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Antoine Reicha's *Dialogue*: The Emergence of a Theoretical Concept

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IN THE LATE 18TH CENTURY, the idea that music could convey meaning in an analogous fashion to language pervaded theoretical discourse. Although an integration of text and music was seen to bring greatly valued specificity to the meaning of vocal works, leading them to acquire a higher aesthetic position than textless instrumental music, the potential of instrumental music to achieve a similar specificity was not overlooked by writers of the period. Critics eager to demonstrate the aesthetic value of instrumental works frequently focused their linguistic analogies around the concept of dialogue, a popular metaphor for instrumental interaction. It is not coincidental that every important instrumental genre of the period was represented in dialogic terms at one time or another: duets, trios and string quartets were commonly referred to as conversations; many late 18th-century French chamber works bore the title *dialogué*; and symphonies and concertos were likened to dramatic dialogues or conversations.¹

In spite of dialogue's popularity as a metaphor for instrumental interaction, however, its constituent musical elements remained unsystematically delimited for instrumental music until the early 19th century.² The first orderly codification of the con-

* A shorter version of this article was read at the 3rd Triennial British Musicological Societies' Conference, University of Surrey, 16 July 1999. I would like to thank Professor Terry Keefe for advice and assistance on matters of translation.

1 For references to dialogue in discussions of late 18th-century chamber works, see L. FINSCHER, *Studien zur Geschichte des Streichquartetts 1: Die Entstehung des klassischen Streichquartetts: von den Vorformen zur Grundlegung durch Joseph Haydn*, Kassel, 1974, pp. 285-88. Several authors have drawn attention to the French penchant for affixing the title 'dialogué' to chamber works. See J. LEVY, 'The *Quatuor Concertant* in Paris in the Latter Half of the Eighteenth Century', PhD dissertation, Stanford University, 1971; M. R. MANIATES, 'Sonate, que me veux-tu? The Enigma of French Musical Aesthetics in the 18th Century', *Current Musicology*, 9 (1969), p. 130; R. WÜRTZ, *Dialogué: Vorrevolutionäre Kammermusik in Mannheim und Paris*, Wilhelmshaven, 1990. Invocations of dialogue in orchestral music can be found in the late 18th-century writings of, for example, François-Jean de Chastellux, Bernard Germain Comte de Lacépède and Heinrich Christoph Koch. Chastellux likens the German symphony to 'a lively and continuous conversation', *Essai sur l'union de la poésie et de la musique*, Paris, 1765, p. 49, quoted in D. A. THOMAS, *Music and the Origins of Language: Theories from the French Enlightenment*, Cambridge, 1995, p. 163. Situating the symphony in a dramatic context, Lacépède urges the composer 'to create a kind of dialogue' in *La poétique de la musique*, Paris, 1785, pp. 332-33. Koch, comparing the concerto to a Greek tragedy, detects a 'passionate dialogue between the concerto player and the accompanying orchestra' in *Versuch einer Anleitung zur Composition*, Leipzig, 1782-93 (repr. Hildesheim, 1969), trans. N. K. BAKER as *Introductory Essay on Composition: the Mechanical Rules of Melody, Sections 3 and 4*, New Haven, 1983, p. 209, and *Musikalisches Lexikon*, Frankfurt, 1802 (repr. Hildesheim, 1964), col. 354. See S. P. KEEFE, 'Koch's Commentary on the Late Eighteenth-Century Concerto: Dialogue, Drama and Solo/Orchestra Relations', *Music and Letters*, 79/3 (1998), pp. 368-85.

2 In contrast to dialogue, rhetoric was a much analyzed component of the music-as-language paradigm. For an extended discussion of rhetoric in 18th- and 19th-century theoretical sources see M. E. BONDS, *Wordless Rhetoric: Musical Form and the Metaphor of the Oration*, Cambridge, Massachusetts, 1991.

cept was undertaken by the Czech theorist Antoine Reicha (1770-1836). After establishing the properties of melodic syntax in the first half of his *Traité de mélodie* (1814), Reicha devoted the eighth of nine 'suggestions' ('propositions') of how to treat a melody to the technique of dialogue.³ He begins this section with a succinct definition:

To *dialogue the melody* is to distribute the phrases and the members, the ideas, and the periods between two or more voices or instruments, or even between an instrument and a voice ...

There are only the following four ways of dialoguing a melody: first by executing the full periods alternately; second by distributing the phrases (or members of the periods) among the different voices that are to execute the melody; third by motives [*dessins*], that is to say, by little imitations; fourth by starting a phrase with one voice and finishing it with another.⁴

Without doubt, Reicha's intensely systematic consideration of melody in general (of which his definition and explanation of dialogue forms only one part) is a theoretical landmark of the early 19th century. While his grand proclamation regarding the originality of the *Traité de mélodie* – 'For several centuries, a quantity of treatises on harmony have been published, and not a single one on melody' – seems over zealous, as his contemporaries François-Joseph Fétis and Alexandre-Étienne Choron pointed out, it is difficult to establish which 18th-century writings on melody influenced him.⁵ An explanation and historical contextualization of Reicha's entire melodic system lies outside the scope of the present investigation. A close study of his discussion of dialogue, however, shows that his understanding of the concept was both deeply ingrained in 18th-century accounts of instrumental dialogue and the operatic 'dialogued duet' alike, and highly original in its comprehensivity, precision and imaginative recourse to non-

3 A. REICHA, 'Huitième Proposition, 'Qui a pour but de dialoguer la Mélodie', *Traité de mélodie*, Paris, 1814, pp. 89-92. ('Eighth Suggestion, the aim of which is to dialogue the melody'). The 'Huitième Proposition' and accompanying musical examples are reprinted unchanged in the revised 1832 edition of *Traité de mélodie*. All citations of this work refer to the 1814 edition, unless otherwise indicated.

4 REICHA, *Traité de mélodie*, p. 89. 'Dialoguer la Mélodie veut dire en distribuer les phrases et les membres, les idées, les périodes entre deux ou plusieurs voix ou instrumens, ou bien entre un instrument et une voix. Il n'y a que les quatre manières suivantes de dialoguer une Mélodie: 1°. les périodes entières s'exécutent alternativement; 2°. en distribuant les phrases (ou membres de périodes) entre les différentes voix qui doivent exécuter la Mélodie; 3°. on dialogue par dessins, c'est-à-dire par de petites imitations; 4°. on commence une phrase par une voix, et on achève par une autre.' (All translations are my own unless otherwise stated.) For lucid summaries of Reicha's understanding of terms such as 'rythme', 'période', 'membre' and 'dessin' see N. K. BAKER, 'An *Ars Poetica* for Music: Reicha's System of Syntax and Structure', *Musical Humanism and its Legacy: Essays in Honor of Claude Palisca*, ed. BAKER and B. R. HANNING, New York, 1992, pp. 426-29, and I. BENT with William DRABKIN, *Analysis*, London, 1987, pp. 16-17. Reicha's historically-important explanations of *la grande Coupe binaire* (large binary form) are discussed in R. GRAYBILL, 'Sonata Form and Reicha's *Grande Coupe Binaire* of 1814', *Theoria*, 4 (1989), pp. 89-105; BAKER, 'Reicha's System of Syntax and Structure', pp. 442-45; P. A. HOYT, 'The Concept of *développement* in the Early Nineteenth Century', *Music Theory in the Age of Romanticism*, ed. I. BENT, Cambridge, 1996, pp. 141-62.

