

Genetic Criticism as an Integrating Focus for Musicology and Music Analysis

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In the context of music scholarship, the approach of genetic criticism or *critique génétique* offers a valuable means of healing disciplinary wounds inflicted by the arbitrary severing of topics that properly belong together in the same body of knowledge. In his seminal text on “Genetic Criticism: Origins and Perspectives” of 1979, Louis Hay wrote that “Of all the fairy godmothers present at the birth of genetic studies, no doubt the most powerful is the one we shall encounter at every turn, the spirit of paradox.”¹ This capacity to embrace paradox helps explain the promising renewing potential of creative process studies. Elsewhere in his essay, Hay observed that “Today, in a whole series of domains, genetic analysis allows us to glimpse a transcendence of the contradictions that have sometimes divided modern criticism.”²

Now, thirty years later, Hay’s claim remains no less pertinent for musicology and music analysis. It has sometimes been fashionable to complain, as did Joseph Kerman in 1985, that “critical thought in music lags conceptually far behind that in the other arts” and even that “nearly all musical thinkers travel at a respectful distance behind the latest chariots (or bandwagons) of intellectual life in general.”³ Yet here too is lodged a paradox, since the fresh impulses Kerman

1. Louis Hay, “Genetic Criticism: Origins and Perspectives,” in J. Deppman, D. Ferrer and M. Groden (eds), *Genetic Criticism: Texts and Avant-textes* (Philadelphia: University of Pennsylvania Press, 2004), p. 18. Hay’s essay first appeared in French as an afterword to the 1979 volume *Essais de critique génétique*.
2. L. Hay, art. cit, p. 22.
3. Joseph Kerman, *Contemplating Music: Challenges to Musicology* (Cambridge: Harvard University Press, 1985), p. 17.

sought to encourage have in some ways aggravated the problems he identified. By the 1990s, a “bandwagon” had indeed emerged, one bearing the bold banner of “new musicology.” Yet prominent spokespersons for this trend, such as Lawrence Kramer and Susan McClary, displayed what may be described as an anti-historical, anti-analytical bias. Kramer set out in 1995 to recast “musicology as the rigorous and contestable study, theory, and practice of musical subjectivities. This would be a musicology in which the results of archival and analytical work, formerly prized in their own right, would become significant only in relation to subjective values,” whereas McClary proclaimed in 2000 that “music never seems so trivial as in its ‘purely musical’ readings.”⁴

A tendency to indulge in loose polemical discourse is illustrated by Daniel K. L. Chua, who has been described as “the whizziest kid on New Musicology’s block.”⁵ In an essay from 2005 on the “cultural trope” of “Beethoven and freedom,” for instance, Chua took the view that “nothing” or “zero” stands “as the origin of human self-creation [and] generates everything from nothing.”⁶ Although Chua cites Friedrich Schiller and other aesthetic thinkers whose views clearly conflict with his argument, no detailed engagement with their work is offered.⁷ Similarly, the Beethovenian works cited as embodying “nothing”—including the beginnings of the *Third*, *Fifth*, and *Ninth Symphonies*—stand in contradiction to the claims of the author. For those with ears to hear, each of these pieces takes shape in distinctive ways. Since Chua is disinclined to engage in extensive historical commentary or detailed analysis, his argument depends upon assertion and repetition—the words “nothing” or “totality of nothing” are peppered throughout his text. This lack of a grounded perspective itself reflects ironically on the author’s stubborn insistence about a supposed lack of substance in his material.

By contrast, genetic studies of Beethoven’s *Third Symphony*—the “Eroica”—had already documented the specific prehistory of the work’s impressive opening. This genetic background is now revealed in especially rich detail through the recent complete publication with extensive commentary of the sketchbook that

4. Lawrence Kramer, *Classical Music and Postmodern Knowledge* (Berkeley: University of California Press, 1995), p. 25; Susan McClary, *Conventional Wisdom: The Content of Musical Form* (Berkeley: University of California Press, 2000), p. 169.
5. Marshall Brown, “Absolute Meanings,” *Beethoven Forum*, 10 (2003), p. 69.
6. Daniel K. L. Chua, “The Promise of Nothing: The Dialectic of Freedom in Adorno’s Beethoven,” *Beethoven Forum*, 12 (2005), p. 18.
7. In Schiller’s case, the emphasis falls on a triadic configuration whereby successful artistic activity blends the *Sinntrieb* (sensuous drive) and *Formtrieb* (form drive), resulting in a synthesis of sensuous and intellectual components which he described as the *Spieltrieb* (play drive). Schiller’s fundamental orientation is indebted to Immanuel Kant’s notion of human experience as a product of synthesis, something very different from the perspective advocated by Chua.

preserves the composer's extended labors on the symphony.⁸ As Lewis Lockwood and Alan Gosman show, Beethoven originally took his point of departure in shaping the first movement from the finale, whose bass line or *basso del tema* he had employed in earlier pieces, notably in the contredance theme associated with the apotheosis of Prometheus in his ballet music to *Die Geschöpfe des Prometheus*, op. 43.⁹ Thus the audible shape of the triadic turning theme following the emphatic opening chords at the outset of the symphony is related to and derived from the *basso del tema* of the finale, whereas the tensional C# that soon emerges foreshadows the dramatic conflicts that will rack the music of many later passages of the imposing first movement.

The main point here is that the *avant-textes* or “pre-texts” for the beginnings of ambitious artistic works are unlikely to be convincingly described as “nothing” just because they encompass a quality of the elemental or even an enactment of *creatio ex nihilo*. In music, one of the most celebrated examples of a work taking shape as *creatio ex nihilo* is the outset of Richard Wagner's *Das Rheingold*. Yet the rapport of sound with silence that inspires this beginning on a low E flat pedal point is something quite different from a mere void or blank space that could rightly be described as “nothing”. The music built upon the low E flat occupies the listener for many minutes, gradually achieving density and momentum before any change of harmony occurs. In his insightful analysis of this “orchestral metaphor for the creation of the world,” Warren Darcy has described how Wagner “produced the effect of moving gradually from timelessness into measured time, from amorphous sounds toward distinct musical shapes,” until finally the orchestral music leads to the vocal entrance of the first Rhine daughter, Woglinde. Darcy concludes that in this immense musical unfolding of the prelude “Wagner has given us the ultimate demonstration of musical organicism: from a single musical pitch (the initial low Eb) he has gradually created life itself.”¹⁰ The vast organic metaphor that begins *Das Rheingold* is something very different from a generation of “everything from nothing.”

