

James Hepokoski, 1990
Rev. and expanded, January 1993
© 1993

Principles of the Symphony* in the Period of its Centering Phase, c. 1780-1820

(original 1990 title:
"The Eighteenth-Century Symphony as a Genre:
Considerations of the Four-Movement Plan as a Whole,
and as a Model of Enlightenment ('Modern') Discourse")

The central issues: in the most general terms, what may we take to be the essential structural and expressive functions, first, of each of the four movements of a symphony (or multimovement sonata), and, second, of the set of four movements considered together as a more or less standardized pattern or shape? At every point below I shall be concerned to try to articulate assumptions or axioms that are only tacit in the usual Formenlehre treatments of the subject. As such, the goal is to look for even more fundamental principles of the genre--principles that (because they have largely gone unarticulated) are easily overlooked.

In the discussion below--which claims no more than to be **the current state of a set of provisional conclusions (or even hypotheses)** being continually tested and revised--I try to articulate some key features of an apparently generalized horizon of expectations associated with the symphony* during the crucial period of the genre's "centering." This is the state of the genre at the time of the mature Haydn and Mozart and at the time--even more crucial for "centering"--of early and middle Beethoven. Most important, **it is the state of the genre often implied (it would seem) as normative in the traditional Formenlehre treatments of the issues swirling around the notion of "sonata form."**

Note*: Although the discussion below was elaborated principally with the symphony in mind, many--indeed most--of its principles will be applicable to other standard instrumental multimovement genres of the period: sonata, quartet, and so on. The differences are essentially ones of social connotation, the genres' differing claims to: grandeur and formality (which in the symphony are paramount); "lightness," "intimacy," or "severity"; conversational vs. "public or formal" tone; and so on. These differing claims, however, are by no means to be minimized.

The Individual Movements

1. First Movement

--Obligatory Structure: "Grand Binary" Structure

[this term is adapted from Reicha, 1824-26; it refers to that which A.B. Marx would later call "Sonata Form"]

--Declaration of the Tonic Governing the Whole Work

--Setting of the Proper "Tone," or the Articulation of the Importance of the Social Occasion or "Ceremony" at which the Work is To Be Performed: The Symphony as a Marker of the Grandeur, Formality, or Splendor of Its Own Realization as an "Event"

--Referential Intertextual Dialogues with Past Exemplars of the Genre (Particularly with regard to the Norms and Pacing of Accepted Structural Patterns)

This first-movement structure is to be carried out, in J.A.P. Schulz's words from 1774, in such a way as to become "the expression of the grand, the festive, and the noble . . . to summon up all the splendor of instrumental music." "The allegros of the best . . . symphonies contain great and bold ideas, free handling of composition, seeming disorder in the melody and harmony, strongly marked rhythms of different kinds [i.e., a notable variety of moods and textures]. . . ." To Neil Zaslaw, writing in 1989 (Mozart's Symphonies, p. 417), "the first movements represent the heroic, frequently with martial character. . . . Later [eighteenth-century symphonies] contain contrasting lyrical ideas. . . . The two sorts of ideas--lyrical and martial--may be seen as comparable to the persistent themes of opera seria itself: love versus honour."

In terms of **tonality**: we find here the most elaborate assertion of the concept of a "tonic" in its full complexity.

(JH) The central point would seem to be: The first movement sounds the tone of importance for the entire composition, which is itself a celebration of instrumental music and its expressive capabilities. This

movement is usually the most "elevated" (structurally or expressively complex) movement of the four. The first movement thus also sets the terms of understanding (emotional preparation) for the movements to follow. The inherent flexibility and implied "drama" within the "grand-binary" structure (especially in its "grandest" expansions) are naturally suited to this task. Indeed, the structure was developed, it would seem, precisely to permit the accomplishment of these things.