5 See BAKER, 'Reicha's System of Syntax and Structure', pp. 422-25. (Reicha's statement is quoted in the above translation on p. 422).

musical writings. As we shall see, references to instrumental and operatic dialogue in Reicha's later theoretical tracts, the *Traité de haute composition musicale* (1824-26) and the *Art du Compositeur dramatique, ou Cours complet de composition vocale* (1833) as well as the *Traité de mélodie*, finally reveal a firm theoretical foundation for this hitherto elusive musical concept. Section 1 of this study investigates the musical characteristics ascribed to instrumental dialogue by diverse 18th- and early 19th-century writers; section 2 explores both Reicha's debt to 18th- and early 19th-century notions of dialogue (instrumental and vocal) and his decisive move beyond them; and section 3 demonstrates the analytical applicability of Reicha's understanding of dialogue to classical instrumental music by examining a passage from the first movement of Mozart's Piano Concerto No. 14 in Eb, K. 449.

I

A brief definition of musical dialogue appeared in every important music dictionary of the 18th and early 19th centuries; together these entries provide a useful gauge of understandings of 'dialogue' in the century before Reicha's *Traité de mélodie*.⁶ The definitions below, given by the principal dictionary writers of the period, are strikingly similar: all of them explain that two or more voices or instruments can interact in dialogue, thus demonstrating that musical dialogue is not necessarily a text-generated concept; all emphasize responses or alternation; and almost all point to a unification of the interlocutors at some stage (or stages) of the dialogued piece.

Composition with at least two voices, or two instruments which answer one another and which often come together at the end, making a trio with the B-C [basso continuo] (Sebastien de BROSSARD, 1705).⁷

Composition with at least two voices, or as many instruments, heard alternately (Johann Gottfried WALTHER, 1732).⁸

[Dialogue] signifies a piece of music for at least two voices, or two instruments, which answer one another; and which frequently uniting, make a trio with the thorough bass (James GRASSINEAU, 1740).⁹

Composition for two voices or two instruments which answer one another, and which often unite ... [T]his word applies more precisely to the organ [than to operatic scenes]; it is on this instrument

6 For a succinct account of sacred and secular textual dialogues from the late Middle Ages onwards, see D. NUTTER and J. WHENHAM, 'Dialogue', *New Grove Dictionary of Music and Musicians*, ed. S. SADIE, London, 1980, V, pp. 415-21.

7 S. BROSSARD, *Dictionnaire de Musique*, Paris, 1705 (repr. The Hague, 1965), 'Dialogue', p. 18: 'Composition au moins à deux voix, ou deux Instrumens, qui se répondent l'un à l'autre et qui souvent se réunissant sur la fin, font un trio avec la B-C [Basso Continuo].'

8 J. G. WALTHER, *Musicalisches Lexikon*, Leipzig, 1732, 'Gespräch', quoted in WÜRTZ, *Dialogué*, p. 15: 'eine Composition wenigstens von zwo Stimmen, oder so viel Instrumenten, so wechselseitig sich hören lassen.'

9 J. GRASSINEAU, *A Musical Dictionary*, London, 1740 (repr. New York, 1966), 'Dialogue', p. 55.

that an organist plays dialogues, answering himself with different [organ] stops, or on different keyboards (Jean-Jacques ROUSSEAU, 1768).¹⁰

A composition for two or more voices or instruments, which answer one another, and which frequently uniting at the close make a trio with the thorough bass. It is much used by the Italians in their operas, oratorios, serenades, &c. (John HOYLE, 1770).¹¹

Composition for two voices or for two instruments which answer one another by turns. It is the word organists use for elements of imitation from one keyboard to another, one hand to the other (J.J.O. de MEUDE-MONPAS, 1787).¹²

A vocal or instrumental composition of two parts, in which the performers, for the most part, sing or play alternately, but occasionally unite. The instrumental dialogue not only affords considerable scope for the display of the composer's ingenuity and science, but from the attention and exactitude which it demands in performance, is particularly calculated for the improvement of young practitioners (H.W. PILKINGTON, 1812).¹³

The precise musical nature of the instrumental responses, alternations, and unifications suggested by the dictionary writers, however, remains unclear. Meude-Monpas, at least, specifies imitation (in the technical not the mimetic sense) as an important attribute of instrumental dialogue. In this respect, his account reflects other late 18th-century understandings that recognize instrumental imitation as a component of dialogue, most notably the so-called *dialogué* style. Popular among composers of Parisian quartets during the period c.1770-1800, the style *dialogué* consisted, paradigmatically, of short motifs imitated freely among instrumental voices, assuring adequate distribution of motivic material.¹⁴

10 J.-J. ROUSSEAU, *Dictionnaire de Musique*, Paris, 1768 (repr. Hildesheim, 1969), 'Dialogue', p. 145: 'Composition à deux voix ou deux Instrumens qui se répondent l'un à l'autre, et qui souvent se réunissent. ... [C]e mot s'applique plus précisément à l'orgue; c'est sur cet instrument qu'un organiste joue des dialogues, en se répondant avec différens jeux, ou sur différens claviers.'

11 J. HOYLE, *Dictionarium Musica, being a complete Dictionary or Treasury of Music*, London, 1770, 'Dialogue', p. 25. Hoyle's reference to dialogue in Italian opera is almost certainly to the well-established 'dialogued duet' (discussed in Section II below).

12 J. J. O. de MEUDE-MONPAS, *Dictionnaire de Musique*, Paris, 1787 (repr. Geneva, 1981), 'Dialogue', p. 47: 'Composition à deux voix ou à deux instrumens, qui se répondent tour-à-tour. Les Organistes appellent ainsi des traits d'imitation d'un clavier et d'une main à l'autre.' The notion that imitative traits on the organ constituted dialogue is corroborated by J.J. de Momigny, who identifies 'a lively [imitative] dialogue between the top part and the tenor' in one of his own fugues. See *La seule vraie théorie de la musique*, Paris, 1821 (repr. Geneva, 1980), pp. 165, 167.

13 H.W. PILKINGTON, *A Musical Dictionary Comprising the Etymology and Different Meanings of all the Terms that most frequently occur in Modern Composition*, Boston, 1812, 'Dialogue', pp. 23-24. Pierre-Louis Ginguené also includes a brief article on dialogue in the *Encyclopédie méthodique*, but does not discuss its specific musical attributes. He cites Rousseau's entry on dialogue from the *Dictionnaire de Musique*, then elaborates on how musical dialogue is more nuanced than its textual counterpart, how it can cover up a poor textual dialogue, and how it can reveal a wider range of sentiments. See N.-E. FRAMÉRY, P.-L. GINGUENÉ and J.-J. de MOMIGNY eds., *Encyclopédie méthodique: musique*, Paris, 1791 (repr. New York, 1971), I, pp. 421-22.