In literature, a comparable vision is encapsulated in the opening sentence of Thomas Mann's *Joseph* trilogy: “Tief ist der Brunnen der Vergangenheit.” (“Deep is the well of the past.”). This sense of rootedness in historical context raises urgent

8. Ludwig van Beethoven, *Beethoven's "Eroica" Sketchbook: A Critical Edition*, ed., transcribed with a commentary by Lewis Lockwood and Alan Gosman (Urbana/Chicago/Springfield: University of Illinois Press, 2013).
9. After devising this contredance theme, Beethoven used it prominently in the last section of his ballet *Die Geschöpfe des Prometheus* (1801) as well as in the *Variations for Piano in Eb major*, op. 35 (1802), before employing the theme yet again in the *Eroica* finale (1804). Beethoven himself referred to the bass of the theme as the *basso del tema*.
10. Warren Darcy, *Wagner's "Das Rheingold"* (Oxford: Clarendon, 1993), p. 77.

issues for contemporary humanistic scholarship in a postmodern age. As Almuth Grésillon has observed, “the discourse of genetic criticism is distinguished by many metaphors, and more specifically by two groups of metaphors: those borrowed from organicism and those borrowed from constructivism.”¹¹ Study of the creative process typically exposes an interplay of these two aspects. Hence Darcy, in his genetic study of Wagner’s *Das Rheingold*, has been able to demonstrate the interpenetration of metaphorical organicism and self-conscious calculation. After composing the *Rheingold* prelude, Wagner retrospectively related a “complete vision” that he allegedly experienced at La Spezia, Italy, whereby he sank into a somnolent state, as if sinking in water, “whose rushing soon represented itself ... as the musical sound of the Eb major chord.”¹² There is good reason to doubt the complete veracity of Wagner’s account, especially since the composer did on some other occasions devise striking but inaccurate myths about his creativity.¹³ In this instance, the “La Spezia vision” cannot be dismissed altogether, but we can recognize that it is misleadingly incomplete. For as Darcy shows, the manuscript sources for *Das Rheingold* reveal that Wagner did not devise the music of the prelude all at once in a “complete vision,” as he later claimed. Instead, he constructed it gradually in stages, drawing on its correspondences to later passages of the cycle, including the Erda scene later in *Rheingold* and the Norns scene at the beginning of *Siegfried’s Tod* (the early version of what became the final drama of the *Ring* cycle, *Götterdämmerung*).¹⁴

This example is not exceptional but characteristic. Another instance of a piece conveying an elemental expressive effect on which Wagner invested painstaking compositional labor is the opening prelude to *Lohengrin*. As Manfred Hermann Schmid has shown from study of the manuscripts, Wagner sought qualities of gradual intensification involving subtle thematic overlapping and registral transition leading from the ethereal beginning to the powerful climax of the prelude.¹⁵ In his commentary on the piece, however, he profiled the overriding symbolic idea of the descent of the Grail while remaining silent about any such specific

11. Almuth Grésillon, “Slow: work in progress,” *Word & Image*, 13 (1997), pp. 107-08.
12. W. Darcy, *op. cit.*, pp. 62-63.
13. One such deceptive myth is Wagner’s yarn about conceiving his final drama, *Parsifal*, on Good Friday of 1857; the story remains in wide circulation, although Wagner himself later admitted that it was untrue. Wagner’s “La Spezia vision” was described in a letter from late 1854 and in a part of his autobiography *Mein Leben* dictated in 1869. For a study of Wagner’s various “inspiration myths” see Carl Dahlhaus, “Wagners Inspirationsmythen,” in H. Goldschmidt, G. Knepler and K. Niemann (eds), *Komponisten auf Werk und Leben befragt* (Leipzig: VEB Deutscher Verlag für Musik, 1985), pp. 108-37.
14. W. Darcy, *op. cit.*, pp. 62-86.
15. Manfred Hermann Schmid, “Metamorphose der Themen: Beobachtungen an den Skizzen zum ‘Lohengrin’-Vorspiel,” *Musikforschung*, 41 (1998), pp. 105-26.

challenges of compositional craft. Much depends on the expressive impact of this initial music, which was devised at the end of the creative process, after related passages such as Lohengrin's Grail narrative in act 3 had been composed.

Criticism that ignores primary sources easily finds itself at the mercy of tantalizing but untrustworthy metaphors, such as Wagner's "La Spezia vision," or empty ones, such as "nothing" as "the origin of human self-creation". In this regard, it is problematic to emphasize the "work-concept" as key to the historical emergence of a "musical museum" of canonic compositions. Lydia Goehr has argued for the primacy of the work-concept beginning around 1800, regarding Beethoven as representative of a deep separation between improvisation from composition proper, a development bound up with the creation of a dominant canon of musical works.¹⁶ This view underestimates the role of spontaneous invention for Beethoven. To oppose extemporization to composition proper misrepresents his creative process by ignoring the crucial interdependence of freedom and determination in the concrete stylistic context in which Beethoven worked.¹⁷ Furthermore, in early nineteenth-century aesthetics, as in E. T. A. Hoffmann, discussions of the autonomy of music did not imply abstraction.¹⁸ Only decades later, in Wagner's polemical writings, did this connotation arise, whereby "absolute" music is characterized as "detached" music, and hence as merely abstract.¹⁹

The ramifications of the work-concept beginning in the later nineteenth century are double-edged. An increased concern with originality of style and the allure of the cult of genius motivated some artists to cover their tracks and suppress their sources; yet more than ever before, musical creativity expressed

16. See Lydia Goehr, *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music* (Oxford: Clarendon, 1992), and the critique of her position by Reinhard Strohm, "Looking Back at Ourselves: The Problem with the Musical Work-Concept," in M. Talbot (ed.), *The Musical Work: Reality or Invention?* (Liverpool: Liverpool University Press, 2000), pp. 128-52.
17. See my essay "Improvisation in Beethoven's Creative Process," in G. Solis and B. Nettl (eds), *Musical Improvisation: Art, Education, and Society* (Urbana/Chicago: University of Illinois Press, 2009), pp. 298-312 (308); and Hatten's chapter in the same volume on "Opening the Museum Window: Improvisation and Its Inscribed Values in Canonic Works by Chopin and Schumann" (pp. 281-95).
18. Hoffmann elevates the expressive role of music as a medium conveying "unaussprechliche Sehnsucht" (unspeakable yearning). Nor should Hoffmann be regarded solely as a proponent of a canon of musical works as autonomous entities. As Abigail Chandler observes in her book *E.T.A. Hoffmann's Musical Aesthetics* (Burlington: Ashgate, 2006), Hoffmann also "fomented a critical methodology for the deconstruction of the musical 'canon'." (p. 180).
19. See in this regard especially Carl Dahlhaus, *The Idea of Absolute Music*, trans. Roger Lustig (Chicago: University of Chicago Press, 1989), pp. 19-20. In his writings from 1849 and 1851, Wagner polemically describes as "absolute" all "partial arts" severed from the *Gesamtkunstwerk* ("total work of art"). Although Dahlhaus's study is cited by Goehr, she does not acknowledge that this point contradicts her argument.

itself through self-conscious allusion to earlier models.²⁰ When Anna Ettlinger was reminded by the accompaniment of a Brahms song of the inverted form of Beethoven's *Appassionata Sonata*, Brahms is said to have responded: "You have discovered my tricks! I have always done it that way. I always took things from Beethoven and turned them upside down."²¹

The notion of artistic autonomy, whereby a musical masterpiece is regarded as having a highly determined, canonical character, toward which responsible performers and listeners might appropriately display an attitude of distanced reverence in the spirit of *Werktreue*, or "faithfulness to the work," has proved to be a very mixed blessing. The approach of genetic criticism frequently undermines this assumption, productively deconstructing the impression of artistic autonomy. Such study can reveal unsuspected links between musical projects, bring to light the aesthetic qualities of unfinished or fragmentary efforts, and disclose the fluid, blurred boundaries between biography and art, genesis and structure, historical and analytical concerns.