When an **introduction** begins the movement, it is, among other things, a marker setting up, preparing for, and calling attention to the importance of the following sonata structure. It points at the sonata itself; it is a pedestal on which the grand sonata is placed. Introductions are not normative outside of the period of the **grande symphonie***, and (although there are a few precedents, such as in Haydn's Symphonies 6, 7, 15, 25, 50, and more normatively in 53, 54, 57, 60, 71, 73, and 75) they begin to occur with more regularity in the Haydn of the 1780s and 1790s, especially from some of the--extremely "public" and also "published"--Paris Symphonies onward. By the period of the twelve London symphonies introductions are normative in Haydn. In some respects, then, introductions, too, serve as indicators of the "grandness" of the grande symphonie, markers of the "event" and its significance.

*What I loosely call the genre of the ***grande symphonie** refers to that further development and expansion of the "concert symphony" especially characteristic of the last thirty years of the eighteenth century. I use the term to indicate the largeness or proto-monumentality of any symphony of mature Haydn/Mozart proportions: four movements (exception: Mozart's Prague has three), over twenty or twenty-five minutes in total length, full or augmented "classical" orchestra, and so on. The term applies even more strongly to the symphony's even further, "extreme" monumentalizations in Beethoven.

(JH) Central to the concept of the **grande symphonie** is an **elaborate system of schematic repeat-conventions, balances, symmetries and proportions that call attention to and help to define the genre itself**. This is why the repetitions and symmetries are there: **in large part, the emphatically "architectural" construction serves to call attention to the grandeur and splendor of the genre itself**. By implication, the "formal" structure is also a celebration of the "rational" ("Enlightenment" or "modern") culture that makes such an impressive, moving, or powerful "art" possible. The implication: this is a culture that has found a "rational," balanced means to shape and contain the fluid, raw, elemental power of music. (And, by extension, the whole process probably also represented at some level the controlling or harnessing of those impulsive, instinctive, libidinal, or "uncivilized" elements within

ourselves). **Control, balance, and formal architectural splendor: These would appear to be the central reasons why literal repetition plays such a central role in the style.** Consequently, it must not be taken for granted, passed over lightly in analysis, or omitted in performance. Block-repetitions an integral feature of the style, and composers can use/alter/"play with" this defining convention in a variety of ways. **Repeat signs are never insignificant.** When previously "obligatory" expository repeats begin gradually to disappear with certain works of Beethoven (Op. 57, Op. 59 No. 1, etc.), the genre itself is beginning to undergo a major rethinking.

(The usual, current arguments--Schenkerian and otherwise--that claim that some repeats are structurally insignificant while others are far more important (because of the unfolding of certain structural tones, etc., perhaps under a first-ending sign) generally miss the far larger point of repeat signs as generic identifiers. Even when the "structural-tone" aspects might be convincing (but, perhaps paradoxically, only as local details; pace Uncle Heinrich!), the gist of these arguments seems to be based largely on later nineteenth-century premises, which eventually came to look on all unaltered repetition as an aesthetic error. From another angle, the practice persists in current performance: either the omitting of essential genre-defining repeats or the insistence on a notably altered interpretation in the repeat.)

Thus the grande symphonie, at its heart, is a sumptuous display of grand architecture, an architecture to which large-scale repetitions--and especially that of the expository repeat--are essential. Notwithstanding some provocative experiments by Beethoven, the expository repeat, certainly up to about 1830 (or even 1840), seems to have been the sine qua non of the "grand symphonic style." (At present, it seems that Mendelssohn and Schumann--in only a handful of works--were some key figures in its eventual reduction to the status of a mere "archaic" option.)

It is an easy matter, of course, to object to this argument on behalf of the importance of repeats. One could strive to minimize the importance of the usual repetition schemes (or at least to treat the whole issue with skepticism) by an appeal to history: deriving them step-by-step from the earlier binary forms, and then asserting (consequently) that the persistent lingering of the repeat conventions into the 1780-1820 period of the grande symphonie was an outdated survival, merely vestigial, unnecessary to either the health or the definition of the genre--something on the order of a human appendix that can be removed or overlooked without harm.