14 The second chapter of WÜRTZ's *Dialogué: Vorrevolutionäre Kammermusik*, 'Analysen', extrapolates the principal characteristics of the *dialogué* style from an examination of late 18th-century French cham-

This type of imitation, characteristic of *dialogué* quartets, encouraged theoretical parallels to be drawn between imitation and dialogue. Descriptions of relaxed and spontaneous imitation, for example, resonated with descriptions of the fine art of salon conversation.¹⁵ Rousseau, for example, pointed out that in music 'we treat imitation as we like; we abandon it, we take it up again, we begin another [imitation] at will,' and Laborde remarked in a very similar fashion that 'we leave the first [imitation], we take it up, we abandon it at will.'¹⁶ In comparison, Mme de Staël, one of the principal writers on conversation, defined that art as 'a certain manner of acting upon one another, of giving mutual and instantaneous delight, of speaking the moment one thinks.'¹⁷ In a similar vein, Jean d'Alembert identified conversation as a 'relaxation.'¹⁸

Just as musical material freely imitated among voices was a defining component of dialogue, so fugal imitation was identified as a dialogic type, albeit a formal kind removed from the spontaneity of salon conversation. To be sure, the term fugal 'answer,' in currency by the middle of the 18th century, would have immediately suggested a dialogic context to contemporary theorists, but invocations of dialogue extended beyond this specific term.¹⁹ In the first volume of his *Allgemeine Geschichte*

ber music. Würtz describes the imitation of short motifs in the outer voices of a Cambini quartet as a 'model example' ('Musterbeispiel') of dialogue (p. 84). Würtz also differentiates between the related techniques of 'dialogué' and 'concertant': while short motifs and short phrases are exchanged in the former, longer phrases and periods (for example, 4- and 8-measure units) are alternated among voices in the latter. See WÜRTZ, *Dialogué: Vorrevolutionäre Kammermusik*, p. 82. Ulrich Mazurowicz and Hubert Unverricht differentiate between the two on slightly different grounds from Würtz. For Mazurowicz, string duets in dialogue are characterized by motivic concision and involve instrumentalists passing short motifs between one another freely, while 'concertant' string duets are dominated, in terms of thematic material presented, by one or other of the voices. See *Das Streichduett in Wien von 1760 bis zum Tode Joseph Haydns*, Tutzing, 1982, pp. 130-33. Hubert Unverricht distinguishes between 'dialogué' and 'concertant' in a similar way to Mazurowicz: dialogue consists of the concise interplay of motives; 'concertant' designates the changing soloistic prominence of each of the instruments. See *Geschichte des Streichtrios*, Tutzing, 1969, p. 213.

15 General parallels between the art of conversation and the style *dialogué* are explored in B. R. HANNING, 'Conversation and Musical Style in the Late Eighteenth-Century Parisian Salon', *Eighteenth-Century Studies*, 22/4 (1988/9), pp. 512-28.

16 See ROUSSEAU, *Dictionnaire de Musique*, p. 251 ('On traite l'imitation comme en veut; on l'abandonne, on la reprend, on en commence une autre à volonté') and J.-B. de LABORDE, *Essai sur la Musique Ancienne et Moderne*, Paris, 1780, II, pp. 49-50 ('On ne demande point à l'imitation, la sévérité qu'on exige pour la fugue. On quite [sic] la première, on la prend, on l'abandonne à volonté'). As Susan Snook-Luther points out, the discussion of imitation evolves considerably during the eighteenth century. In 1722 Rameau 'scarcely distinguishes between imitation and repetition,' while Marpurge, in 1753, 'explicitly distinguishes between repetition, transposition, and imitation.' In the second half of the eighteenth century, Daube, Sulzer and Kirnberger all distinguish between free and strict imitation. See J. F. DAUBE, *The Musical Dilettante: A Treatise on Composition*, trans. and ed. S. P. SNOOK-LUTHER, Cambridge, 1992, pp. 144-45, n. 95.

17 See A. L. G. STAËL-HOLSTEIN, *Germany*, trans. from the French, New York, 1814, p. 61.

18 See *The Philosophical Dictionary or, the Opinions of Modern Philosophers on Metaphysical, Moral and Political Subjects*, London, 1786, I, pp. 150-51.

19 The notion that fugal entries constitute 'guiding' and 'following' parts originates in the mid 16th-century work of Vicentino and Zarlino. The more precise concepts of 'subject' and 'answer,' however, develop no earlier than the seventeenth century. See R. BULLIVANT, 'Fugue', *New Grove*, ed. SADIE, VII, p.

der Musik (1788), for example, Forkel characterized the fugue as a number of statements and responses among members of a group:

Let us imagine a people made emotional by the account of a great event, envisaging initially a single member of this group, perhaps through the intensity of his feelings, being driven to make a short powerful statement as the expression of his feelings. Will not this emotional outpouring gradually grip the collective members of this people and will he not be followed by first one, then several, then the majority, each singing the same song with him, modifying it according to his own way of feeling to be sure, but on the whole concurring with him as to the basic feeling?²⁰

Later in the same passage Forkel asserted that the voices 'seem to be going by different routes to one and the same goal ... first gradually aris[ing], but then pour[ing] themselves out in a universal stream.'²¹ He therefore invoked a 'uniting' of interlocutors, in a similar fashion to dictionary writers.

Like Forkel, Georg Joseph Vogler and Johann Abraham Peter Schulz also made general connections between fugal imitation and dialogue. Vogler stated that 'the fugue is a conversation among a multitude of singers ... a musical artwork where no one accompanies, no one submits, where nobody plays a secondary role, but each a principal part.'²² Schulz linked fugal imitation to dialogue in his explanation of the trio: in quick succession he remarked that 'The proper trio ... contains three main parts which ... maintain a dialogue in tones' and that the successful composer 'must not only understand three-part composition, but ... have total command of everything that belongs to fugue and double counterpoint.'²³

18. In any case, the 'answer' had become an established term by the 18th century. Johann Mattheson (1739), for example, explains that the French and Italians refer to the consequent as a 'réponse' or 'riposta' and he equates the 'answer' with the consequent. See E. C. HARRISS, *Johann Mattheson's 'Der Vollkommene Capellmeister': A Revised Translation and Critical Commentary*, Ann Arbor, 1983, pp. 694-95. Rameau uses the term 'réponse,' as Mattheson points out, in 1722. See J.-P. RAMEAU, *Treatise on Harmony*, trans. P. GOSSETT, New York, 1971, p. 352.

20 *Allgemeine Geschichte der Musik*, Leipzig, 1788, 1801, vol. 1, pp. 47-48. Translation adapted from Bellamy Hosler, *Changing Aesthetic Views of Instrumental Music in 18th-Century Music*, Ann Arbor, 1981, pp. 185-86. Heinrich Koch quotes Forkel's passage in his article on the fugue in *Musikalisches Lexikon*, Frankfurt, 1802 (repr. Hildesheim, 1964), cols. 612-13.

