Tempesta Rhetoric in the First Movement of Symphony No. 50 in D Minor by Christian Cannabich

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Abstract

Tempesta is the term coined by Clive McClelland (2017) to use as the substitute for Sturm und Drang. The new designation reflects the true origins of the style that grew out of tone-painting techniques in Italian operatic storm scenes from the early seventeenth century, not the influence from German literature. Later in the eighteenth century, the *tempesta* style exerted a strong influence on the symphony, and Mannheim court composers were among the classical symphonists who incorporated its elements in their symphonies. This research article examines *tempesta* rhetoric in the first movement of *Symphony no. 50 in D minor* by Christian Cannabich, one of the leading Mannheim composers. The analysis shows that Cannabich employs many usual *tempesta* devices such as *tirades*, off-beat accent, syncopation, driving rhythmic figures, wide melodic leaps, and sudden textural change. Another component that creates intensity and instability is asymmetrical phrase structure. Cannabich also surprises the audience with less common options in eighteenth-century sonata norm such as the lack of transition and the mediant tutti. All of these suggests that this first movement sought to engage listeners with forceful energy and demanded close emotional participation from them.

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โวหารแบบเทมเพสตาในท่อนแรกของซิมโฟนีหมายเลข 50 ในบันไดเสียงดีไมเนอร์ โดยคริสเตียน แคนนาบิช

รัฐนัย บำเพ็ญอยู่*

บทความวิจัย

บทคัดย่อ

คำสำคัญ

คริสเตียน แคนนาบิช;

ซิมโฟนีในศตวรรษที่ 18;

สำนักมานไฮม์;

กระแสความรุนแรง;

เทมเพสตา

เทมเพสตาเป็นคำที่คิดขึ้นโดยคลีฟ แมคคลีแลนด์ (2017) เพื่อทดแทนคำว่าชตวร์มอุนท์ดรัง (กระแสความรุนแรง) การใช้คำใหม่นี้สะท้อนให้เห็นถึงต้นกำเนิดที่แท้จริงของลีลาดนตรีดังกล่าว ซึ่งแท้จริงแล้วมีพัฒนาการเริ่มแรกมาจากดนตรีประกอบฉากพายุในอุปรากรแบบอิตาเลียนที่มีมาตั้งแต่ต้นคริสต์ศตวรรษที่ 17 ไม่ใช่อิทธิพลจากวรรณกรรมเยอรมัน ภายหลังเทมเพสตาได้ส่งอิทธิพลต่อซิมโฟนีในคริสต์ศตวรรษที่ 18 และนักประพันธ์ประจำราชสำนักมานไฮม์ได้นำองค์ประกอบสำคัญของลีลานี้มาใช้ในผลงานซิมโฟนีของพวกเขาเช่นกัน บทความวิจัยนี้ศึกษาโวหารแบบเทมเพสตาในท่อนแรกจาก *ซิมโฟนีหมายเลข 50 ในบันไดเสียงดีไมเนอร์* โดยคริสเตียน แคนนาบิช หนึ่งในนักประพันธ์ระดับแนวหน้าของสำนักมานไฮม์ ผลการวิเคราะห์แสดงให้เห็นว่าแคนนาบิชใช้เทคนิคการประพันธ์ของลีลาเทมเพสตาหลายแบบด้วยกัน ได้แก่ การไล่กลุ่มโน้ตสั้น ๆ อย่างรวดเร็ว การเน้นในจังหวะเบา การใช้จังหวะขัด รูปแบบจังหวะที่เต็มไปด้วยแรงขับเคลื่อน โน้ตกระโดดคู่เสียงกว้าง และการเปลี่ยนเนื้อดนตรีอย่างฉับพลัน เป็นต้น มีการใช้ประโยคเพลงที่ความยาวไม่สมมาตรกันเพื่อสร้างความเข้มข้นและความแปรปรวนให้กับดนตรี นอกจากนี้ผู้ประพันธ์ยังใช้แนวทางการประพันธ์ที่พบได้ไม่บ่อยนักในวิถีปฏิบัติของโซนาตาในศตวรรษที่ 18 เช่น การไม่สร้างช่วงเชื่อมหลังทำนองหลักและการออกแบบให้ทำนองรองในบันไดเสียงเมเจอร์เริ่มต้นขึ้นอย่างทรงพลัง แสดงถึงเป้าหมายที่จะเข้าถึงผู้ฟังด้วยพลังอันท่วมท้นและสร้างอารมณ์ร่วมที่เรียกร้องให้เกิดการติดตามฟังอย่างใกล้ชิด

