116-146

Closing

171-191 Bridge in E-flat Major – e-flat minor

Phrase Structure: 4+4; cadenza-like modulatory passage

5.4. Fourth Movement: *Allegro moderato ed espressivo* - Sonata Rondo

William Newman describes this sonata as “a grand ‘sonata form’ of symphonic breadth and character, with a full, intensive development section.”¹¹⁵ This very lengthy and complex sonata rondo makes use of extensive syncopated rhythms, abrupt changes of mode, and extreme dissonance. It is comprised of 391 measures.

The melodies tend to be more monothematic in nature than in the previous movements, but the harmonies are no less complex. Dotted rhythmic motives occur in this movement, as well as in the previous three, unifying the overall design of the sonata rhythmically.

¹¹⁵ Newman, *op. cit.*, 668.

The fourth movement can be outlined as follows:

Exposition

‘A’ mm. 1-20 ‘B’ mm. 20-43 ‘A’ mm. 44-63

Development

‘C’ mm. 63-175 ‘A’ mm. 176-195 ‘D’ mm. 196-253

Recapitulation

‘A’ mm. 254-273 ‘B’ mm. 273-302 ‘A’ mm. 303-345

Coda

mm. 346-391 (using material from ‘A’ and ‘C’)

Exposition: Measures 1-63

1-16 Principal Theme ‘A’ in E-flat Major

Phrase Structure: 4+4 Parallel Period

16-20 4 measure extended cadence

20-34 Theme ‘B’

34-43 Transition, g-flat minor

Phrase Structure: 4+5 HC

44-63 Return of ‘A’, exact

The succinct Exposition (sections ‘A’, ‘B’ and ‘A’) begins with a rather homophonic, syncopated melody with a pedal e-flat in the inner voice:

Example 29: Dussek op. 44, fourth movement, mm. 1-4

The exposition is comprised of a parallel period with the prevalence of intervals of thirds and sixths. Measure 6 contains a characteristically Romantic augmented V chord, is functioning as a secondary dominant with a raised fifth (V+/IV):

Example 30: Dussek op. 44, fourth movement, m. 6

In m. 9, a I^6 chord begins the phrase, yet the root of the chord is missing.

Additionally in m. 13, a ii^6 chord does not contain its root, thus weakening the progression. A 4-measure extended cadence leads to a perfect authentic cadence in m. 20.

A similar melody for Theme B is presented *forte* in thirds at m. 20. A common chord modulation to the dominant B-flat major in m. 31 completes the section. The transition begins with rising bass octaves at m. 34, and a brief modulation to the tonic minor (g-flat minor). A common chord modulation back to the tonic E-flat Major is followed by a shrill, dissonant half-note c-flat in m. 42, which resolves slowly back to the first return of 'A'.

The Development is tremendously long (190 measures) and full of auspicious Romantic characteristics. It begins with a delicate arpeggiated melody, which is fugato-like with its imitative entrances in the left hand:

The musical score for Example 31 shows measures 63, 64, and 65. The treble staff contains a melody of half notes. The bass staff contains chords and single notes. Chord symbols are written below the bass staff: $E^b: I$, I , $vii \frac{4}{3}$, and I .

Example 31: Dussek op. 44, fourth movement, mm. 63-63

The modulation to the dominant B-flat Major occurs at m. 76. Beginning at m. 80, a descending diatonic passage of thick texture contains two d-minor triads (iii), one of them incomplete, that are substitutes for the tonic chord. This creates a Romantic “blurring” of tonality in which the resolutions of these chords are unclear:

80 81 82 83

B \flat : ii⁶ V²₄ I⁶ IV vii⁶_b (I^b) iii vi⁶ ii V⁶ I IV⁶ V⁶ (vii⁰) iii⁶ vi ii⁶ V²₄