21 *Allgemeine Geschichte der Musik*, I, p. 48. Quoted in Hosler, *Changing Aesthetic Views*, pp. 185-86.

22 *System für den Fugenbau*, Offenbach, 1811, p. 28. Quoted (in translation) in N. ZASLAW, *Mozart's Symphonies: Context, Performance Practice, Reception*, Oxford, 1989, p. 544. It is likely that both Forkel (1788) and Vogler (1811) were directly countering Rousseau (1768), who had a very low opinion of the fugue. Rousseau remarks that the fugue is, 'in general... more noisy than agreeable' ('plus bruyante qu'agréable') giving the listener only 'mediocre' pleasure. See *Dictionnaire de Musique*, pp. 221-22. In his article 'L'Unité de Mélodie' from the *Dictionnaire*, Rousseau disparages music which, like the fugue, often presents two or more melodic lines simultaneously: 'all music in which several melodic lines may be determined is bad, producing the same effect as two or more conversations ['discours'] going on at the same time.' See *Dictionnaire*, pp. 538-39, quoted (in translation) in P. le HURAY and J. DAY, eds., *Music and Aesthetics in the Eighteenth and Early-Nineteenth Centuries*, Cambridge, 1981, p. 117. Forkel and Vogler, like Rousseau, notice conversation at work, but, unlike Rousseau, cast their fugal conversations in a positive light.

23 'Trio', *Allgemeine Theorie der schönen Künste*, ed. J. G. SULZER, Leipzig, 1771-74 (repr. Hildesheim, 1969), IV, p. 599. (Schulz was responsible for all the articles on music from S onwards.) Schulz contrasts the

The theorist William Jones offered a more complex interpretation of fugal dialogue in *A Treatise on the Art of Music* (1784).²⁴ Jones understood 'the form of a dialogue' as two different subjects that are interchanged, rather than as one subject imitated from voice to voice. He described an example, a double fugue by Corelli, in the following way:

The melody of the whole [i.e. both subjects] is extremely simple, being confined chiefly to four notes descending to a half-close in the first subject; and to the same four notes ascending by different intervals. ... These notes contain the simple matter of the two subjects. When adorned with melody and expression, and set together in harmony, they make a very different figure.²⁵

The four-note shapes of the two dialoguing subjects quoted by Jones (see Example 1) – the first 'descending to a half-close,' the second 'ascending by different intervals' – exist in a kind of antecedent/consequent relationship and are based on closely related motifs. Yet the fully 'adorned' subjects are strikingly dissimilar (see Example 2).²⁶

Example 1



Example 2



We can determine from the above quotation and from Jones' comment that this double fugue '[diversifies] the original air [subject] without departing from the sense of it,'²⁷ that dialogue brings together contrasting *and* similar material. While Jones

'proper trio' ('eigentliches Trio') with 'Trios in name only' ('uneigentliche Trios') which have only two main parts and a purely accompanimental bass (pp. 599-600).

24 W. JONES *A Treatise on the Art of Music in which the Elements of Harmony and Air are practically considered*, Colchester, 1784.

25 JONES, *Treatise*, p. 50.

26 These musical examples are given by William Jones as Ex. CXXIX and Ex. CXXX in JONES, *Treatise*, p. 28.

27 JONES, *Treatise*, p. 50.

thus goes further than other 18th-century writers in elucidating dialogue's precise musical characteristics and functions, he does not investigate these in a methodical fashion. It falls to Antoine Reicha to standardize dialogic conventions, determining when dialoguing voices present contrasting material and when they present similar material, and to analyze dialogue's musical characteristics and formal functions in a more meticulous and systematic manner.

II

Several facets of musical dialogue present in the 18th-century sources discussed above resurface in Antoine Reicha's explanation of dialogue in the *Traité de mélodie*. Reicha repeatedly emphasizes alternation, in keeping with the definitions of 18th-century dictionary writers; draws on the prevalent concept of dialogue as imitation in the third of his four categories of dialogue, 'by motives, that is to say, by little imitations'; and invokes the kind of precise antecedent/consequent distribution advocated by William Jones for 'the melody as a whole' in his second category, 'distributing the phrases (or members of the periods) among the different voices that are to execute the melody' in a systematic fashion whereby each phrase is allotted an identical number of measures.

As well as drawing on 18th-century understandings of dialogue in the *Traité de mélodie*, Reicha provides a textbook example of the type of dialogue described by 18th-century dictionary writers in the first volume of his *Traité de haute composition musicale* (1824). In the 'Chorus dialogued by the wind instruments' ('Choeur dialogué par les instruments à vent') written by Reicha himself,²⁸ alternation between the winds and the voices is strictly preserved until the end of the piece; here, the two interlocutors 'unite,' mostly doubling each other.²⁹ Reicha's dialogued chorus also contains illustrations of specific dialogue types categorized in the *Traité de mélodie*, for example, melodies split between the interlocutors and 'little imitations.' In short, Reicha's musical illustration both follows the standard pattern of dialogue described by 18th-century dictionary writers, but, in keeping with his attempt to systematize the treatment of melody, also reinforces a more exact definition by providing examples of his new subcategories.

Reicha's concern with the formal function of dialogue in his dialogued chorus – it leads to a uniting of the vocal and wind forces at the end – intersects with his theo-

28 Peter Eliot Stone includes the 'Choeur dialogué par les instruments à vent' in his list of Reicha's compositions. See STONE, 'Reicha, Antoine', *New Grove*, ed. SADIE, XV, p. 699. The composition, with a brief description, is given in *Traité de haute composition musicale*, Paris, 1824, I, pp. 74-79.

29 Reicha mentions the composer 'uniting the two sections' ('réunissant les deux masses'). See REICHA, *Traité de haute composition musicale*, p. 74.

retical discussion of the operatic 'dialogued duet' in the *Art du Compositeur Dramatique* (1833). In dealing with this genre, Reicha was on familiar 18th-century ground. As Elisabeth Cook has shown, the Italian 'dialogued duet,' comprising a pattern of alternating, imitating, overlapping and uniting voices, had firmly established itself in the operatic repertory by the 1730s.³⁰ Jean-Jacques Rousseau first introduced dialogue into theoretical writings on the duet in the early 1750s, considering it essential to the supremacy of melody.³¹ Rousseau's emphasis on dialogue acquired seminal importance in the second half of the 18th century, providing the starting point for subsequent theoretical discussion of the duet. While Marc-Antoine Laugier (1754) and Jean-Louis Aubert (1754) found Rousseau's assessment of the preeminence of dialogue unnecessarily limiting, others, including Jean d'Alembert (1750s), Jacques Lacombe (1758) and Baron Grimm (1765), assimilated Rousseau's views unquestioningly. Later writers such as V. de la Jonchère (1772) and Laurent Garcin (1772) expanded upon them, advocating more complex types of duets, in which dramatic function and musical effectiveness were prioritized over slavish adherence to dialogue.³² Critics recognized the pivotal significance of Rousseau's position even at the end of the 18th century; Pierre-Louis Ginguené, for example, reproduced Rousseau's article 'Duo' from the *Dictionnaire de musique* in the *Encyclopédie méthodique* (1791), revising those aspects of Rousseau's theory that he considered redundant (such as the prohibition of strongly articulated contrast between the characters).³³