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1. Introduction

During the Enlightenment, scientific achievements of revolutionary scholars became more open to the public and were presented in considerably accessible ways. Rationalism was highly valued in the eighteenth century. It was an era that believed in the virtue of education and scientific inquiry. Its confidence was a result of scientific progress across Western Europe. The optimism of this age was expressed in the music of the social elites that celebrated refinement, simplicity, balance, clarity, wit, and gracefulness. Despite the prominence of the style galant that embodied these qualities, there was also another aesthetic movement that utilized terror, emotional intensity, violence, darkness, and turbulence. Sturm und Drang came to refer to such proto-Romantic movement. The term, taken from a German play of the same name by Maximilian Klinger (1752-1831), was first used in 1909 by the Polish musicologist Théodore de Wyzewa (Riley, 2014). Its manifestation in music has been associated with a certain type of symphonic works composed in the late 1760s and early 1770s, especially those by Haydn (McClelland, 2017). In addition to him and other contemporaries, Mannheim composers were also known to cultivate the style and to contribute in the development of its idioms. However, elements that marked the Sturm und Drang originated much earlier and continued to be employed beyond the eighteenth century.

Display of splendour was at the heart of Baroque and Counter-Reformation ideas regarding music (Taruskin, 2010). Seventeenth-century operas based on Greek mythology provided plentiful opportunities for tone-painting in disaster scenes. For example, a sea storm in Cavalli's *Giasone* (1648) is depicted by rapid violin arpeggiation on F major chord (McClelland, 2017). Despite the renunciation of extravagant display in Metastasian operas in the first half of eighteenth century, there still emerged a new operatic sub-genre that would later be labelled *aria di tempest* (McClelland, 2017). Composing in this style was one of Vivaldi's specialties, as he demonstrated in many 'storm arias' he wrote since 1713. The most famous one is *Agitata da due venti* (Agitated by the two winds) from *Griselda* (1735). Here, the composer represents the inner conflict between loyalty and personal desire of Costanza with prolonged rhythmic and harmonic drive, rapid string figurations, extended vocal flourishes, and wide melodic leaps.

At first, this kind of writing was mostly pictorial and representational. "These tempestuous effects had been invented in the opera houses to portray nature's storms as well as storms of human emotion" (Zaslaw, 1991, p. 263). Due to the popularity of this compositional style, particularity in France, its musical devices would soon exert a significant influence in other genres (McClelland, 2017). Throughout the eighteenth century, it underwent significant aesthetic development. Not only was it further cultivated in operas and sacred music, but also it was extensively employed in instrumental music. "In particular, the emerging genre of the symphony provided the opportunity for composers to introduce stormy-sounding elements in an abstract context" (McClelland, 2017, p. viii). With the new understanding on

stylistic origins of the so-called Sturm und Drang, Clive McClelland (2017) coined the term 'tempesta' to be used as the more appropriate label. Under the hands of pre-Classical and Classical symphonists, the style gradually rose from accessible tone-painting to a powerful tool for evoking the sublime and the infinite.

Influenced by operatic storm scenes in Parisian theaters, composers active in Paris circa the 1750s began to incorporate tempesta elements in the symphony (McClelland, 2017). One of early symphonies that clearly exhibited tempesta characteristics was *Symphony in G minor, Op. 4, No.2*, published in 1751, by François Martin. Striking features of the style ranging from tirades (a rapid, stepwise succession of notes), unexpected rests, sudden change of dynamics to the use of string tremolo are apparent in the first movement. Another example is Filippo Ruge's *Symphony in G, Op. 1 no. 4*, which was a highly successful work.

Vienna-associated symphonists such as Johann Baptist Vanhal and Carl Ditters von Dittersdorf also experimented with tempesta elements. However, the most prominent among them was Joseph Haydn, who composed a number of outstanding stormy minor-key symphonies in the late 1760s and early 1770s. These symphonies were the fruits of Haydn's rapid artistic growth that took off since he started to work for the Esterházy in 1760. Not only are they full of tempesta devices, they also demonstrate a higher level of disruptive writing resulted from effective orchestral texture, rhythmic drive, and dramatic surprises. A distinguished example is the first movement of *Symphony in E minor No, 44*, where Haydn modifies the melodic order in the recapitulation in a highly unexpectable manner. Mozart's famous *Symphony in G minor, K 183* is also an extraordinary representative of tempesta symphonic works from the early 1770s. It's first movement presents the arresting main theme consisting of wide melodic leaps, sudden textural change, and powerful rhythmic impetus.