An example of a deceptive work-concept with a rich reception history is the set of six remarkable songs written to texts by Heinrich Heine that Franz Schubert composed shortly before his death in 1828. These six songs were preserved in a larger manuscript following seven of Schubert's settings of Ludwig Rellstab. When Tobias Haslinger first published the songs after Schubert's death, he added yet another unrelated setting of a text by Johann Seidl to close the collection and issued all fourteen *Lieder* under the title *Schwanengesang* (Swan Song).²² To this day, most performances and recordings of these songs slavishly follow the original Haslinger publication, as if it represented Schubert's work, which is clearly not the case. With the Heine songs, not only is the context within the larger collection largely arbitrary but the order of the six *Lieder* makes little sense. There is no reason to assume that Schubert necessarily wrote down the individual songs in his manuscript in the order in which he would have placed them, if he had lived to oversee the publication.

Fortunately, there are two points of orientation that allow us to reconstruct a satisfactory order of the Heine songs. The first is contextual: the sequence of the chosen texts in Heine's poetic cycle *Heimkehr* from his *Buch der Lieder* (1827).

20. A probing study of allusion in music of this period is offered by Christopher Reynolds in *Motives for Allusion: Context and Content in Nineteenth Century Music* (Cambridge: Harvard University Press, 2003).
21. See Karl Geiringer, *On Brahms and His Circle*, revised and enlarged by George S. Bozarth (Sterling Heights: Harmonic Park Press, 2006), p. 86.
22. Schubert's manuscripts and Haslinger's publication are reproduced with commentary as *Franz Schubert Schwanengesang: Facsimiles of the Autograph Score and Sketches, and Reprint of the First Edition*, ed. Martin Chusid (New Haven/London: Yale University Press, 2000).

This sequence supplies an overarching narrative that is missing from the more arbitrary order of the songs in Schubert's manuscript. Especially strange in Schubert's manuscript is the placement of *Der Atlas* as the first song and *Das Fischermädchen* as the third song of the series. However, the following order restores Heine's narrative, with the numbers on the left corresponding to the poems drawn from Heine's *Heimkehr* that Schubert chose to set:

- No. 8 *Das Fischermädchen*
- No. 14 *Am Meer*
- No. 16 *Die Stadt*
- No. 20 *Der Doppelgänger*
- No. 23 *Ihr Bild*
- No. 24 *Der Atlas*

The poet speaks first of the fisher girl, the beloved; then of their melancholy encounter at the lonely fisher house at the sea; then comes his fog-shrouded view of the town where he lost his love. Thereafter he encounters himself as ghostly double or *Doppelgänger* in the street; then he gazes intensely at his beloved's portrait, which comes to life, animated in his imagination; and finally he proclaims his agony as the mythic figure of Atlas.

As Elmar Budde has pointed out, Schubert's sequence of six songs in their adjusted order "displays an astounding power and logic."²³ Much of its power derives not simply from the coherence of the poetic narrative but from the musical realization, especially from the resourceful ways that Schubert shifts tonally from each song to the following. The tonal sequence of the revised order of songs provides strong confirmation that they represent an integrated cycle. The tonic Ab major of *Fischermädchen* is absorbed into the complex dissonant chords that open *Am Meer*; its tonic of C is retained in *Die Stadt*, in which the veiled gaze at the town from afar is conveyed through enigmatic low pedal points and the mysterious diminished-seventh arpeggios representing the slicing of the oars through the water. The agonized introspection of *Doppelgänger* and *Ihr Bild* are reflected through successive drops of a semitone to B minor and then Bb minor, before the shift to G minor marks the passionate defiance of *Der Atlas*.

In this instance, Haslinger's original edition actually *concealed* the work-concept of the six songs through its conflation of these songs with other unrelated *Lieder* and through its failure to address the problematic ordering in the original manuscript. The approach of genetic criticism allied with aesthetic analysis is

23. Elmar Budde, *Schuberts Liederzyklen* (Munich: C.H. Beck, 2003), p. 74. Budde suggests placing *Die Stadt* before *Am Meer* but the order derived from Heine is still more effective. See also in this regard Richard Kramer, *Distant Cycles: Schubert and the Conceiving of Song* (Chicago/London: University of Chicago Press, 1994), pp. 137-38.

capable of reevaluating Schubert's Heine cycle, overturning assumptions long at work in conventional performance practice. Such research can even suggest reasons for puzzling features of the sources, such as Schubert's decision to compose his Heine settings in an order different from his poetic source. A likely factor in this context was a parallel compositional project—his final trilogy of piano sonatas. For the passionate opening movement of the first *Sonata in C minor*, D. 958, displays a conspicuous motivic affinity to the first of the Heine songs he composed, *Der Atlas*.²⁴ These works shed light on one another, and manifest the cross-fertilization of vocal and instrumental projects in “the wild and tumultuous forge ... [and] world of impulses,”²⁵ that was Schubert's workshop.

The approach of genetic criticism, with its nuanced tolerance of ambiguity and capacity to accept paradox, offers a fruitful basis for assessing Schubert's Heine *Lieder*. In particular, this contextual perspective encourages us to overrule the manuscript source as the decisive criterion for establishing an authoritative artistic text, since the musical realization and the narrative integrity of Heine's *Heimkehr* in his *Buch der Lieder* support the adjusted order of songs. The genetic context, moreover, suitably expanded to embrace the interrelated projects of Schubert's last year—the final sonata trilogy as well as the Heine songs—reinforces an analytical assessment based on the poetic texts and musical continuities. “Der Atlas,” the last of the songs in Heine's narrative sequence, was the first that Schubert tackled as a compositional setting, seemingly in relationship with the opening movement of his *Piano Sonata in C minor*, D. 958. He was then drawn to set the other related texts, which precede “Der Atlas” in Heine's poetic source, as we have seen. Such a compositional procedure is by no means unusual. Beethoven's *Eroica Symphony* is another such example, since that great work began from the finale, the preexisting contredance with its distinctive *basso del tema*, which Beethoven had already developed in imposing fashion in his *Variations in Eb major for piano*, op. 35. As studies of the creative process often show, the sequence of events in composition can differ radically from the linear succession embodied in a finished work.