Example 32: Dussek op. 44, fourth movement, mm. 80-83

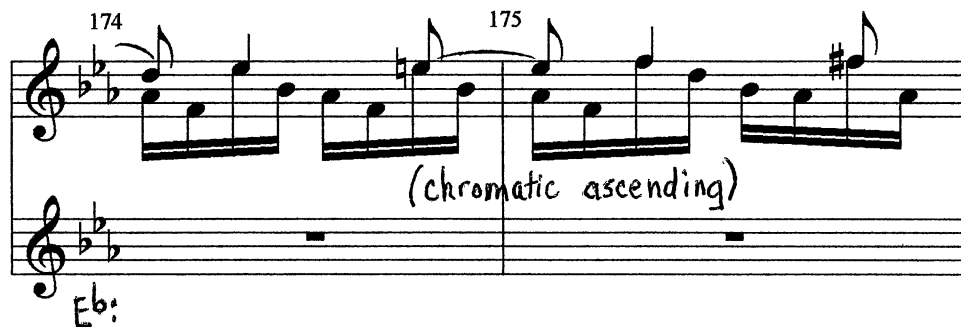
From mm. 91-97, a series of chromatically descending diminished seventh chords with embellishing appoggiaturas (A-flat – G – G-flat – F – F-flat – e-flat minor – D) disturbs the sense of key and is intensely Romantic in sound. Modulations to a-flat minor (via a German augmented sixth chord) and e-flat minor occur briefly before a cadential passage in b-flat minor (mm. 104-107). A dissonant extended cadence begins with modulations to both f minor and a-flat minor, and leads to a brief reference to the ‘A’ melody in m.108. This passage has the feeling of a ‘development within the development,’ with the use of thick bass chords (the “oom-pah” bass) and rapidly changing harmonies above, almost Schubertian in sound:

120 121 122 123

B \flat : I vii⁰₇/vi [g: i V⁷/vi VI] [c: vii⁰₇ ii vii⁰₄/3 vii⁰₄/3]

Example 33: Dussek op. 44, fourth movement, mm. 120-123

The quick-changing harmonies continue with Dussek's characteristic hand-crossings. In m. 143, an enharmonic $\text{vii}^{042}/\text{V}$ chord, again with a missing root, prepares a cadence in B-flat Major, but the cadence is deceptive, proceeding to a minor vi chord instead. What follows is a lengthy passage of Romantic delayed resolutions, using chromatic harmonies. A French augmented sixth chord resolves nontraditionally to a V^{43}/V in m. 153. A modulation back to the home tonic (E-flat Major) occurs at m. 162, yet before closing this section an unusual progression of $\text{ii}6-\text{I}^6$ occurs in m. 169. Continuing in a Romantic vein, Dussek utilizes a dominant seventh as part of the cadence in mm. 170-173, but includes the interval of a flat ninth in the chord. Further, in mm. 174-175, an ascending chromatic passage includes an F-sharp within the $\text{V}7$ chord, creating an augmented sixth that resolves (again unusually) to the tonic:



Example 34: Dussek op. 44, fourth movement, mm. 174-175

The second return of 'A' in the tonic major at m. 176, and the development is lengthened and extended – a Romantic feature – by a new section ('D') in the relative minor (c minor). The thematic motive beginning the section is reminiscent of the syncopated material from section 'A'. The ensuing passage in g minor (the

modulation being executed via a Neapolitan chord) contains running scale passages in the treble, and thick chords in the bass. A 2-measure cadence in the dominant D Major resolves to a G Major chord in m. 218. This is the dominant of c minor, and this chord is used to modulate briefly to that key: (example, mm. 216-218)

Example 35: Dussek op. 44, fourth movement, mm. 216-218

Further sequential modulations passing through f minor and b-flat minor, and A-flat Major, quite Romantic in character continue the development. In m. 235, the a-flat in the (common tone) diminished seventh chord (the $\text{vii}^{\text{o}7}/\text{V}$ in A-flat Major) becomes the root of the IV chord in the new key of the minor tonic (e-flat minor). Again, Dussek includes the interval of the flat ninth in a progression of dominant seventh chords (mm. 238, 239, 240, and 241), while the tonic chords (in first inversion) do not contain an e-flat, further blurring the tonality. The home key of E-flat Major is finally reached at m. 243.