The influence of tempesta writing was widespread in many German-speaking cities as well, and the symphonists who cultivated it were composers of the Mannheim court who played crucial roles in the development of the symphony between the 1750s and the 1780s. Aside from lavish funding from Carl Theodor and superb musicians at their disposal, Mannheim composers were empowered by the emerging classical orchestra consisting of four string instruments (violin I and II, viola, and bass) and four winds (oboe I and II and horn I and II) (Stauffer, 2006). In this organization, the four-part strings were enhanced by the pairs of horns and oboes, which provided long-range harmonic support and were used as sustaining voices. The horn's timbre blended harmoniously with strings, and its dynamic range added much to the capacity of the orchestra. The pair of oboes could also be used to double the violins, but the instrument would later be given more melodic tasks. Additionally, the string basso part also included cello and double bass, which in some occasions was doubled by bassoon and joined by the harpsichord. This homogenous and flexible line-up was extremely effective for any kinds of dynamic execution required by vigorous and intense orchestral music (Stauffer, 2006), allowing Mannheim masters to explore new territories of this style.

One of the most outstanding Mannheim symphonic movements with tempesta gestures is the first movement from *Symphony No. 50 in D minor* by Christain Cannabich (1731-1798). The composer entered the court's orchestra in 1744 as violinist. A talented musician, he was sent to study with Jommelli in Rome in 1750 and moved to Stuttgart with the master. Cannabich continued his training in Milan until he returned to Mannheim in 1757 for the appointment as leader of the court orchestra after Johann Stamitz's death. His symphonies started to be published in Paris in 1760, and by the 1770s Cannabich's reputation matched that of Stamitz in the French capital (Heartz, 2003). Although he officially became director of instrumental music in 1774, Cannabich had been the most influential member of the Mannheim orchestra since 1757, which means that he was the person in charge of the most renowned orchestra in Europe at the time.

This research article examines tempesta rhetoric in the first movement from Cannabich's *Symphony No. 50 in D minor*. The work teems with many tempesta gestures. It was published, together with other five symphonies, as *Op. 10 No. 5* in Mannheim in 1772. Scored for two flutes, two horns, and strings, the first movement of Cannabich's *Symphony No.50* is the weightiest and most substantial among the three movements. The second slow movement processes wit, charm, and delicacy attributed to style galant. The third movement plays with arbitrary shift between major and minor modes. Although it is also a driving movement, its musical content is lighter than that of the first, and the scale also smaller. The first movement is, therefore, the only one that exhibits many striking tempesta features.

2. Objectives of the Study

The purposes of this research article are as follows:

1) To demonstrate how Cannabich produces tempesta effects in the first movement of his *Symphony No. 50*

2) To provide a formal analysis discussing the way in which this movement communicates through the comparison with eighteenth-century sonata norms

3. Literature review

3.1 Tempesta vs Sturm und Drang

So far, the term Sturm und Drang has been avoided on purpose for concrete reasons. Théodore de Wyzewa introduced this term in his *A propos du centenaire de la mort de Joseph Haydn* of 1909. In the article, the author attempts to show a connection between Haydn's 'romantic crisis' resulted from the death of an unknown woman and his minor-key symphonies written in the early 1770s (Riley 2014).

In this effort, Wyzewa relates emotional intensity in those works with the German Sturm und Drang literature that, as he claims, shaped all German arts (Wyzewa, 1909).

However, there is no evidence of direct link between them (McClelland, 2017). Terminological problems of Sturm und Drang and issues surrounding Wyzewa's arguments were already raised in the second half of the twentieth century by many scholars such as Max Rudolf (1972), Larry Todd (1980), and Neal Zaslaw (1991). Sturm und Drang, as it is understood, covers a narrow body of compositions and time span. It implies direct relationship between a number of eighteenth-century stormy compositions and the German literary movement that lasted from the mid eighteenth century to the 1780s (McClelland, 2017). Nonetheless, the dates of the such works and the literary movement did not concur with each other (Rudolf, 1972; Larsen & Feder, 1982; Pusey, 2005; Riley, 2014).

The problem also lies with the paradigm behind Sturm und Drang that affects our understanding of the music in this era (Pusey, 2005). This term reflects the premise that the Zeitgeist, or the spirit of the time, manifested coherently in the two art forms at about the same time. However, this is not always the case. Such symphonic and literary works were in fact produced by writers of very different backgrounds. This type of literature was mostly written by well-educated young German Protestants of middle-class origin, while Viennese symphonies were composed by high-rank Habsburg court musicians particularly trained in music (Riley, 2014).