In what follows, I shall attempt to demonstrate the potential and range of creative process studies of music through several additional examples, seeking thereby “to confront actual *problems* in genetic studies” including “the matter of *temporal* unfolding,” as Hay put it in his text on “critique génétique” from 1979.²⁶

24. For more detailed discussion of this relationship, see my article “Franz Schubert's ‘Neuer Stil’ und das Erbe Beethovens,” *Schubert: Perspektiven*, 9 (2009), pp. 70-74.

25. Hélène Cixous, “Sans Arrêt, non, État de Dessination, non, plutôt: Le Décollage du Bourreau,” in F. Viatte (ed.), *Repentirs* (Paris: Réunion des musées nationaux, 1991), p. 55, cited in A. Grésillon, art. cit., p. 106.

26. See L. Hay, art. cit., pp. 25, 21. As mentioned above, this essay was originally published as the afterword to *Essais de critique génétique*, ed. Louis Hay (Paris: Flammarion, 1979), pp. 227-36.

The first pair of case studies pertains to piano works by Mozart and Beethoven; the last two examples concern twentieth-century pieces by Bartók and Kurtág. The chronological span of the pieces covers two centuries, from Mozart's *Fantasy* and *Sonata in C minor* to Kurtág's *Kafka Fragments*. In each case, I refer to manuscripts, while regarding these sources not as ends in themselves but as a springboard for analytical interpretation.



In 1990, when the long-lost autograph score of Mozart's C minor Fantasy and Sonata was rediscovered near Philadelphia,²⁷ the manuscript revealed that the last nineteen measures of the finale of the sonata as we know it were an afterthought on Mozart's part. Mozart turned the original final cadence at measure 301 of the last movement into a deceptive cadence, leading to an astonishing gapped thematic presentation that soars to high C and E-flat before plunging five octaves to F-sharp in the lowest possible register. The deep, coiling line played three octaves *under* the accompaniment reaches a decisive tonic cadence five measures later.

Mozart sought a culminating gesture here, and the added passage offers evidence of his attitude toward the pairing of Fantasy and Sonata, which were published together as a single opus in 1785. The melody of the added passage—C--E-flat--F-sharp—G--A-flat—reshapes the crucial chromatic motive from the beginning and end of the Fantasy and then grounds it in the strongest possible way in C minor (See Ex. 1 and 2, following pages). The five-octave plunge from high E-flat to low F-sharp splits the motive through drastic registral opposition, with its aspiring beginning contradicted and completed in the dark continuation. One original voice is virtually bifurcated into two in this majestic and radical reassertion of the motive that had begun the Fantasy.

Since the Sonata was composed *before* the Fantasy, it is likely that the expansion of the coda to the finale of the Sonata occurred *in response to* Mozart's subsequent pairing of these remarkable works. His addition begins precisely at the recall of the seminal motive from the Fantasy. We catch Mozart's musical mind in action here, casting audible connected threads across one of his most imaginative and innovative works.

27. The rediscovery of the autograph score was made by Judith DiBona at the Eastern Baptist Theological Seminary. The manuscript has been published in facsimile as *Wolfgang Amadeus Mozart: Fantasie und Sonate c-Moll für Klavier, KV 475 + 457. Faksimile nach dem Autograph in der Bibliotheca Mozartiana Salzburg*, introduction by Wolfgang Plath and Wolfgang Rehm (Salzburg: Internationale Stiftung Mozarteum, 1991). Also see Eugene K. Wolf, "The Rediscovered Autograph of Mozart's Fantasy and Sonata in C minor, 475 / 457," *Journal of Musicology*, 10 (1992), pp. 3-47.

EXAMPLE 1 • Mozart, *Fantasia in C minor*, K. 475, beginning

Datiert: Wien, 20. Mai 1785

Adagio

f p pp f p pp

5

f p

EXAMPLE 2 • Mozart, *Sonata in C minor*, k. 457, III, conclusion. The upper staves show the reading in the first edition, the lower staves the reading in the autograph manuscript

297

297

304

304

311

f p simile simile

If Mozart's expansion of the coda in his largest single opus for solo piano shows how he sought to impose a unifying thread over the whole, the manuscript sources for Beethoven's largest solo piano work—the *Diabelli Variations* completed in 1823—disclose an entire network of revisions directed toward an analogous aesthetic end. The autograph manuscript of the *Diabelli Variations* became fully accessible only in 2010, its purchase for the Beethoven-Haus at Bonn having been enabled by a broad international cooperation of artists and sponsors.²⁸ In a rather different way, Anton Diabelli had sought in 1819 to mobilize a collective group of Austrian musicians, dubbed the “Vaterländischer Künstlerverein,” to contribute variations on his commonplace waltz.

But whereas Diabelli requested just a single variation from each composer, Beethoven produced thirty-three. When the autograph score of this work is studied together in conjunction with Beethoven's sketchbooks, it offers abundant insight into the genesis of this masterful cycle of transformations of Diabelli's waltz, which Beethoven once described sarcastically as a “Schusterfleck” or “cobbler's patch.”²⁹ One striking feature of Beethoven's autograph is its very first page containing his copy of Diabelli's theme as well as sketches for several variations. This theme sheet is written on different kind of paper than the rest of the manuscript, and it clearly belongs with a preliminary draft of the work from 1819, a source containing twenty-three variations, ten fewer than the final number (see Plates 1 and 2, following page).³⁰

In the process of polishing his work, Beethoven not only strengthened his conclusion but he inserted into his preliminary draft several strategically placed variations that make pointed and humorous reference to the original theme in its original register. As the two diagrams show, Variations 1, 15, and 25 are each late insertions into the pre-established order of variations, reminding us of the origins of this gigantic composition in Diabelli's “cobbler's patch” theme while thereby drawing the waltz more tightly into the narrative design of the whole work (see Fig. 1 and 2, page 13).

28. A two-volume facsimile edition with commentary in German and English appeared as *Ludwig van Beethoven. 33 Veränderungen C-Dur über einen Walzer von Anton Diabelli für Klavier op. 120* (Bonn: Verlag Beethoven-Haus, 2010); my essay on “The Evolution of Beethoven's Diabelli Variations” is found in vol. 2, pp. 46-72. The facsimile of this autograph score can be accessed as well through the digital archives of the Beethoven-Haus at Bonn (http://www.beethoven-haus-bonn.de/sixcms/detail.php?template=startseite_digitales_archiv_en).
29. Beethoven's reference to the theme as a “SchusterFleck” (cobbler's patch) appears in his biting humorous letter to Diabelli of 20 July 1825 (*Ludwig van Beethoven: Briefwechsel. Gesamtausgabe*, ed. Sieghard Brandenburg (Munich: Henle, 1996), Nr. 2017).
30. For a detailed study of the genesis and structure of the Diabelli Variations, including a transcription of many of the sketches and drafts, see my book *Beethoven's Diabelli Variations* (Oxford: Clarendon, 1987).