While not denying (obviously!) that focussing on this development of "sonata form" out of balanced binary structures explains historically "how" it emerged, the larger question that remains is why it persisted into the later phases of 1780-1820 period--and beyond (particularly after Beethoven's occasional experimental "removals" of the expositional repeat had clearly occurred). The expositional repeat persisted, I suggest, because it was not merely vestigial: it continued to be genre-defining, a sign of the grandeur and formality of the genre of the symphony (or: sonata, quartet, etc.)--as opposed to, say, that of the **overture (operatic or concert)**, a smaller, trimmer, more flexible, often more "programmatic" genre, which was defined, in part, by an abandonment of the standard large-scale repeats.

Further: of the two standard large-scale repeats (that of each "binary" half, in which 1 = "exposition" and 2 = "development/recapitulation"), it is obvious that No. 2, the longer, was by far the more vulnerable to suppression. This second repetition seems, in fact, to have been increasingly reduced to the status of an option in the 1780-1800 period. This needs investigation (beyond the statistical surveys that have already been done).

It may be that as the earlier, shorter "symphony" grew into the proportions of the grande symphonie the matter of its sheer length became a factor: to repeat in all cases the entire "development-recapitulation" apparatus might have come to be viewed as unnecessary or cumbersome. (??) In this case, concerns of length (and the inherent drama surrounding the recapitulation?) might have tended to override the genre-defining principle of architectural repetition and balance, at least with regard to this Section 2. Perhaps the logic of the situation suggested that the absolutely obligatory repeat of Section 1 (the expositional repeat) was to be viewed as sufficient as a genre-definer (to mark the "importance" of the architectural balances of the symphony).

However we decide this matter, we should note **three things**. **First**, the issue of notationally indicating a repeat of Section 2 was still part of the concept of "grand-binary" form around 1800, even when that repeat was, for whatever reason, notationally elided. Put another way, its "conceptual presence" remained there, counterpointed against the given, simpler structure--it persisted as historical-generic memory, even when it was not made physically present on the acoustic surface of the music. **Second**, any retention of Repeat 2 toward the end of the eighteenth century should be regarded as expressively significant, especially since its major composers--Haydn and Mozart--were apparently coming to believe that Repeat 2 was not as obligatory as that of Repeat 1. (In other words, when the repeat was there, it must have been there for a reason, as in the finale of the Jupiter

Symphony, where formal processes and monumentalized structural grandeur are themselves thematized). **Third**, given a nineteenth-century work lacking an indication of that second block-repetition, any reworked referencing back to this increasingly atavistic Repeat 2 (for example, in an expanded, "developmental coda" that revisits, reanimates, or reworks through in a varied and/or encapsulated way some of the events of the development-recapitulation--the Eroica is the touchstone here) should be viewed as such, not as an innovative "addition" or "accretion" to previously postulated, differing symphonic practice. The expanded or "developmental coda" is most probably a gesture that touches on or strikingly rekindles historical-generic memory. It normally serves to suggest the special grandness of the overall scheme actually employed (that is, as opposed to that in a movement which lacks such a thing altogether).

2. Slow movement (Note: the slow movement is normatively placed in the second-movement position. Exceptions do occur, however, and when they do they are significant. The most common is the "Minuet-Adagio [or Scherzo-Adagio] Switch" in which the normative movements 2 and 3 switch places with each other. Not surprisingly, several examples can be found in Haydn's middle symphonies--but not in the late ones. Placing the slow-movement in second position of a four-movement scheme--if a four-movement scheme is present-- is invariable in Haydn symphonies at least from the middle 30s onward, with the exceptions only of Nos. 37, 44 ["Trauer"] and 68, in all three of which the minuet is placed second. Most crucially, this switching of position affects the psychological timing of the moment of the "escape" from the tonic key. [See also No. 49, "La Passione," mentioned below, where the slow movement is placed first.])