Many studies replaced the German literary movement with *opera seria* and C.P.E Bach's *Empfindsamkeit* style as the sources of Sturm und Drang in music (Pusey, 2005). However, as far as the origin and the development of the musical Sturm und Drang are concerned, Clive McClelland (2017) certainly sheds a new light. The style originated much earlier in music accompanying Baroque operatic scenes with disasters, especially sea storm, and its elements later influenced instrumental genres in the eighteenth century (McClelland, 2017). To reflect the true origin of the style and avoid misleading association of the term Sturm und Drang, McClelland introduces a new label tempesta, which he applies *"to a wide variety of music from the late sixteen century to the nineteenth century (and beyond) that exhibits stormy characteristics..."* (McClelland, 2017, p. 1). These include extreme dynamic change, unstable harmony, use of driving rhythms, rapid tempo, irregular melodic shapes, and dense texture. Generally speaking, tempesta music seeks to agitate audiences by "disrupting the conventional musical language of the day" (McClelland, 2017, p. viii). The term is coined from the label '*La tempesta*' used in headings of many concerto and symphonic movements that aim to evoke actual or emotional storm (McClelland, 2017).

To summarize, Sturm und Drang is a problematic designation because it suggests influence and inspiration from German literary movement, which is without actual evidence supports. Also, as mentioned above, the invalidity of this term has been discussed by many authorities. The new term tempesta is, therefore, employed here since it points to the real roots of stormy and intense music of the eighteenth century. Besides, tempesta is used to imply that the first movement from Cannabich's

Symphony No. 50 in D minor represents a stage of development in the long history of the style in which its elements are exploited in an abstract context.

3.2 Tempesta and Mannheim Composers

Due to stirring and energetic orchestral writing of composers associated with the Mannheim court, there were studies attempting to establish the connection between the Mannheim school and the so-called Sturm und Drang (Wolf, 1985). However, Wolf (1985) argues that the most important models for Mannheim symphonists were rather Italian opera overtures, especially those by Vinci, Pergolesi, Leo, Galuppi, and Jomelli. Crescendo, diminuendo, and other melodic gestures once exclusively attributed to Mannheim composers were in fact of Italian origin (Wolf, 1985). Nonetheless, what they achieved was not mere imitation, but rather the refinement of the symphony through solutions offered by Italian forerunners and contemporaries. They were responsible for more effective orchestral writing, more sophisticated strategies for formal articulation, and new compositional possibilities that later inspired Mozart and Haydn (Stauffer, 2006). If Italy was the cradle of the symphony, "the musical establishment at the court of Prince Carl Theodor at Mannheim was certainly its nursery" (Carse, 1935, p. 45).

Although there are ample examples of dramatic orchestral writing and tempesta devices found in Italian opera and earlier symphonies, "Mannheim composers did not have much recourse to the tempesta idiom" (McClelland, 2017, p. 193). All of Johann Stamitz's symphonies are in major keys, while Anton Fils and Ignaz Holzbauer wrote only one in minor key. Cannabich's *Symphony No. 50 in D minor* is another exception. The minor-key symphony was quite a rare instance; its number was probably less than two per cent of the entire eighteenth-century symphonic output (Riley, 2014). Productions of such works usually implied special occasions. They were created with the intention to powerfully grab the attention of the audience and to challenge their perception with disruptive musical language. However, the first movement of Cannabich's *Symphony No. 50 in D minor* has never been thoroughly studied before. McClelland (2017) only discusses it briefly by listing some of tempesta devices used in this movement such as the tirades, string tremolo, syncopated rhythm, and repeated bass notes. There are still many points that need to be addressed. This research article, hence, investigates the movement in detail in order to demonstrate how it psychologically engage the listener with tempesta and to explain its dramatic formal events.

3.3 Tempesta and Eighteenth-century Audiences

Apathetic behaviours of eighteen-century audiences were pervasively reported in many contemporary accounts (Riley, 2014). Public concert life at the time were not all about solely focusing on listening. Halls and opera houses were also meeting places for the participants. "Attendance at a

theatre was presumed to be a social act; to go was by definition to mingle with the assembled company as much as to see a production" (Weber, 1997, p. 682). In certain instances, compositions such as symphonies and chamber pieces were performed as background music for social gatherings such as card games and tea parties. Therefore, concert norm in the eighteenth century abided more various types of behaviours than that of today (Weber, 1997). While it was true that many went to a concert to carry on social activities rather than to absorb into the music, it should not be assumed that audiences did not have interest to the performance at all. Serious music connoisseurs who paid close attention existed as well-though they were quite low in number (Riley, 2014). Besides, at certain moments, the entire audience would attentively watch and listen. However, most performance circumstances, still, seem to have been filled with distractions.