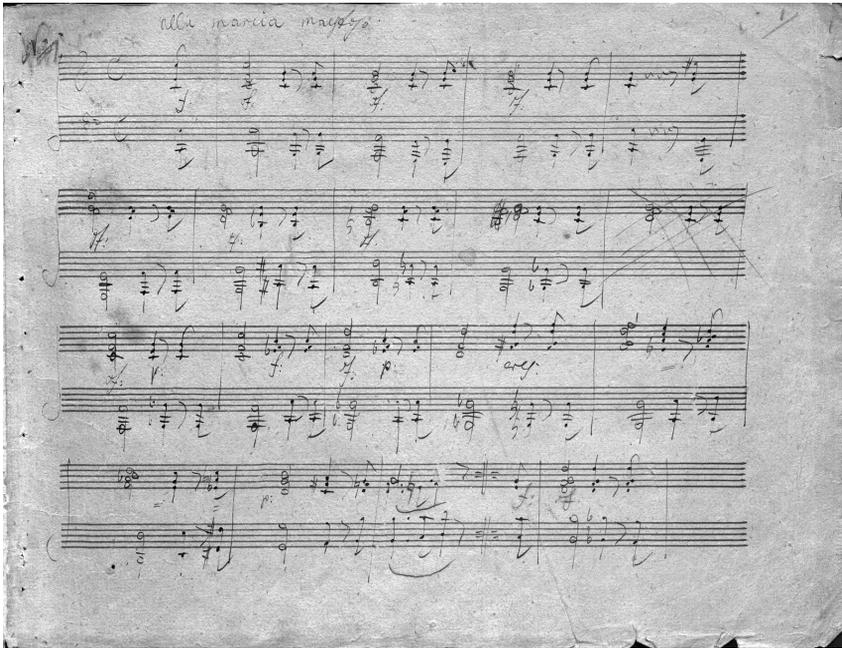
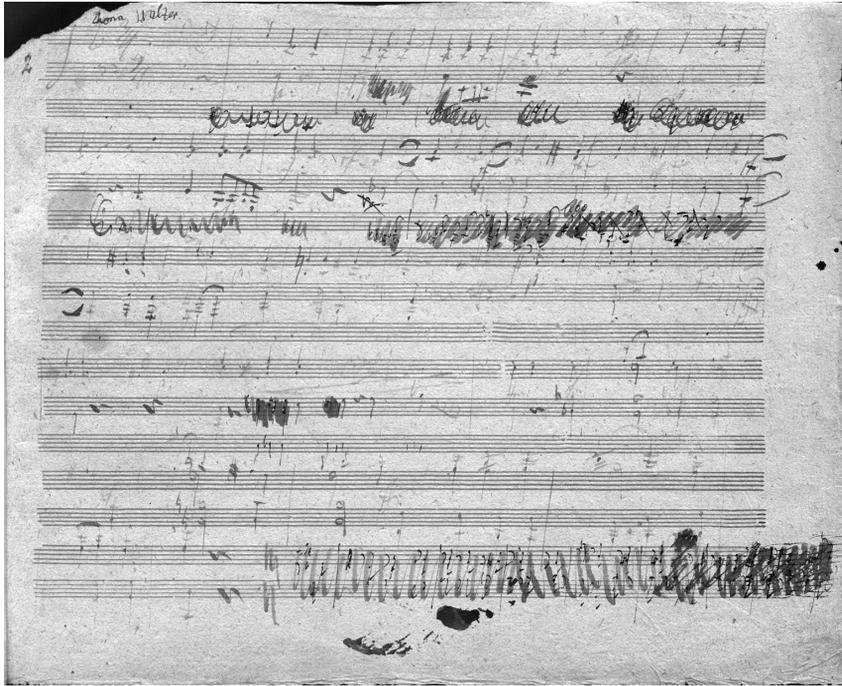
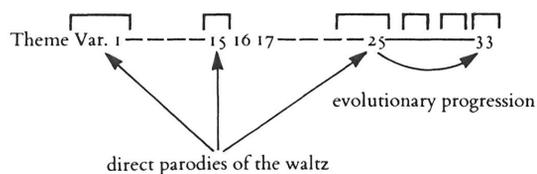


FIGURE 1 • A Comparison of the early plan for the *Diabelli Variations* with the finished work

Ursprünglicher Plan (1819) Draft (1819)	Vollendetes Werk (1823) Finished Work (1823)
	1
	2
1	3
2	4
3	5
4	6
5	7
6	8
7	9
8	10
9	11
10	12
11	13
12	14
	15
	16
	17
	18
	19
	20
	21
	22
nicht verwendete Variation unused variation	–
	23
	24
	25
	26
20	27
	28
	29
21 („minore“)	30
	31
22 (Fuge) 22 (Fugue)	32
	33

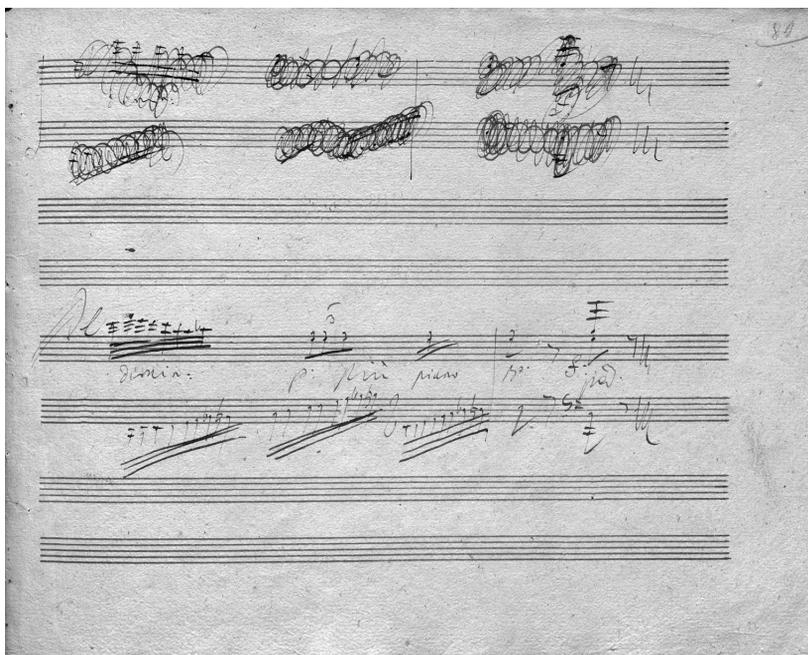
FIGURE 2 • Overall formal progression of the *Diabelli Variations*



On the other hand, many of Beethoven's variations transform the theme in far-reaching ways. The expressive range of this work is extraordinary, and Beethoven incorporates stylistic references to other composers including J. S. Bach, Handel, and Mozart, while absorbing into the coda of the Diabelli Variations a self-allusion to his own last piano sonata, the Arietta movement of op. 111.