--Non-Obligatory Structure

--Non-Tonic (an "Escape" from the Tonic)

--Expressive Function (often): "Anti-Type" to the First Movement's "Type"

Unlike the situation with a first movement, the slow movement's form is not an obligatory "given." In other words, the broad outlines of its formal plan can vary: it can be, for example, a binary structure (usually a less complex sonata or "sonata without development," oriented toward cantabile discourse); a rondo-like structure (ABACA) or the ternary ABA; a theme and variations or a set of double variations; and so on.

J.A.P Schulz (1774): "The andante or largo . . . has indeed not nearly so fixed a character, but is often of pleasant, pathetic, or sad expression. Yet, it must have a style that is appropriate to the dignity of the symphony. . . ." Zaslav (p. 417): "The andantes deal with the pastoral, as the origin of a few of Mozart's in bucolic operatic scenes reveals."

Most important: the slow movement is the **principal movement of contrast within the symphony**. It contrasts by means of tempo, by means of (usually) persistent lyricism, by means of texture and relative contrapuntal simplicity, and, above all, by its **non-tonic** aspect. It is often

a kind of "**anti-type**" to the first movement's "**type**." There are (at least) **two basic categories of anti-type**:

1. **Slow movement in non-tonic major** (occurring in either a major- or a minor-key symphony): this is frequently an expression of a "**swinging out**" to an "**other**" not available in the reigning tonic. This aspect of "**escape into a cantabile or dreamlike elsewhere**" is particularly clear in slow movements with pastoral or Arcadian connotations--or, perhaps, in those speaking the erotic language of love, desire, and/or seduction.
2. **Slow movement in non-tonic minor** (usually vi of the reigning major key, the so-called "relative minor"): **anti-type as the gloomy, spectral, grotesque, or funereal underside of the tonic**; the tonic's confidence is shattered through a sinking into the minor. (See below for examples in Haydn: the locus classicus in Beethoven--and thenceforth in the standard repertory--is the Eroica.)

This is the only movement that as a matter of principle--at least during the period of the centering of the genre--is to unfold in a **non-tonic** area.

In Haydn's mature **major-key symphonies**, this non-tonic is either the **subdominant** (most common) or the **dominant** (also common, almost as much so as IV). To give a sense of proportion in Haydn's "normal" major-key symphonies after No. 70, sixteen move to IV for the slow movement; twelve move to V. Symphony No. 103 in E-flat major is noteworthy in moving to **VI**, C minor, for the slow movement (cf. the Eroica). Symphony 99 in E-flat is very unusual in moving to the more "remote" **III**, G major, for its slow movement! (Cf. Haydn's "big" E-flat Piano Sonata from 1794, with slow movement in E major, enharmonically bIII!).

Of these slow-movement keys, it would seem that the most difficult to conceive as an absolute "anti-type" to that of the first movement is that of the **dominant**. To revisit the dominant in the slow movement is to re-enter the tonal tensions already dealt with in the first movement, and also to set up the tonal return about to happen in the minuet with its proper dominant. (Dominant-key slow movements may be less common outside of Haydn, though [???Beethoven's 2nd???], and they are certainly less common in the nineteenth century. Still, this needs to be investigated.)

In Haydn's mature **minor-key symphonies** (and there are not many!), the slow movement is characteristically either in **III** (as with both 78 and 95 in C minor, slow movements in E-flat major and also with the famous "Farewell" Symphony, No. 45 in F-sharp minor, slow movement in A major) or in **VI**

(80 in D minor, slow movement in B-flat major [cf. Beethoven's 9th]; 83, "La Poule" in G minor, slow movement in E-flat major). Both III and VI may be understood as havens or "escapes." (The one is the "relative major"; the other, the standard escape-zone--"if only!"--of tonal practice.)