"In an age when audience members were easily distracted by the various social activities that might be in progress at the same as the music, tempesta was a useful way for composers to gain greater attention" (McClelland, 2017, p. ix). It was a style that sought to produce strong psychological impacts on the listener and invite him or her listen attentively (McClelland, 2017). Tempesta characteristics were said to be effective tools to create sublime experience. As Daneil Webb (1970, pp. 8-9) comments:

> That in music we are transported by sudden transition, by an impetuous reiteration of impression…That a growth or climax in sounds exalts and dilates the spirits and is therefore a constant source of the sublime…If they [musical expression] agitate they nerves with violence, the spirits are hurried into the movements of anger, courage, indignation, and the like.

In many contexts, tempesta was used to establish the feelings of terror and danger in an audience. It sought to engage the listener with overwhelming energy and therefore oblige an individual to participate emotionally. When its elements are used in an abstract context without a story, for example in a symphony, the imagination the audience would be challenged from a new perspective. Unusual compositional treatments in eighteenth-century sonata were also used to produce unsettling effects. Riley (2014) points out that as public demand for undemanding pieces grew, there was also a minority connoisseur audience who was frustrated with contemporary music and preferred intellectually challenging works. The famous Baron Gottfried van Swieten belonged to this group of expert listeners. Although their number was small, "…they formed a significant and articulate minority, whose views influenced the compositional choices of composers" (Riley, 2014, p. 31). However, it should be noted that in general eighteenth-century audiences were less accustomed to unsettling effects in music; the emotional impacts of tempesta music might have been more dramatic and profound for them than for today listeners (McClelland. 2017).

4. Methodology

4.1 Characters of the Study

This study is a qualitative research concerning Cannabich's use of tempesta elements in the first movement of *Symphony No. 50 in D minor*. Out of his ninety-one symphonies, only two were written in minor keys-the other one is in E minor. In the selected work, there is conspicuous use of many tempesta devices, which is ideal for the study on how the Mannheim composer employed the style. Its other objective is to thoroughly analyze how this first movement conveys its connotations and engages the listener psychologically. In order to explain this, the researcher investigates Cannabich's compositional choices made in each area of the movement, and then interprets them based on the most recent analytical theory and method for sonata form, which will be further discussed below.

4.2 Analytical Approach

The analytical approach applied here was developed by James Hepokoski and Warren Darcy in *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata* (2006). To them, a sonata-form composition never functioned on its own. Its connotations were usually constructed through the dialogue between the individual work and the contemporary norm based on what had been done in preceding compositions (Hepokoski & Darcy, 2006). In composing a sonata movement, a composer had to make choices on what he was to do in each zone. Most frequently selected options were promptly derived from general practice, while the lesser-chosen ones required more conscious effort, thus constituting hierarchical levels of options. How an eighteenth-century composer made choices reflects the way he desired to engage the listener. In certain instances, a composer might reject all available choices in order to achieve what Hepokoski and Darcy call 'deformations.'

One of the reasons why *Elements of Sonata Theory* is an effective analytical tool is that, unlike many preceding writings, its approach gives equal important to both rhetoric and harmonic aspects of sonata form. The book deals largely with how particular types of thematic organizations, harmonic approaches, phrase structures, and gestures create their psychological connotations in the system of eighteenth-century sonata norms. In addition, Hepokoski's and Darcy's discussion on general harmonic process of each principle thematic rotation is very original and far-reaching. For example, the primary harmonic goal of the exposition is to produce 'a satisfactory cadence in the new key,' which the two scholars call the point of essential expositional closure (EEC). The recapitulation, as well as the entire sonata movement, has its tonal goal at the point of essential structural closure (ESC), which is the first

cadence that re-establishes the tonic key. The concepts of the EEC and ESC clearly highlight the dynamic nature of sonata form, and discern both local and long-range harmonic goals.

Based on Hepokoski's and Darcy's codification of norms in the late-eighteenth century sonata, this study explains how the first movement of Cannabich's *Symphony No. 50 in D minor* creates tempesta rhetoric by examining the levels of choices the composers made in all sonata zones. Their analytical method provides many insightful and historical-based considerations that help interpret how this movement unfolds against the backdrop of eighteenth-century sonata norms. In addition, the first movement from Mozart's *Symphony No.25 in G minor, K. 183* (1773), and the first movement from Haydn's *Symphony No. 44 in E minor, Hob: I:44* (1772) are also taken into consideration to place Cannabich's work in the context of tempesta symphonic compositions composed at roughly the same time by the two masters.