Reicha, surely aware of 18th-century theoretical discussion of the 'dialogued duet,' gives a characteristically systematic analysis of dialogue's formal function in this genre. He points out that although it usually allows the composer only rare opportunities to unite the voices, 'in all the cases the means of uniting them from time to time – above all near the end of the piece – must be found.'³⁴ Reicha then outlines several ways in which a composer might write a 'dialogued duet,' elaborating on dialogue's formal function in the process:

- I. The duet is dialogued up to the coda, without repeating the words, or repeating them according to the circumstances. The two voices are united in the coda.
- II. The two voices are alternately dialogued and united from the beginning to the end of the duet.
- III. Adopting the *coupe binaire* which divides the duet into two sections, one unites the two voices towards the end of each section and the rest is dialogued.
- IV. Using a *coupe ternaire* which divides the duet into three parts, one can dialogue the first two sections and devote the third to the uniting process. Or one can even dialogue just the second section.

30 See E. Cook, *Duet and Ensemble in the Early Opéra-Comique*, London, 1995, p. 29.

31 Cook, *Duet and Ensemble*, p. 228.

32 Cook, *Duet and Ensemble*, pp. 228-45.

33 See the article 'Duo', *Encyclopédie méthodique: musique*, N. E. FRAMÉRY and P.-L. GINGUENÉ, eds., Paris, 1791-1818, I, pp. 465-72.

34 REICHA, *Art du Compositeur Dramatique, ou Cours complet de composition vocale*, Paris, 1833, p. 40. 'il faut trouver dans tous les cas le moyen de les réunir de temps en temps, surtout vers la fin du morceau.'

tion and unite the voices in the two others. These two others, furthermore, could be similar, a-part from the coda added to end the piece.³⁵

Just as his explanation of the dialogued chorus brings a specific identification of instrumental dialogue's musical attributes to bear on more general 18th-century understandings, so his systematic discussion of the formal functions of dialogue in the 'dialogued duet' provides more detailed and precise technical instructions to the operatic composer than 18th-century writings.

Reicha's orderly consideration of dialogue (instrumental and vocal) extends not only to its constituent elements and its formal function but also to distinctions between dialogue as repeated material and dialogue as contrasting material first raised in an instrumental context by William Jones. In the *Traité de mélodie*, Reicha develops the second of his categories, 'distributing the phrases (or members of the periods) among the different voices that are to execute the melody' more fully, providing musical examples that include both types of dialogued material. In certain illustrations, 'the *responding* phrases are of the same character as their *opening* phrases' or they are only 'varied repetitions.'³⁶ In other cases, however, 'all the *responding* phrases are of an opposed character to that of the *opening* phrases: it is a continual contrast.'³⁷

Reicha continues his discussion of contrasting dialogue by clarifying when it should be written:

Two people of different character or with different feelings can perfectly well question one another and reply to one another in this way, and create a strong opposition between the parts they have to sing. A melody dialogued in this fashion can become very cutting, can seem quite natural and can produce a great deal of effect, if it is done well, and above all if it is well placed. An effective use could be made of it in dramatic music in particular; and I am surprised not to know of a duet dialogued entirely in that manner.³⁸

35 REICHA, *Art du Compositeur Dramatique*, p. 41.

I. On dialogue le Duo jusqu'à la coda, sans répéter les paroles, ou en les répétant selon les circonstances. Dans la coda, on réunit les deux voix.

II. On dialogue et l'on réunit alternativement les deux voix du commencement jusqu'à la fin du Duo.

III. En adoptant la coupe binaire qui devise le Duo en deux parties, on réunit les deux voix vers la fin de chaque partie, en dialoguant le reste.

IV. Prenant une coupe ternaire qui partage le duo en trois parties, on peut dialoguer les deux premières parties en consacrant la troisième à la réunion. Ou bien on peut dialoguer seulement la seconde partie et réunir les voix dans les deux autres, qui du reste pourraient être semblables, sauf la coda que l'on y ajoutera pour terminer le morceau.'

36 REICHA, *Traité de mélodie*, pp. 90-91.

37 REICHA, *Traité de mélodie*, p. 91: 'toutes les phrases *répondantes* sont dans un caractère opposé à celui des phrases *commençantes*: c'est un contraste continuuel.'

38 REICHA, *Traité de mélodie*, p. 91: 'deux personnes de différent caractère ou de différent sentiment, peuvent parfaitement bien se questionner et se répondre de la sorte, et mettre une forte opposition entre ce qu'elles ont à chanter. Une mélodie dialoguée de la sorte peut devenir très-piquante, paraître fort naturelle et produire beaucoup d'effet, si elle est bien faite, et surtout bien placée. C'est particulièrement dans la musique dramatique qu'on en pourrait faire un usage heureux; et je suis étonné de n'y point connaître un *duo* dialogué entièrement de la sorte.'

While these remarks are aimed at opera 'in particular' and are part of a long-running debate about the suitability of strongly conflicting emotions in duets,³⁹ further remarks on oppositional effects in both the *Traité de mélodie* and the *Art du compositeur dramatique* apply equally well to interaction in instrumental music. In the *Traité de mélodie* Reicha points to changes in tempo, and 'continual change from major to minor and from minor to major (of the same key)' as indicators of confrontation.⁴⁰ He goes into more detail in the *Art du Compositeur dramatique*, specifying numerous purely 'musical means for finding opposed effects.' These reside 'in the difference between instruments and the difference in their timbres; in the difference in the value of notes; in the different chords; in the *forte* and the *piano*; in the choice of keys; in high and low notes; in the succession of unison and harmony; in the different sections of which the orchestra is composed; etc. etc.'⁴¹

Reicha's techniques for producing dialogic opposition and his association of contrasting dialogue with dramatic dialogue, moreover, do not resonate *exclusively* with operatic practice. Changes in tonality and tempo in C.P.E. Bach's trio sonata in C, H. 579 (W. 161/1), a programmatic 'Conversation between a Cheerful Man [*Sanguineus*] and a Melancholy Man [*Melancholicus*],' set two 'characters' in opposition, and offer a famous precedent in 18th-century instrumental music for two of Reicha's forms of dialogic confrontation.⁴² Reicha's remarks on dialogic contrast and opposition in the *Traité de mélodie* are also strikingly similar to remarks made by late 18th-century French neo-classical writers on the much-admired style of confrontational dialogue in the theatre. Just as Denis Diderot, Joseph de Laporte, Louis Sebastien Mercier and Jean Marmontel identify confrontational dialogue as the ideal style for the theatre – Marmontel remarking that 'the interlocutors have views, feelings or passions which are in opposition to one another, and this is the form most suitable to the theatre'⁴³ – so Reicha explains that 'an effective use could be made of [oppositional dialogue]

39 Cook, *Duet and Ensemble*, pp. 221-45. See also FRAMÉRY and GINGUENÉ, eds., *Encyclopédie méthodique*, I, pp. 465-72.

40 REICHA, *Traité de mélodie*, p. 91: 'changement continu de majeur en mineur et de mineur en majeur (du même ton).'

41 REICHA, *Art du Compositeur Dramatique*, p. 43: 'Mais là où le compositeur fait chanter ces personnages opposés l'un après l'autre, il cherchera à produire le contraste qui les distingue, ce qui est facile lorsqu'il a du talent; car les moyens musicaux pour trouver des effets opposés ne manquent pas: il les trouvera dans la différence des instruments et de leur timbre; dans celle des valeurs de notes; dans les différents accords; dans le forté et le piano; dans le choix de tons; dans les notes élevées et les notes graves; dans la succession de l'unisson et de l'harmonie, dans les différentes masses dont se compose l'orchestre etc. etc.'