(Historical digression: In Haydn the principle of virtually mandatory escape from the tonic in the slow movement seems to have emerged only in the late-middle of his symphonic output, although it was quite clear by the time of the symphonies numbered in the 60s. Symphonies 44, 46, 49, 52, 59, 62, and 63, and 70 are the last eight of Haydn's symphonies whose slow movement has the same tonal center as that of the first movement--thus producing a symphony in which all movements are centered around the same tonic pitch. (This is much more common in Haydn's earlier symphonies; the practice becomes rarer and rarer as we proceed through his symphonies.)

The details: With No. 49, "La Passione," all of whose movements are in F minor, Haydn begins the entire work with the slow movement (!)--thus reversing the normal positions of first-movement and slow movement. In No. 62, surprisingly, all of the movements are in D major (though the slow movement has an extended passage of D minor in it); this set of four visits to the major-mode is unique in the last two-thirds of Haydn's symphonies.

Much more standard though, are the following, subjected to a **switching of mode**: In Nos. 46, 59, 63 and 70, all of whose movements share the same tonic pitch, the slow movement switches the reigning major mode to minor (46 in B major, slow movement in B minor; 59 in A major, slow movement in A minor [cf. Beethoven's 7th!!]; 63 in C major, slow movement in C minor [cf. Schumann's 2d!!]; 70 in D major, slow movement in D minor). In Nos. 44 and 52 the reverse is true: 44 "Trauer" in E minor, slow movement "escapes" into E major; 52 in C minor, slow movement in C major. (Cf. for example, Beethoven's Piano Sonata in F Minor, Op. 2, No. 1, with slow movement in F major.)

3. **Minuet/Scherzo.** (More generally, to include later nineteenth- and twentieth-century practice, identified as **The Characteristic Movement**. For minuets/scherzi as second movements, see No. 2 above and * on the next page below)

--**Return to Obligatory Structure: Series of "Small Binary" Structures** (In fact, this is a highly schematic and virtually invariable form. Here, the structure usually consists of two smaller "rounded binary" forms, one of which encloses [or "contains"] the other. The "container" is usually referred to separately as the "**minuet**", the "**schерzo**," etc.; the "contained," of course, is called the "**trio**." Minuets/Scherzos with two trios [MT¹MT²M or, more simply, STSTS, with the same trio being visited twice, as in several of the Beethoven symphonies] are also possible, but they are rarer and to be perceived as a notable expansion.)

--**Return to the tonic (reassertion of tonic control)**

--**Regardless of what has preceded it, this is a movement given over to an enhanced charm or lightness, and usually also to a recognizably stylized dance, rhythm, or mood** (almost invariably, even in the later nineteenth century, one with the connotation of an enhanced lightness and simplicity: a melodic lightness and a dancelike, emphatic rhythmic swing)

In its normative third-movement position the minuet- or scherzo-movement emphatically **re-establishes a principle of schematic order** after the "swinging away" or "escape" of the slow movement.* It **restores the tonic** as ruling principle of order (this is its primary "narrative" function), and it also returns to obligatory binary schemes. Here the binary, repetitive schemes are multiple (usually totalling three in all, but occasionally five), and they are far more compact, simpler, and more immediately "perceptible" than in the first movement. Nonetheless, the important schematic resonances with the first movement should not be overlooked: the first movement's ruling shape is multiply resuscitated here in a series of mini-formats. This is underscored by the minuet movement's sharing of--or return to--the key of the first movement. **In short, the characteristic movement represents the return of the main principles of the first movement--but on different terms.**

*Minuets/scherzi in second-movement position, of course, present us with an altogether different situation. In this case the movement would suggest a kind of tonic-key, binary-scheme intransigence: a reinforcing, on different terms, of the tone and posture of the first movement. Following such a tonic-reinforcement, the non-tonic slow movement in third-movement position would represent a much-delayed "escape" away from the tonic, one that is to be rectified in only a single movement--the finale--not a double-movement pair.