The key relationships within this complex Development are outlined as follows:

E-flat Major – B-flat Major – e-flat minor – b-flat minor – f minor

B-flat Major – E-flat major – c minor – g minor – c minor – f minor –

b-flat minor – A-flat major – e-flat minor – E-flat Major

It is quite striking, and rather Romantic, that Dussek chooses modulations involving minor dominants (from E-flat Major to b-flat minor, and f minor).

The Recapitulation begins with a reiteration of mm. 1-8, but contains a 7-measure variation before continuing on as in the opening. Section ‘B’ is presented with only slight variation. The final return of ‘A’ beginning at m. 303 is likewise in the tonic, but also, after the first 8 measures are presented, contains a lengthy variation section with harp-like arpeggiated chords and the melody in octaves above (marked *con passione and fff*). A common tone diminished seventh chord resolves, Romantically, to begin an arpeggiated scale passage in E-flat. In mm. 335-336, a diminished triad functions as an embellishing lower neighbor, again in a quite Romantic fashion:

Example 36: Dussek op. 44, fourth movement, mm. 335-336

A seven- trill on F (V/V in E-flat Major) – over a descending rhythmic motive from section ‘A’ in the bass – announces the coda.

Material from both section ‘A’ and the development are present in the rather lengthy (45 measures) coda. Broken chords in 16th notes are passed between treble and bass, with a chromatic descent of the bass in octaves. At m. 375, a pronounced E flat pedal marks a long final cadential passage – evoking characteristics of Beethoven’s “Moonlight Sonata” – in the tonic major, a sweeping four-and-a-half octave run, and two final tonic chords.

As with the Op. 43 sonata, Dussek utilizes a standard classical format of movements for *The Farewell*, but within a four-movement structure. What is strikingly Romantic, especially in terms of the length of the fourth movement, is the expansion of the form. Modulations, especially to remote keys, are frequent, and undermine the typically Classical tonic-dominant framework. The choice of keys for each movement is unique. Dussek’s use of complex dotted rhythms, especially in order to unify movements, is also a Romantic feature. The *adagio* introduction and use of programmatic titles were not new, but they certainly were not the standard customary form for piano sonatas during the years surrounding 1800.

Dussek clearly exhibits pianistic qualities in this composition that are advanced for his time. His harmonies are orchestral and complex, more characteristic of the

writing of Schubert.¹¹⁶ Chromaticism is clearly functional. Deceptive cadences, mode mixture, and frequent nontraditional resolution of chords further display his advanced technique. His use of arpeggios, many encompassing more than four octaves, gives a rich texture and sound that one cannot help but to equate with Romanticism. Clearly, what was of the utmost importance to Dussek was the melodic line. It is never sacrificed to maintain symmetry within the phrase, and is never solely a function of the treble voices. His great depth of emotion and extensive expressive dynamics place this work outside of the realm of a Classical sonata.

¹¹⁶ Grossman, *op. cit.*, 226.

CONCLUSIONS

DUSSEK'S CONTRIBUTIONS TO THE EMERGENCE OF ROMANTICISM

Romantic music, like all music before it, grew from experimentation and innovation of expression. Newman characterizes qualities of Romantic innovation as “more forthright, extended melodies, the ‘um-pah-pah’ bass, the increasingly chromatic harmony, the new, nationalistically flavored dance rhythms, the squarer phrase-and-period syntax, the wider-spaced scoring, the richer and more varied textures, the more personal, subjective inscriptions, and a more formalistic or self-conscious approach to form.”¹¹⁷ In Dussek’s piano sonatas Op. 43 and Op. 44, evidence of this is prevalent.