The initial letters from *Elements of Sonata Theory* are used here to denote the zones and certain significant formal events. These includes P (primary theme), TR (transition), MC (medial caesura),[1] S (secondary theme), EEC (essential expositional closure), ESC (essential structural closure), and C (Closing zone).

4.3 Analytical Process

In the analysis, the researcher examines the first movement of Cannabich's *Symphony in D minor* in many aspects. Firstly, the overall structural organization of the entire movement and how it facilitates Cannabich's tempesta writing are to be addressed at the outset. Then, each sonata zone is discussed in sequence. The major factors considered when investigating a section are the followings:

1. The manners in which a section is launched, structured, and concluded
2. The relationship between melodic and harmonic activities
3. Tonal establishment of that certain area
4. The musical style being used
5. How the sense of harmonic stability and/or instability are achieved
6. How customary or unusual the choices made by the composer are and what their musical stances might be
7. How tempesta devices are used in a particular passage and what kind of effects they produce
8. How crucial formal events such as the beginning and ending of major sections, the EEC, and the ESC are articulated and dramatized

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[1] In *Elements of Sonata Theory*, Medial Caesura (MC) is a short break that divides the exposition into two parts. It generally occurs between the end of TR and the beginning of S.

The researcher also compares Cannabich's compositional treatment with those of Haydn in the first movement of *Symphony No. 44* and Mozart in the first movement of *Symphony No. 25.*

Additionally, to Hepokoski and Darcy (2006), the exposition is, in a sense, 'structure of promise' and the recapitulation 'structure of accomplishment.' This is because the succession of events laid out in the former serves as points of reference for the interpretation of the latter. Hence, in deference to the expositional framework, the researcher assesses all melodic and harmonic modifications that occur in the recapitulation, and then interprets their musical meanings and purposes.

5. Analysis

Table 1

Summary of Formal Analysis

Section	Tonality	Measure Number	Content
Exposition			
P	D minor	1-18	- Introductory passage in octaves - Energetic thematic statement and a cadential extension
MC		18	
S	F major	18-57	- Mediant tutti followed by stormy gestures - Galant melody over dominant pedal tone - Climatic passage leading to EEC
C	F minor	57-68	- Fugue-like passage seamlessly leading to the development
Development	G minor → Dominant lock on V7 of D minor	69-78	- Repeated-note gesture sequentially set
Recapitulation			
P	D minor	79-89	- Introductory passage in octaves

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Section	Tonality	Measure Number	Content
			- The thematic statement partially presented
MC		89	
S	D minor	89-127	- Mediant tutti (opening fragment omitted) followed by stormy gestures - Galant melody over dominant pedal tone restated in tonic minor - Climatic passage leading to ESC
C	D minor	127-134	- Fugue-like passage ending with a decisive triple-blow

Table 1 illustrates the structure and significant formal events in the first movement of Cannabich's *Symphony No. 50*. It is a Type-3 sonata-or the standard sonata form- without the repetition scheme of binary form in which the sonata style had virtually developed. The repeats in both parts (exposition and development + recapitulation) were the norm of early symphonies (Hepokoski & Darcy, 2006). In a sense, the large-scale repeats in sonata form reflect symmetry, balance, and a rational mean to counterbalance the impulsive power of music (Hepokoski & Darcy, 2006). The disregard of the repetition scheme allows the raw energy of tempesta to project without re-beginning and interruption. There is no clear-cut cadence between the three principle sections as well. Short moments of silence occur only in mm. 57 after the EEC and mm. 127 after the ESC. The overall tension is, therefore, retained until the movement reaches the last bar.

P of the first movement, *Allegro non tanto*, is multi-modular, consisting of two components: the unison introductory passage (mm. 1-7) and the thematic statement (mm. 7-18) (Figure 1). It was customary to open a minor-key work with a solemn opening 'motto' in octaves like this (Hepokoski & Darcy, 2006). This passage does not only launch the exposition, but will also mark the beginning of the recapitulation, playing a crucial role in articulating the form of this movement. Haydn's first movement from *Symphony No. 44* movement also begins with a similar manner. The first cadence in bar 7 is elided with the thematic statement that comes with the firm establishment of the D minor key. It is structured as an eight-bar phrase with a four-bar cadential extension from mm. 15 - 18.