Note: the choice of the key for the **trio** is not obligatory, but there are some standard choices. First, it may be in the **same "tonic" and mode as the minuet** (and as the symphony as a whole, **thus continuing to reaffirm, in these cases, the renewed authority of that tonic**). This is Haydn's almost invariable symphonic practice from Symphony No. 66 onward.* Second, the trio may be presented along with a modal shift from the minuet's minor to the trio's major (or vice-versa).** Third, the **trio may be centered on a contrasting tonic** to that of the minuet.* When this happens, the trio's key may be--though it need not be--that of the slow movement.*** Thus on those occasions when it is conceived in a non-tonic area the **trio can establish connections to the slow movement (it can be a parallel "swinging away" from the tonic)**. The minuet, on the other hand, most often parallels the first movement.

*The two (strange!) late-period exceptions in Haydn are from the London Symphonies. One is No. 99 (E-flat, slow movement in G major (!), trio in C major!). The other is No. 104 (D major, slow movement in G, trio in B-flat [bVII]).

There are also three odd instances of this in the middle Haydn symphonies: No. 39 (G minor, slow movement in E-flat, trio in B-flat); No. 43 "Mercur" (E-flat, slow movement in A-flat, trio in C minor); No. 62 (D, slow movement also in D, trio--the one escape from the tonic--in G!!)

** As in Haydn Symphony No. 46 (B major with B-minor trio); 48 "Maria Theresa" (C major with C minor trio); 49 "La Passione" (F minor with F major trio) etc. The last Haydn symphony to do this is No. 65 (A major, trio key A minor, slow movement in D major)--all the rest after this, except for the odd 99 and 104 (see above) are in the key and mode of the minuet and the symphony.

***Trios in IV occur only in rather early Haydn symphonies: No. 35 (B-flat, slow movement and trio in E-flat); No. 38 (In C, slow movement and trio in F); No. 56 (C major, slow movement and trio in F). For contrasting-key trios not in IV, see * above.

Connotatively, the "minuet-movement" is probably the one most saturated with "obligatory" social content. This content includes: the atmosphere and social norms of court/aristocratic society ("old-world" norms); "breeding" and elegance; "public" expression; controlled, ritualized eroticism (aristocratic, formalized containments of the erotic pairing of the

sexes); etc. Note: **the call back to tonic-order** occurs simultaneously with an emphatic assertion of the privileged social norms of the aristocracy. Zaslav (p. 417): "The minuets stand for the courtly side of eighteenth-century life, and an old-fashioned and formal aspect of it at that. The trios, on the other hand, often deal with the antic, thus standing in relation to the minuet as an antimasque to its masque, and providing [an] element of caricature."

On the other hand, it must also be noted that once the minuet became something of an "abstraction" in a symphony (that is, generically "reified"), it also took on something of a life of its own. It became a musical genre subjected to the compositional craft of genre-variation, something to be handled with wit and skill. Thus there arose some easily recognizable subtypes of the minuet: the canonic, fugal, or otherwise "learned" minuet (a display of compositional/contrapuntal ingenuity in the manner of a learned game); the stormy or pathetic minor-mode minuet; and so on. How these play into the de facto prior social connotations of the minuet remains to be explored.

Moreover, some have argued that late-eighteenth-century symphonic minuets begin more and more to resemble the faster and far less aristocratic "German dances." (One thinks of all the connotations of unbuttoned rusticity in Haydn, for example.) If this assertion is correct, this would signify a move away from aristocratic connotation toward a more "universal (or classless?) public." Finally, it is obvious that with the increasing delegitimation of aristocratic privilege in the age of modernity, the minuet would be the most vulnerable movement of a symphony. Beethoven, for example, would transform it into a "scherzo"--which has (among other things) aspects of a critique of the traditional minuet and its connotations.

