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Introduction

Possessing “une culture vraiment intimidante,” as Pierre Boulez remarks in a tribute included in this volume, the pianist and man of letters Charles Rosen is perhaps the single most influential writer on music of the past half century. Rosen’s repertoire ranges from Bach to Boulez, and his immersion in this repertoire as a pianist informs his writing, contributing to its unique strengths. Rosen’s abiding concerns include the definition of style and the nature of canon formation. He has written widely admired books on the Classical style, sonata form, Beethoven’s piano sonatas, the Romantic generation, Romanticism and realism in nineteenth-century painting, and Schoenberg—as well as contributing a steady stream of influential essays on art, music, poetry, and criticism to the *New York Review of Books*.

Inspired in its liveliness and variety of critical approaches by Charles Rosen’s work, the present volume features a selection from the best of recent research on canonical composers by some of the world’s most eminent musical scholars. Contributors address such issues as style and compositional technique, genre, influence and modeling, and reception history; develop insights afforded by close examination of compositional sketches or literary *Nachlass*; and consider what language and metaphors might most meaningfully convey insights into music. However diverse their modes of inquiry, the contributors are animated by a desire to shed new light on the works of those composers posterity has deemed canonical.

Four contributors address aspects of fugal technique. Responding to suggestive remarks from Rosen on the expressive power inherent in Bach’s use of various contrapuntal devices, Joseph Kerman detects an ambivalence toward the fugal project in some of Bach’s late fugues, drawing examples from the second book of the *Well-Tempered Clavier* and the *Art of Fugue*. As in Rosen’s discussions of the piano repertory, David Schulenberg’s contribution marries observations about fingering in Bach’s music to form, demonstrating how Bach’s musical ideas derive from technical ones, showing how rudimentary keyboard figurations become articulatory devices in some of Bach’s fugues. Exploring an observation of Rosen’s, Richard Kramer delves into the deeper psychologies that lie behind Mozart’s recourse to fugal technique at a remarkable juncture in the C-Major Quintet, K. 515. Robert Winter discusses the recently discovered autograph of Beethoven’s four-hand piano arrangement of the *Grosse Fuge*.

Three contributors explore music for the piano, Robert Marshall examining the effect of piano sonority on large-scale structure in the piano sonatas of Beethoven's early and middle periods. Taking as his point of departure Rosen's performance of Chopin's Nocturne, Op. 37, no. 2, Jeffrey Kallberg examines the *scherzando* nocturne, explaining both why this subgenre was so short lived and its relationship to the later nocturnes. Robert Morgan explores the unusual "modular" form characteristic of certain of Chopin's piano works, forms that reveal something about the changing state of tonality at the time.

Taking their cues from Rosen, Julian Rushton and William Kinderman examine the role played by modeling—in Schubert's C-Minor *Quartettsatz* and Beethoven's early Piano Quintet, Op. 16, respectively. László Somfai reveals the extent to which Haydn's style has been misunderstood as a result of our imperfect grasp of the idiosyncratic expression and phrasing marks characteristic of Haydn's autographs. Lewis Lockwood and Philip Gossett examine unfinished or unrealized operas by Beethoven and Verdi respectively, shedding light on the evolution of their working methods in conveying a sense of what might have been.

Rosen's interest in the modernist traditions is reflected in the work of two contributors. Walter Frisch offers a critical reappraisal of Schoenberg's Serenade, Op. 24, in the same vein as Rosen's considerations of the role played by Romantic irony in nineteenth-century German music, examining the layers of cultural and musical meaning in a work more often cited as a historical milestone than appreciated for its multifaceted, often surprisingly playful qualities. Taking a cue from Rosen's insights into Boulez's conceptions of musical space, David Gable places the novel use of time and space characteristic of Boulez and Stockhausen within the context of French modernist culture in general as exemplified by impressionist painting, with its emphasis on the momentary impression.

The remaining contributors focus on criticism, James Webster demonstrating the extent to which Rosen's conception of Haydn is founded on "absolute-musical" principles, shedding light on Rosen's "modernist" approach to style in general. Responding to Rosen's essay on Adorno, Leo Treitler explores Adorno's language and rhetoric, underscoring Rosen's perception that Adorno's admirers tend to extol the worst features of his work, defending his sometimes breathtaking music criticism. In Rosen's case, *le style, c'est l'homme*, and Scott Burnham offers an exegesis of Rosen's style, noting the marriage of style and substance characteristic of Rosen's writing. Finally, Rosen himself offers a meditation on criticism and its language by way of a critique of Michel Montaigne.

Eloquent testimony to Rosen, the musician, is provided by brief tributes from Pierre Boulez, Elliott Carter, and Sir Charles Mackerras.

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