42 For a perceptive examination of C.P.E. Bach's *Sanguineus und Melancholicus* in the context of confrontation in classical instrumental music, see R. WILL, 'When God met the Sinner, and other Dramatic Confrontations in Eighteenth-Century Instrumental Music', *Music and Letters*, 78/2 (1997), pp. 175-209.

43 J. MARMONTEL, 'Dialogue', *Encyclopédie, ou Dictionnaire raisonné des sciences, des Arts et des Métiers, par une société de gens de lettres*, Paris, 1751-65, X, p. 883: 'les interlocuteurs ont des vues, des sentimens ou des passions qui se combattent, et c'est la forme la plus favorable au théâtre.'

in dramatic music in particular.⁴⁴ Reicha's comments that the two characters in dialogue provide 'a continual contrast,' 'put a strong opposition between what they have to sing' and demonstrate opposing sentiments, also relate to specific remarks on theatrical dialogue made by the French dramatists: Diderot states that the characters 'strike blows and ward them off at the same time; it is a struggle'; Mercier points out that they are 'by turns conquering, by turns conquered ... always in an eternal struggle'; and Laporte identifies a 'battle of feelings between them – feelings which clash, repel one another, or triumph over one another.'⁴⁵ Given that Reicha's notion of *développement* – the presentation of ideas 'in different guises' their combination 'in many interesting manners' and the creation of 'unexpected and novel effects with ideas known in advance' – is indebted to neo-classical dramatic theory,⁴⁶ it would be no surprise if his formulation for contrasting, dramatic dialogue in music deliberately invoked neo-classical dramatic writings as well.

III

Antoine Reicha's extended discussion of dialogue in the *Traité de mélodie* and subsequent elaborations in the *Traité de haute composition musicale* and *Art du Compositeur dramatique* firmly establish dialogue as a theoretical concept readily applicable to instrumental music from the classical period. His precise categorization and establishment of definite formal functions for instrumental dialogue transcend the vagaries of 18th-century writings on the subject and therefore provide an analytical tool for probing such interaction in an historically informed fashion. In addition, Reicha's clear differentiation of dialogue as repeated material and dialogue as contrasting material suggests potential motivations for 'characters' in instrumental dialogue.

In order to show how Reicha's understanding of dialogue can enhance the study of instrumental interaction, let us turn to measures 176-249 (Example 3) of the first movement of Mozart's Piano Concerto No. 14 in Eb, K. 449 (1784).⁴⁷ Since Reicha

44 REICHA, *Traité de mélodie*, p. 91: 'C'est particulièrement dans la Musique dramatique qu'on en pourrait faire un usage heureux.'

45 D. DIDEROT, *De la poésie dramatique* (1758) in *Diderot's Writings on the Theatre*, ed. F. C. GREEN, Cambridge, 1936 (repr. New York, 1978), pp. 177-78 ('Ses personnages se pressent sans ménagements; ils parent et portent en même temps; c'est une lutte'). L. S. MERCIER, *Du Théâtre, ou nouvel Essai sur l'Art Dramatique*, Amsterdam, 1773, p. 182 ('tour à tour vainqueurs, tour à tour vaincus, ils sont toujours dans une lutte éternelle'). J. de LAPORTE, *Dictionnaire Dramatique*, Paris, 1776, I, p. 385 ('un combat de sentimens qui se choquent, qui se reposent, ou qui triomphent les uns des autres').

46 See HOYT's excellent article, 'The Concept of *développement* in the Early Nineteenth Century'. Reicha's definition of '*développement*' is given in the above translation on p. 144.

47 Although scores of Mozart's piano concertos often include passages in which the piano reinforces the bass part (i.e. measures 176-181, 188-89, 192-93, 196-97, 200-201 in K. 449), I have not taken account of these passages in my consideration of piano/orchestra dialogue. Whether the piano should per-

Example 3: W. A. MOZART, *Piano Concerto No. 14 in Eb, K. 449*, 1st mvt
 a. – mm. 176-187

The image displays three systems of musical notation for Example 3. The first system, starting at measure 176, features a Piano part with a grand staff (treble and bass clefs) that is mostly silent, while the Violins and Cellos/Basses play a rhythmic pattern of eighth notes. The second system, starting at measure 180, shows the Piano part becoming more active with chords and moving lines in both hands, while the Violins and Cellos/Basses continue their rhythmic accompaniment. The third system, starting at measure 184, shows the Piano part with a more complex texture, including sixteenth-note passages in the right hand, while the Violins and Cellos/Basses remain active.

form them is a matter of considerable scholarly debate; in any case, they would fulfill a supportive rather than interactive function. For studies of 'col basso' performance see L. F. FERGUSON, *Col basso and Generalbass in Mozart's Keyboard Concertos: Notation, Performance, Theory and Practice*, unpublished dissertation, Princeton University, 1983, and 'The Classical Keyboard Concerto: Some Thoughts on Authentic Performance', *Early Music*, 12 (1984), pp. 437-45. Charles Rosen argues against the soloist performing 'col basso' in *The Classical Style: Haydn, Mozart, Beethoven*, New York, 1971, pp. 189-94.

Example 3: W. A. MOZART, *Piano Concerto No. 14* in Eb, K. 449, 1st mvt
b. – mm. 188-195

The image displays a musical score for three instruments: Piano, Tutti (Violins and Violas), and Cellos/Basses. The score is divided into two systems, starting at measure 188 and ending at measure 195. The Piano part features a complex melodic line with many sixteenth and thirty-second notes, particularly in the right hand. The Tutti part consists of sustained chords with some melodic movement, marked with a forte (f) dynamic. The Cellos/Basses part also features sustained chords and some melodic lines, also marked with a forte (f) dynamic. The key signature is three flats (E-flat major/C minor), and the time signature is common time (C).

himself takes Mozart's Viennese instrumental music – including the first movement of the String Quartet in Bb, K. 458 (1784) and the *Figaro* overture (1786) – to illustrate his concept of 'development' in the *Traité de haute composition musicale*, it is not out of place to use one of Mozart's Viennese piano concertos for this purpose. Furthermore, the classical theorist Heinrich Christoph Koch, in the all-important segment of his spirited, eloquent and culturally informed defence of the concerto genre against its detractors, cites Mozart's piano concertos as the exemplary model of a 'passionate dialogue between the concerto player and the accompanying orchestra,'⁴⁸ thus lending historical weight to a focus on dialogic interaction in this repertoire.