4. Finale

--**Non-Obligatory Structure** (but usually a moderately complex **binary ["sonata"] structure**, or an infiltration of the sonata with rondo-like returns and episodes [**sonata rondo**]). "Purer" rondos themselves remain a rare possibility in symphonies (although in concertos they become very common), as do themes and variations.

--**Reaffirmation of the tonic.** ("Swinging away" from the tonic for the duration of a movement is no longer permissible.)

--**Various Possibilities of Tone c. 1800:**

--playful wrap-up

--display of wit, charm, and/or skill

--(increasingly, and especially after 1800) arrival at a point more "elemental," "direct," "populist-völkisch," or fundamentally "natural"/"stable" than that of the first movement.

Zaslaw (p. 417): "The finales are generally based on rustic or popular dances: gavottes, contredanses, jigs, or quick steps." Moreover, they often have light, jocular, or humorous connotations or effects--or coloristic, "characteristic" (topos-oriented) episodes. The effect is generally of a witty, highly agreeable (but rarely complex) conclusion.

As a rule **symphonies c. 1800 never have slow introductions to their finales.** Beethoven's 1st symphony, with its coy, playful introduction, stands as the lone exception, so far as I know: is this the first symphony to do this? In any event, once "serious" slow introductions begin to be written for finales later in the nineteenth century (as in Beethoven's 9th, Mendelssohn's 5th), the effect is generally that of re-opening a "serious" issue first broached in the first movement: the issue now has to be reconfronted in a "do-or-die" finale.

All of the remarks above concerning **repeats** and **block-repetition conventions** in first movements also apply a fortiori to finales. This final return to a grand reaffirmation of the principle of sumptuous balances and

architectural symmetries--whence we started, three movements ago--is a crucial element of the content of "classical" finales. Still needing study: to what extent do finale repeat-schemes mirror or deviate from those of the corresponding first movement? How important is this to the architectural/expressive plan of the symphony/sonata/quartet at hand?

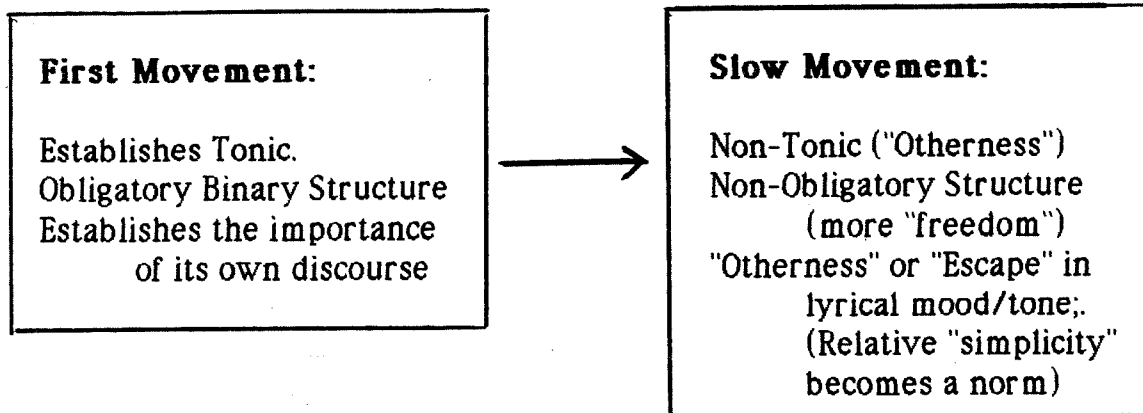
The main "finale-problem" of the lighter, eighteenth-century genre would be: why isn't the third movement sufficient to re-establish the tonic and thus to end the symphony? Why is this "finale" needed? This is a difficult question, but the answer might hinge on the perceived inadequacy of the minuet (with its social connotations?) to have the last word in an Enlightenment discourse. Or it may be that, "purely musically," the minuet was not felt to be of sufficient weight to balance the first movement, and that, quite simply, "more tonic" was needed. Or, it might be that, as a kind of counter-expression of Enlightenment "freedom," the rigidly schematic aspect of the minuet did not provide the right note on which to end a symphony. (Thus the last movement could be understood as something on the order of a reaffirmation of a greater flexibility and "freedom.")