The very last page of the autograph score catches Beethoven in the act of adjusting the aesthetic balance of his concluding passage, which like Mozart's revised ending of his C minor Sonata, refers back to the beginning of the work (see Plate 3). Our next example transcribes the last three stages of

PLATE 3 • Beethoven, *Diabelli Variations*, Autograph Score (Beethoven-Haus, Bonn), final Page



Beethoven's revision of the two final measures (see Ex. 3). The first version is found in the Engelmann Sketchbook; the second version is the cancelled ending from the autograph; the last corresponds to the finished work. In his final artistic solution, Beethoven simultaneously recalls the original theme and distances himself from it. The emphasis on the repeated third E-G in the right hand reminds us distinctly of the repeated chords from the original waltz, and the rising sixth E to G to the syncopated closing chord recalls the middle of the second half of Diabelli's theme. On the other hand, the more rapid rhythmic figuration and the decrescendo at those repeated impulses impose

distance, suggesting a correction of questionable features of Diabelli's "cobler's patch" theme, such as the crescendi over the stubbornly insistent, ten-fold repeated chords in its initial phrases. In his witty open ending, Beethoven strikes a balance between the exalted and the commonplace, implying perhaps that even more transformations of the waltz would have been possible.

EXAMPLE 3 • (a) "Engelmann" Sketchbook, p. 6, staves 7-8; (b) Autograph, p. 81, cancelled version of the ending; (c) Autograph, p. 81, final version of the ending

(a)

(b)

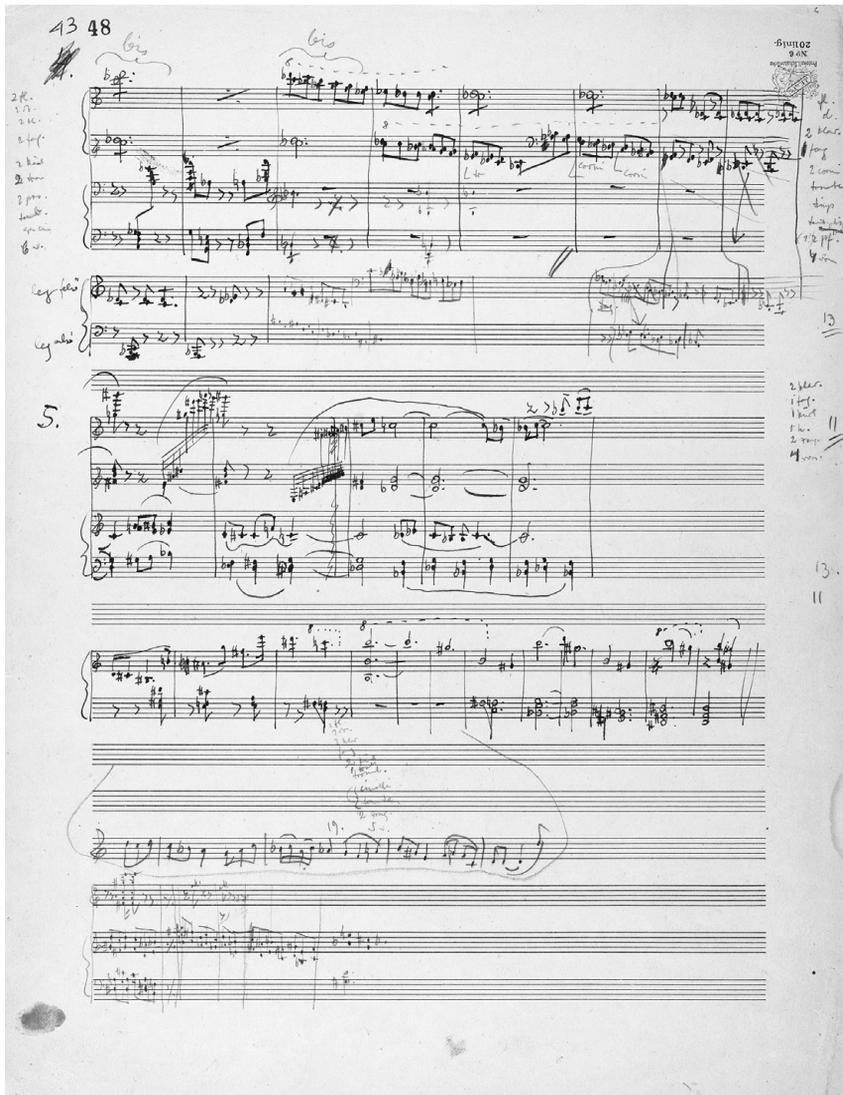
(c)

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Our examples from Bartók and Kurtág display other commonalities of a kind often uncovered by creative process studies. Artistic ideas are rarely confined to individual works, but spill over to related projects. Bartók's *Dance Suite* from 1923 has points of connection to a contemporaneous work of savage intensity, his *Miraculous Mandarin* pantomime drama. Kurtág's *Kafka Fragments* of 1986 show points of contact with his chamber work *Hommage à R. Sch.*, the genesis of which framed his *Kafka* project. In each instance, a work with text or with a dramatic scenario displays close lines of connection with a work of instrumental music conceived during the same period.

The earliest surviving sketch for the ritornello theme of Bartók's *Dance Suite* appears as an entry in pencil near the bottom of a page of his orchestration draft for *The Miraculous Mandarin* (see Plate 4, where the sketch for the ritornello of the *Dance Suite* appears in the fourth from lowest staff). This association is suggestive, since the opening numbers of Bartók's *Dance Suite* show a dramatic power and rhythmic force reminiscent of parts of the *Mandarin*. Bartók's *Dance Suite* clearly transcends the original commission for which it was written: the 50-year anniversary of the unification of Budapest. What Bartók assembled in the *Dance Suite*

PLATE 4 • Bartók, Draft for *The Miraculous Mandarin* containing the sketch for the ritornello of the *Dance Suite*, Sacher Foundation, Basel



is an integrated sequence of six movements that draws upon folk music styles from various regions, Hungarian, Romanian, and even North African. It is of great interest to realize from the manuscript sources that his draft for the work contained yet another such movement that was originally placed third, a dance of Slovakian character. This Slovakian dance is seen in the first three systems of Plate 5, and extends up to the fermata at the beginning of the fourth system, whereupon the draft continues with the music familiar to us as the third dance in the finished work (see Plate 5).

PLATE 5 • Bartók, Draft of *Dance Suite* showing Slovakian dance, Sacher Foundation, Basel

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The richness of the *Dance Suite* arises in part from the colorful breadth of Bartók's stylistic sources, which conveys something of the lost world of the Austro-Hungarian Monarchy before World War I, when as Bartók put it, "the rural people of different nationalities lived ... in great harmony" and "not a spark of chauvinistic hate could be felt among them."³¹ Bartók deeply regretted the strife and political polarization that had plagued the region since 1919. In this context, it makes sense for the Slovakian dance to have been included, especially in view of Bartók's own strong personal connection to Slovakia.