The passage from K. 449/i (beginning in the final measures of the solo exposition and ending at the opening of the recapitulation) features three types of dialogue akin

48 KOCH, *Musikalishes Lexikon*, col. 354. In his earlier treatise, the *Versuch*, Koch cites C.P.E. Bach's concertos as the paradigm. See *Introductory Essay*, p. 211. For a discussion of Koch's invocation of dramatic dialogue, see KEEFE, 'Koch's Commentary on the Late Eighteenth-Century Concerto'.

Example 3: W. A. MOZART, *Piano Concerto No. 14* in Eb, K. 449, 1st mvt
c. – mm. 204-207

The image shows a musical score for three instruments: Piano, Violons, and Cellos Basses. The score is for measures 204 to 207. The Piano part is in the upper staff, with dynamics marked *p* and *f*. The Violons part is in the middle staff, and the Cellos Basses part is in the lower staff. The key signature is three flats (B-flat major/E-flat minor). The time signature is common time (C).

to those Reicha identifies in his comprehensive, four-fold definition in the *Traité de mélodie*. First, the piano uses the orchestral theme of measures 176-82 to initiate the development section in measures 182-88 (Reicha's alternate statements of an entire theme), reversing the original position of the upper and lower parts and modifying the final two measures (Ex. 3a). Second, the piano and the orchestra alternate two-measure segments of contrasting material (measures 188-203, 'distributing the phrases [or members of the periods] among the different voices', Ex. 3b). Third, the piano and the strings pass one-measure units among themselves (measures 204-18, 'little imitations', Ex. 3c), and the piano transfers chromatic, quaver motion from the right hand to the left (measures 226-29). Finally, the presentation of the main theme at the beginning of the recapitulation is split between the orchestra (measures 234-241) and the piano (measures 242-49, 'distributing the phrases' etc., Ex. 3d).

Reicha's descriptions of both contrasting dialogue (a subsection of his second type) and the musical means for achieving this kind of contrast illuminate the second exchange in K. 449/i (measures 188-203) in particular, and establish a broad trajectory for piano/orchestra interaction across the whole passage. This instance of dialogue (measures 188-203) uses several of the musical effects listed by Reicha: the 'opposed character' of the phrases (the full orchestral *forte* against the piano *legato*); 'the succession of unison [orchestra] and harmony [piano]'; the 'change from major to minor ... (of the same key)' (Bb major - Bb minor harmony, measures 188-190); and pronounced timbral fluctuation. Moreover, the piano's and orchestra's alternated phrases are the same length, one of Reicha's prerequisites for the second of his dialogue categories.⁴⁹ While the full-theme dialogue at the beginning of the passage

49 REICHA, *Traité de mélodie*, p. 90.

Example 3: W. A. MOZART, *Piano Concerto No. 14* in Eb, K. 449, 1st mvt
d. – mm. 230-248

230

piano

violins

cellos
Basses

238

p

p

244

p

p

The image displays a musical score for the first movement of Mozart's Piano Concerto No. 14 in E-flat major, K. 449, specifically measures 230 through 248. The score is arranged in three systems. The first system (measures 230-237) features a piano part with a melodic line in the right hand and a bass line in the left hand, accompanied by violins and cellos/basses. The piano part includes a trill in measure 230 and a fermata in measure 231. The second system (measures 238-243) shows the piano part with a trill in measure 238 and a fermata in measure 243. The third system (measures 244-248) continues the piano part with a trill in measure 244 and a fermata in measure 248. The violins and cellos/basses parts provide harmonic support throughout the passage.

(measures 176-88) and the split-theme dialogue at the end (measures 234-49) also divide into equal units (six and eight measures respectively), they contain none of the oppositional effects of the alternating two-measure dialogue. Thus, the opposition of the piano and the orchestra in measures 188-203 is framed by more harmonious exchanges; in relational terms, confrontation by co-operation.

Within this broad framework we witness subtle nuances in the evolving relationship between the piano and the orchestra. The piano's material for the confrontational dialogue (semiquaver arpeggios) derives from its alteration to the repeat of the orchestral theme in the previous dialogue (the semiquaver arpeggios in measures 186-87); the piano thus uses its *own* thematic material, rather than that shared with the orchestra, for confrontational purposes. In turn, the piano picks up the orchestra's trill figure (with which it had been in opposition) in measure 204, perhaps as a kind of reconciliatory gesture. In fact, the ensuing dialogue (measures 204-18) occupies a middleground, in relational terms, between the confrontation (measures 188-203) and the split-theme dialogue at the beginning of the recapitulation. On the one hand, dialogue occurs *among* rather than *between* the piano and orchestral forces (the trill figure in the left and right hands of the piano, and the stepwise quaver figures in the strings, measures 205-12, 214-18), with no attempt made to re-engage harmonious piano/orchestra dialogue; on the other hand, the striking oppositional effects from the preceding dialogue disappear.

The split-theme dialogue at the beginning of the recapitulation (measures 234-48) not only recaptures fully the co-operative spirit of the initial dialogue (measures 176-88) but also forcefully realizes the 'coming together' of interlocutors recognized by 18th-century writers on dialogue and expressed with greatest clarity by Reicha in his discussion of the 'dialogued duet.' At a basic formal level, of course, first-movement concerto form requires two expositions to 'come together' in a single recapitulation. In K. 449/i, a succinct formal unification – the orchestra repeat measures 1-8 from the orchestral exposition in measures 234-41 and the piano repeats measures 97-104 from the solo exposition in measures 242-49 – is matched by an equally concise reconciliation of piano and orchestra. The split-theme dialogue re-engages the piano and orchestra in co-operative exchange, in the process assimilating an incongruous musical element from measures 230-33. While the piano's entirely chromatic four-measure preparation for the recapitulation (measures 230-33), embodying an indecisive bVI - IV6 - bVII - V6 progression that obscures the strong dominant preparation expected at this formal juncture, is cut off abruptly by the full orchestra's *forte* rendition of the main theme at the beginning of the recapitulation, the chromatic ascent immediately resurfaces in the first two measures of the piano's contribution to the dialogue, now integrated smoothly into the musical fabric. Just as Reicha's operatic characters in a dialogued duet are required to 'unite' at important formal moments (for example, the coda, or the last of three sections), so Mozart's concer-

to 'characters' also 'unite' (in co-operative dialogue) at a pivotal formal juncture (the beginning of the recapitulation).