In any case, though, the challenge for us is **to hear/consider all four movements together as a single, ordered gesture** or at least as an expressively ordered set of complementary gestures. (We need to stretch our minds over symphonies as a whole, not merely over individual sections or individual movements.)

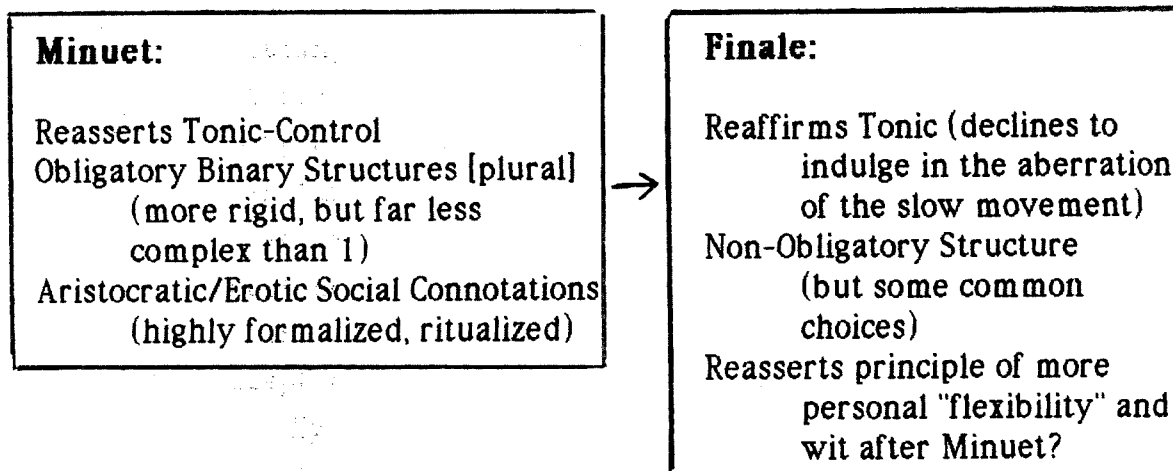
As a matter of reference, cf. Zaslav's position on this (417): "Taken together, [all four movements of the symphony provide the following:] the heroic, the amorous, the pastoral, the courtly, the antic, and the rustic or popular[. These] represent the themes most often found in eighteenth-century prose, poetry, plays, and paintings. Only the religious is not regularly treated [!]. . . Hence the symphony may be considered a stylized conspectus of the eighteenth century's favourite artistic subject matter."

Or, again, Zaslav (416): "Most eighteenth-century composers of symphonies . . . appear to have been less interested in . . . philosophical concerns and more in pragmatic estimates of how best to entertain their audiences. For them, the symphony may have worked simply by juxtaposing movements so that changes in tempo and mood from movement to movement--and as the century wore on, increasingly within movements--offered a pleasing variety of aural experiences."

In summary: Note the marked symmetry of parts in the two complementary "halves" of the normative symphony c. 1800:



balanced and "resolved" by the complementary gesture:



NB: the finale often also looks back in some respects (often structural) to the first movement.

[Concluding note: as instrumental music makes more claims to autonomy--in the late eighteenth and early nineteenth centuries--this generic concept of the symphony (as a set of complementary symmetries) will alter to become more "narrative" and teleological, especially with and after Beethoven. The whole symphony/sonata/quartet, that is, will push more and more towards a **narrative conclusion in its finale, and within the standard reception conventions the work will invite us to interpret it as a more focussed, continuous discourse throughout all of its movements.** In such a practice, we are encouraged to consider the finale to represent a "resolution" of musical, programmatic, and/or "poetic-idea" problems left unresolved in earlier movements.]