Why then did Bartók change his original plan and sever the Slovakian Dance from the *Dance Suite*? An answer to this question cannot emerge from source study by itself but requires musical analysis. For the sequence of movements is guided by a structural idea, whereby important intervals stressed in the opening dances are subsequently combined. The pervasive stress on descending seconds heard already in the opening bassoon melody of the first movement is followed by an obsessive emphasis on falling minor thirds in the ensuing second dance, the *Allegro molto*, a piece whose agitated driving rhythms and dark character recalls parts of *The Miraculous Mandarin*. Bartók then blends and combines these intervals in the third piece, the lively *Allegro vivace*. The sum of two and three semitones respectively from the stressed intervals of the first two dances generates the perfect fourth, which is often represented here as the product of a whole step and minor third. This structural plan enables us to hear the main theme of the third movement as a logical outcome within the chain of dances (see Fig. 3).³² The Slovakian Dance, on the other hand, shows no such close structural connection to the preceding movements, nor did Bartók find a way of recalling this movement in his draft version of the finale, although each of the other opening movements including the *Allegro vivace* recurs in his draft of that closing section.

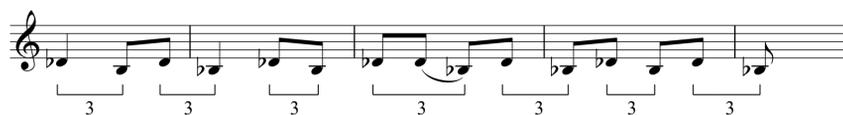
31. Béla Bartók, "Die Volksmusik der Völker Ungarns," in D. Dille and L. Somfai (ed.), *Documenta Bartókiana*, vol. 4 (Budapest: Akadémiai Kiado, 1970), p. 112, cited in Tibor Tallián, *Béla Bartók: Sein Leben und Werk*, German trans. by Susanne Rauer Farkas (Gyoma: Kner, 1988; first published Budapest, 1981), p. 140. This essay was not published during Bartók's lifetime.
32. This analysis is indebted to the outline set forth in Ernő Lenvai's essay "Einführung in die Formen- und Harmonienwelt Bartóks," in Bence Szabolcsi (ed.), *Béla Bartók: Weg und Werk* (Kassel: Bärenreiter, 1972; first published Budapest: Corvina, 1957), p. 126.

FIGURE 3 • Bartók, *Dance Suite*, intervallic structure of movements 1-3

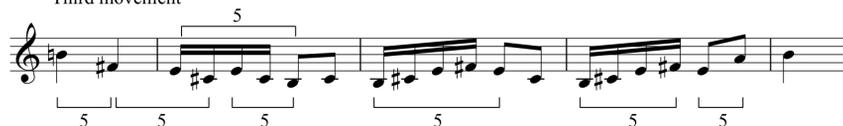
First movement



Second movement



Third movement



Our examination of Bartók's *Dance Suite* thereby reaffirms the principle that genetic criticism embrace both history and aesthetics, manuscript sources and musical analysis. Such an integrated approach offers an alternative to free-floating textual interpretation and to the more recent redefinition of humanistic scholarship as “cultural studies,” which sometimes entails a loss of intellectual focus. The revitalization of philological scholarship can achieve its potential only by taking into account the hidden desire that has inspired philology since its Hellenistic beginnings: the desire to make the past present again by embodying it. Hans Ulrich Gumbrecht has called upon the humanities to recover the concept of individual aesthetic response or “lived experience” and he sees merit in this proposal on account of “the impossibility of making this notion compatible with the sphere of the collective and social,” insisting that “lived experience, as that which precedes such [collective and social] interpretation, must remain individual.”³³ While Gumbrecht does not privilege the “original *Erlebnis* [“lived experience”] of the great artists” he does credit Wilhelm Dilthey’s notion of a “retranslation of objectifications of life into that spiritual liveliness from which they emerged,” a formulation that comes close to describing the types of insights enabled through

33. *Ibid.*, p. 84. Gumbrecht cites in this regard the work of Wilhelm Dilthey and Hans-Georg Gadamer, particularly Gadamer’s subchapter “Der Begriff des Erlebnisses” in *id.* (eds), *Wahrheit und Methode: Grundzüge einer philosophischen Hermeneutik*, 2nd ed. (Tübingen: Mohr, 1965), pp. 60-66. See in this context also Thomas Christensen, “Music Theory and Its Histories,” in Ch. Hatch and D. Bernstein (eds), *Music Theory and the Exploration of the Past* (Chicago: University of Chicago Press, 1993), pp. 9-40.

genetic criticism. The goal is not simply to reconstruct the past, but to utilize source studies as a focus and springboard to fresh insights in the present.

With a relatively recent work like the *Kafka Fragments* by contemporary composer György Kurtág, this approach is especially promising. His *Kafka Fragments* op. 24 for soprano and violin from 1985-86 have received increasing attention, with at least two available recordings of outstanding quality, while a staged version was directed by Peter Sellars.³⁴ Kurtág's hour-long exploration of Kafka's pithy texts invites comparison to Schubert's *Winterreise*, not least in its rejection of the idea of a deterministic "true path" in favor of another kind of existential journey, in which meaning is often discerned suddenly, lurking unexpectedly in deceptively commonplace circumstances.