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Despite rather symmetrical phrase structure and tonal stability in P zone, uneasy feeling is triggered by the off-beat accents from mm. 2 to 4 and the syncopated gestures extensively used in the violin parts. Another tempesta device used in the opening of this movement is the tirades. This kind of gesture was often associated with the authoritative power of the monarch, which McClelland (2017) comments that rulers and monsters can be evenly frightening.

Figure 1. Cannabich, Symphony No. 50 in D minor, First movement mm. 1-18. String parts.

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(Source: Artaria Editions, 1997) [2] This edition (c) Artaria Editions, www.artaria.com [3]

The I: PAC that closes P in mm. 18 is immediately followed by a short *medial caesura* (MC) instead of TR proper. The lack of modulation is usually found in mid-eighteenth-century minor-mode pieces (Riley, 2014). However, compared with Mozart's example that clearly articulates its MC, Cannabich seems to approach the brief gap without any signal, allowing the unprepared arrival of S in F major to produce a stunning effect and to take the listener by surprise. Such compositional strategy is a part of tempesta rhetoric in this movement.

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[2] Since the wind instruments are mainly used in this movement to enhance the strings, this and all following musical examples will display only the string parts.

[3] This part was added to comply with the kind request of the publisher Artaria Editions.

It is also crucial to note that the beginning of S here is what Matthew Riley (2014) calls the 'mediant tutti.' Its forceful occurrence often comes with a shock and sudden key change, which is contrasting from the *piano* or lyrical S logically prepared by an energetic TR. Mozart's S in the initial movement of Symphony in G minor is also lively, starting a with playful, rhythmic galant melody that later culminates in *forte* dynamic.

The fanfare-like motive in mm. 18 (Figure 2) initiates S, as well as its following musical ideas and modules. Rhythmic drive is still retained by the viola. Cannabich creates nervous energy in the early part of the S zone with tempesta devices such as syncopation, rapid violin figuration and sudden juxtaposition between these two gestures (Figure 3). The music reaches a dominant-lock in mm. 29. The composer here turns to galant idiom and creates a graceful passage over dominant pedal tone, as if to eventually give way to the generic piano S. An imperfect cadence in F major occurs in mm. 41. Its cadential effect is, nonetheless, far from satisfactory as it is elided with a new phrase.

Figure 2. Cannabich, Symphony No. 50 in D minor, First movement mm. 18-20. String parts.

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Figure 3. Cannabich, Symphony No. 50 in D minor, First movement mm. 23-26. Violin I.

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Afterward, the music begins the push to the point of essential expositional closure (EEC). Its intensity is resulted from simultaneous use of many striking tempesta ideas such as the tirades, the syncopated rhythm from mm. 23, and the rapid violin figuration from mm. 24. All of them are restated to conclude S in dramatic fashion. The sudden rhythmic change that occurs previously is also recalled in mm. 49-51. At this point, it is further intensified with a momentary shift from C dominant seventh chord to C# fully diminished seventh chord (Figure 4). It is interesting to note that the fully diminished seventh chord was the most dissonant chord in the mid-eighteenth-century harmonic system (Taruskin, 2010). What happens here, therefore, is a linear shift between a dissonant chord and a more dissonant one.

The relative feeling of instability in S is also a result of asymmetrical phrase structure. The fanfare-like gesture that opens S and its continuation lasts for five bars. What succeeds is the four-bar alternation of syncopated rhythm and rapid violin arpeggiation. Then, there is a three-bar cadential run that leads to a half cadence in F major. Thus, the continuous first twelve bars of S (mm. 18-29) are texturally divided 5 + 4 + 3. The galant passage over dominant pedal tone (mm. 30-41), though constructed like a period, is also asymmetrical, with a five-bar antecedent and a seven-bar consequent. There is, hence, an apparent connection between harmonic tension and melodic imbalance here.

Figure 4. Cannabich, Symphony No. 50 in D minor, First movement mm. 48-52. String parts.

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Shortly after the most turbulent event in the exposition, melodic wide leaps accompanied by the relentless bass line drives the music to the EEC in mm. 57 (Figure 5). It is approached with a strong cadential progression of I-I6-IV-V7-I. Considering the uninterrupted continuity and prolonged tension in the S zone, the effect of III:PAC in mm. 57 as the first satisfactory cadence that fully secured the new key is conspicuous.

The following C further reinforces the new tonality with a short appendix passage. It is launched in fugue-like manner; a descending melody is introduced by Violin I and II shortly before its answer emerges in the lower strings. The passage gradually crescendos, creating a strong sense of direction toward the forceful ending of the exposition. However, it is here that a dramatic turn of events occurs.