The need to impose a date on an historical musical language has always been a matter of necessity; as Charles Rosen concludes: “it creates a mode of understanding ... a construction that enables us to interpret the change in musical language without being totally bewildered”.¹¹⁷ Yet, these self-imposed dates should not preclude the necessity of examining a composition thoroughly before assigning it to a specific period. Obviously, characteristics indicative of Romanticism are found in works of the

¹¹⁷ Charles Rosen, *op. cit.* 22

Classical era. Chromaticism, mode mixture, and abrupt modulations are found in works prior to 1800. What is important to note is the extent to which these elements of Romanticism occur. Dussek incorporates these elements into the fabric of his sonatas; they are not ornamenting effects. “It seems true of music in all periods that change comes less because new resources are created and more because certain existing resources are exploited more thoroughly.”¹¹⁸

Dussek was a master of blurring tonalities, quite unlike his Classical predecessors. Lawrence Kramer suggests that clearly articulated segments within a Classical composition are no longer present within Romantic music. He concludes that a Classical design contains “an opposition of clearly articulated units which acts as a large-scale projection of the tensions within tonal relationships. The Romantic paradigm attenuates the restrictive power of the Classical one – or frees itself from the burden of negativity – by breaking the mirror relationship . . . The boundaries between discreet segments of music thus tend to blur because the basis for differentiating those segments has been removed.”¹¹⁹ The form of a composition was no longer tied to harmonic function, which is evident in Dussek’s sonatas. Existing harmonic conventions were pushed to the limit, and the expansion of the sonata form itself was an outgrowth of the need for more intense lyrical expression.

¹¹⁸ John Richey. *The Course of Romantic Harmony*. (DMA Thesis, University of Illinois At Urbana-Champaign, 1995) 135.

¹¹⁹ Lawrence Kramer, “The Mirror of Tonality: Transitional Features of Nineteenth-Century Harmony”, *Nineteenth Century Music, USA*, vol. IV/3 (spring, 1981), 195.

There was a subtle transition from compositions written in order to please a paying public, to those that were intended to please the artist himself. The Romantic era is one in which expression of emotion and individuality of the composer is weighed more heavily than the desires of the audience. This may have been a reflection of changing times, the political unrest, thought and fears about a changing world, and a need for an outlet for these emotions. Romanticism may be thought of in terms of an objection, much like that of a stubborn adolescent, to the clarity and balance of much of the Classical repertoire.

At a time when most composers were firmly entrenched in the Classical style, there were a few, including Dussek, who were – consciously or not – contributing to the rise of what would become a new stylistic period in music. The question remains as to why Dussek's works remain largely overlooked in current musicological research. It may be due in part to the fact that he did not write in all major genres; he chose to reserve his talents for his piano compositions. Yet further study of these works, especially his solo piano sonatas, reveals that he was truly ahead of his time in terms of the treatment of harmony, texture, and tonality. Further, in some aspects he displays characteristics of later Romantic music, including that of Beethoven and Schubert, but the majority of his work was written well before the years that are generally thought of as the beginnings of Romanticism, circa 1820. Clearly, a deeper examination of his *oeuvre* is necessary.

Romantic innovators did not intentionally set out to create a new style; as with all great creative geniuses, they composed with their heart and soul, without strict regard for “textbook” rules. Indeed, much of the Romantic repertoire can be considered within a Classical structure, but subtle changes in loosening the dependence on strict tonalities, along with improvements to the pianoforte, allowing for greater command of the physical sound of the instrument, demanded that the musical syntax change.

The great innovators are the only true classics and form an almost continuous succession. The imitators of the classics, in their finest moments, give us only a pleasure of erudition and taste which is of no great value.¹²⁰

Dussek was among the great innovators who showed the path to Romantic composition.

¹²⁰ Marcel Proust wrote: “Ces grands novateurs sont les seuls vrais classiques et forment une suite presque continue. Les imitateurs des classiques, dans leurs plus beaux moments, ne nous procurent qu'un plaisir d'érudition et de goût qui n'a pas grande valeur.” (From Charles Rosen, *The Classical Style*, *op. cit.*, 450.)

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