Our brief analysis of K. 449/i begins to illustrate the applicability of Reicha's theory of dialogue to classical instrumental music. In addition, it suggests intersections between a Reicha-inspired analytical approach and other late 18th- and early 19th-century aesthetic and theoretical writings on instrumental music. In the concerto, for example, the subtly evolving relationship between the piano and the orchestra identified in K. 449 invokes Koch's explanation of the ebb and flow of 'passionate dialogue': 'He [the soloist] expresses his feelings to the orchestra, and it signals him through short interspersed phrases sometimes approval, sometimes acceptance of his expression, as it were. Now in the allegro it tries to stimulate his noble feelings still more; now it commiserates, now it comforts him in the adagio.'⁵⁰ Equally, the intense orchestral participation in measures 176-248 of K. 449/i supports the writings of an anonymous critic for the *Allgemeine Musikalische Zeitung* (1800), who states that Mozart (unlike earlier concerto writers) makes thorough use of his entire ensemble, allowing the soloist to be only the 'most striking [*hervorstechendsten*]' among all the performers.⁵¹ While we might disagree with the critic's general historical view that the orchestra's role in the concerto before Mozart was utterly subservient to that of the soloist, we must agree with his musical judgement that Mozart's orchestra does not merely 'accompany' the soloist, nor 'lay aside anything of consequence' in order to serve him.⁵²

Just as Reicha's theory of dialogue has analytical potential, elevating dialogue to the status of a precise theoretical concept applicable to classical instrumental music, so it carries compositional implications, establishing dialogue's place in the compositional process more systematically than his predecessors. Heinrich Christoph Koch's *Versuch einer Anleitung zur Composition*, one of the great theoretical tracts of the late 18th century, explains in detail the 'Order of Composing,' but does not mention dialogue specifically, in spite of the richly imaginative reference to it in the concerto. To be sure, dialogue would have constituted part of Koch's second or third stage, either the 'Ausführung' (Realization), in which the composer decides 'the distinguishing content of the subsidiary voices' and the presentation of 'the main phrases of the movement,' or the 'Ausarbeitung' (Elaboration), in which the composer completes both 'those voices whose content has been determined in part' and 'the remaining voices meant to

50 Koch, *Introductory Essay*, p. 209.

51 *Allgemeine Musikalische Zeitung*, 3 (1800), col. 28. No author is given for this article. The editor of AMZ at that time was Johann Friedrich Rochlitz.

52 AMZ, 3, col. 28.

accompany the main part.⁵³ Nevertheless, dialogue's exact position in the compositional process, as outlined by Koch, remains uncertain. In contrast, Reicha's 'General Remark on the Use of Counterpoint' ('Remarque générale sur l'emploi du contrepoint') in the *Traité de haute composition musicale* clarifies precisely when dialogue should be conceived. Extolling the virtues of two- and three-part counterpoint and suggesting it be worked into the finale of a quartet or symphony, he then explains:

[the composer] will begin by creating the model of his counterpoint, the main subject of which will be taken from the motif of his piece, in order to integrate the counterpoint with the other ideas; once that is done, he will look for places suitable for the reverberation of his counterpoint; he will dialogue these reverberations with other ideas in order to give adequate variety to his piece; if the whole produces a good effect, his goal will be attained.⁵⁴

The sequential nature of Reicha's compositional method, in which dialogue is written only after a skeletal structure has been established (in this case a 'model of counterpoint'), invites further comparison with dramatic theory. Just as his oppositional dialogue is similar to neo-classical writings on confrontational dialogue, so his positioning of dialogue after the determination of basic structure in the compositional process strikes a chord with the subservient position assigned by 18th-century dramatists to individual dialogues in the overall plan of a play. In the seventh section of his treatise *De la poésie dramatique* (1758), Diderot emphasizes the skills required for coming up with plans ('having an excellent imagination; thinking about the order of things and the way in which one thing leads to the next; ... getting to the heart of your subject; seeing clearly at what moment the action should begin').⁵⁵ Only once a plan is established, Diderot explains, can dialogues be written.⁵⁶ The influential Austrian critic Joseph von Sonnenfels remarks in 1768 that 'dialogue proceeds only according to a plan.'⁵⁷ Furthermore, in 1796, Goethe's protagonist Wilhelm Meister gives a practical example of a plan being formulated before dia-

53 See KOCH, *Versuch*, II, pp. 124-25. Translation by N. K. BAKER in *Aesthetics and the Art of Musical Composition in the German Enlightenment: Selected Writings of Johann Georg Sulzer and Heinrich Koch*, ed. BAKER and T. CHRISTENSEN, Cambridge, 1995, p. 200. For a cogent summary of the three different stages in Koch's process, see I. BENT, 'The 'Compositional Process' in Music Theory, 1713-1850', *Music Analysis*, 3 (1984), pp. 29-36.

54 REICHA, *Traité de haute Composition*, I, p. 157: 'il commencera par créer le modèle de son contrepoint, dont le principal sujet sera pris dans le motif de son morceau pour assimiler le contrepoint aux autres idées; cela étant fait, il cherchera les endroits favorables à la répercussion de son contrepoint; il dialoguera ces répercussions avec d'autres idées pour donner une variété suffisante à son morceau; si le tout ensemble produit de l'effet, son but sera atteint.'

55 DIDEROT, *De la poésie Dramatique*, p. 132: 'Avoir une belle imagination; consulter l'ordre et l'enchaînement des choses; ... entrer par le centre de son sujet; bien discerner le moment où l'action doit commencer.'

56 DIDEROT, *De la poésie Dramatique*, p. 132.

57 SONNENFELS, *Briefe über die Wienerische Schaubühne* (1768), ed. H. HAIDER-PREGLER, Graz, 1988, p. 265: 'und das Gespräch folgt nur dem Plane.'

logue. Once 'the structure ... [of a play he was writing] became clear to him ... he spent most of the night and the next morning carefully composing dialogue and songs.'⁵⁸ For Reicha, as for 18th-century neo-classical dramatists, dialogue functions within a preexistent formal structure rather than dictating the organization of that structure.

The links between Reicha's concept of dialogue and understandings of musical and dramatic (that is, operatic *and* theatrical) dialogue from the late 18th century bear witness not to an absence of originality in his definition (as Reicha perhaps feared judging by his grand proclamation of originality in the preface to the *Traité de mélodie*), but rather to a rich and intricate synthesis of sources, highly original in its lucid elaboration of dialogue's musical attributes. Reicha's dialogue, as a component of melody, does indeed play a role in the successful realization of 'his stated aim of formulating a logical system for music ... comparable to Horace's *Ars poetica*.'⁵⁹ But we must not regard Reicha's writings on dialogue *exclusively* as a product of his new and innovative melodic system, closely tied though they are to concepts central to that system (such as 'period,' 'member,' 'rhythm,' 'motive' and 'supposition'). For Reicha's constructive 'dialogue' with other writings on the subject, instrumental, vocal and non-musical descriptions of dialogue alike, produced a theoretical concept that has significant analytical implications for instrumental interaction in classical music.

58 *Wilhelm Meisters Lehrjahre*, trans. E. A. BLACKALL as *Wilhelm Meister's Apprenticeship*, New York, 1989, p. 99.

59 BAKER, Reicha's 'System of Syntax and Structure', p. 449.