Instead of clearly closing the first thematic rotation, the cadential extension from mm. 61 modulates from F major to G minor, and seamlessly leads to the beginning of the development in mm.

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69. This section is short and rather straightforward, presenting simple motivic exchange of the repeated note gesture on Violin I and II (Figure 6). The development finally reaches the normative dominant-lock in mm.75 and the dominant of the tonic key is reactivated. The phrase structure here is also asymmetrical; the repeated-note sequences lasts for seven bars, while the dominant-lock for three bars (7 + 3).

Although the development section in general provides opportunities to explore the expressive possibilities of tempesta, Cannabich's development here is, similar to many mid-eighteenth-century developments, quite brief and simple. On the other hand, those of Haydn and Mozart in the selected movements are more substantial, driving, and texturally complex.

The recapitulation arrives with P's opening motto. However, the composer reintroduces the remaining part of P for only four measures, and the fanfare-like motive that opens S is omitted in mm. 89 (Figure 7). Such thematic modification is quite expectable in sonata-form compositions and many works in binary forms. Even so, due to the absence of the melodic fragment that previously launches S-space, it is slightly difficult at first to recognize S in the recapitulation. Haydn's recapitulation of the first movement of Symphony No. 44 is reworked in more stunning and dramatic manners. Here, new agitated materials are introduced, and many thematic events deviate from the layout laid in the exposition, creating both unsettled feelings and curiosity on how the music unfolds. In the first movement of K. 183, the recapitulation has slight thematic modification, but there is a stirring coda that ends the movement with restlessness.

Figure 5. Cannabich, Symphony No. 50 in D minor, First movement mm. 53-57. String parts. Adapted with permission.

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The rest of Cannabich's recapitulation literally restates the remaining S space, which was originally in F major, in the tonic key. Such a choice calls for elaboration. Here, the composer can choose to recapitulate S either in tonic major or tonic minor. The former usually reflects positive outcomes and successful dramatic transformation from minor to major (Hepokoski & Darcy, 2006). On the other hand, the latter generally suggests tragedy and a failed emergence to light (Hepokoski & Darcy, 2006). Besides, "to sound all of part 2 [recapitulation] in minor is, beat-by-beat, to cancel out the hopes raised in the exposition: a moving wave of despair passes through this music, inexorably reversing former hopes" (Hepokoski & Darcy, 2006, pp. 313-314). Here, S materials turn out to be more threatening as a whole when they are presented in D minor. This choice can also be interpreted as an intention to intensify all tempesta gestures in S zone, which are previously in F major, and to override the galant feeling of the graceful passage with minor tonality. The point of essential structural closure (ESC) is attained in mm. 127. Cannabich slightly modifies C, concluding the movement with the eventual triple-hammer-blow that fails to occur at the end in the exposition.

Figure 6. Cannabich, Symphony No. 50 in D minor, First movement mm. 69-75. Violin I and II.

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Figure 7. Cannabich, Symphony No. 50 in D minor, First movement mm. 85-90. Violin I.

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6. Conclusion

Many elements suggest that this first movement was not meant to be a light entertainment or background music. Typical tempesta devices such as tirades, off-beat accent, syncopation, driving rhythmic figures, and wide melodic leaps are employed in this movement, creating instability throughout.

The sudden alternations between the syncopated rhythm and the rapid string figuration in S add to the intensity, especially when they are combined with unprepared dissonant chords. Wide leaps over agitated accompaniment are saved for the climatic passages approaching the EEC and the ESC. Another component that creates instability is asymmetrical phrase structure in S and the development. Likewise, Cannabich also surprises the audience with less common options in eighteenth-century sonata norm such as the lack of transition and the median tutti. The slight thematic modification in the early part of the recapitulation is a part of Cannabich's tempesta writing as well, which suggests that sonata form also offered a platform for new possibilities of this style.

7. Suggestions for future study

Based on the findings in this study, future research can be expanded to other minor-key symphonies in tempesta style written by Mannheim composers such as *Symphony in G minor*, *Op.2, No.2* by Anton Fils and *Symphony in D minor, Op. 15, No.3* by Carl Stamitz. Survey studies on the use of tempesta elements in instrumental works of Mannheim composers would be worthwhile as well. The contributions of these composers to the development of tempesta style should be further investigated. Besides, how tempesta evolved in eighteenth-century sonata form is an intriguing topic that deserves more scholarly attention.

8. Acknowledgement

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