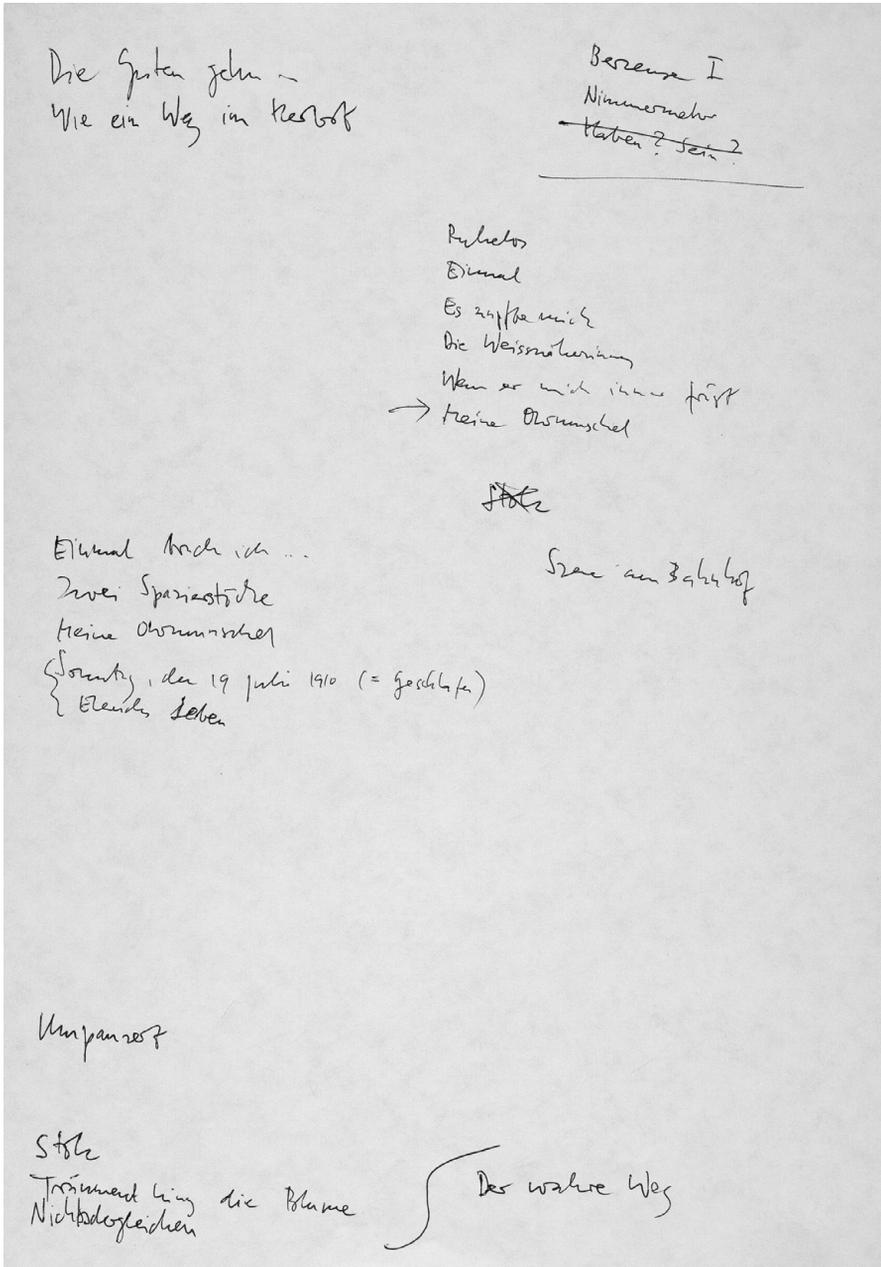
During the summer of 1985, after long years of collecting entries in Kafka's diaries, Kurtág found himself capable of setting these texts. Displacing his work on a piano concerto, the Kafka settings assumed priority, and Kurtág recalled how "Almost by accident I began to sketch the music to a few of the selected texts, like a little boy relishing a forbidden treat."³⁵ Kurtág often did not know when composing particular settings where in the immense cycle these songs should be placed. This touches on a collaborative dimension, since his Hungarian colleague András Wilhelm provided useful input in the ordering of the forty songs, and sheets with a tentative ordering of pieces in Wilhelm's hand are preserved along with Kurtág's voluminous sketches and drafts at the Sacher Foundation in Basel. One of these sheets is shown in Plate 6. Another type of artistic collaboration involved the original performers of the *Kafka Fragments*, Adrienne Csengery and András Keller, who helped the composer realize what was possible and what not in his demanding musical realization of the Kafka texts.

For an investigator such as myself retracing the creative process of this work twenty-five years after its composition, the chance to interview Kurtág and his collaborators has been invaluable. Not surprisingly, manuscript study can trigger awareness of issues that have faded from the memory of even the composer himself. One encounters additional Kafka settings, such as this intriguing setting of "Du bist die Aufgabe, kein Schüler weit und breit" ("You are the assignment; no student in sight"), which found no place in the finished work (Plate 7, p. 22).

34. In addition to the classic recording made by soprano Adrienne Csengery and violinist András Keller in 1990 for Hungaroton (B000027C4K), another distinguished recording by Juliane Banse with Keller was issued in 2006 in honor of Kurtág's eightieth birthday (ECM New Series 1965, 476 3099). The staged version from 2005 directed by Peter Sellars featured soprano Dawn Upshaw and violinist Geoff Nuttall.

35. György Kurtág, *Werkeinführung: Kafka-Fragmente op. 24*, in U. Dibelius (ed.), *Ligeti und Kurtág in Salzburg: Programmbuch der Salzburger Festspiele 1993* (Salzburg, 1993), p. 81.

PLATE 6 • Provisional ordering of Kurtág's *Kafka Fragments*, Sacher Foundation, Basel



(Du bist die Aufgabe)

The image shows a handwritten musical score for the setting of "Du bist die Aufgabe" by Kurtág. The score is written on a page with a large grey semi-circle on the left side. The title "(Du bist die Aufgabe)" is written in a cursive hand at the top center. The music is in G major (one sharp) and 7/8 time. The tempo is marked "Largamente" and the dynamics range from *f* to *pp*. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "Du bist die Auf-ga-be. Kein Schu-ler, kein Schü-ler weit und breit." The score includes various musical notations such as slurs, accents, and dynamic markings. A vertical stamp on the right side of the page reads "15-21/1986".

Largamente
f
Du bist die Auf-ga-be. Kein Schu-ler, kein Schü-ler
meno f *p*
f *meno f*
weit und breit.
p *pp* *rim.*
15-21/1986

A late addition to the *Kafka Fragments*, “Der begrenzte Kreis ist rein,” linked this vocal cycle with a chamber music composition, Kurtág’s *Hommage à R. Sch.*, op. 15/d. These words—“The closed circle is pure”—point to the inner sanctuary of the self as a spiritual refuge and source of consolation. In the *Kafka Fragments*, Kurtág’s musical setting of the “closed circle” employs an acoustical purity involving perfect fifth intervals in the violin as well as a sustained vocal setting of the word “rein” (“pure”) in the voice. It makes sense for Kurtág to have attributed the “closed circle” piece to Eusebius in the *Hommage à R. Sch.*, where Kafka’s words appear silently in the score. The setting of “The closed circle is pure” from the *Kafka Fragments* is shown in Example 4.

EXAMPLE 4 • Kurtág, *Kafka Fragments*, “Der begrenzte Kreis.” Editio Musica Budapest

Molto semplice, piano e legato

Der be-grenz-te Kreis ist rein.

poco espr.

Csobanka 1986. XI. II.

What was evident to Kurtág from the beginning of his compositional labors was the relatively central position of the longest piece—“Der wahre Weg” (“The true path”)—as well as the concluding placement of “Es blendete uns die Mondnacht” (“The Moonlit Night Dazzled Us”). The static slowness and hypnotic repetitions of “The true path,” together with its motive of stumbling, remind us at least distantly of another culminating *Wanderlied*, Schubert’s “Der Leiermann” (“The Hurdy-Gurdy-Man”) at the end of *Winterreise*. Kurtág’s use of quarter-tones in “Der wahre Weg” recall the quarter-tones in the lowest register of the violin in the last movement of the last work Bartók completed, his *Sonata for Violin Solo*.³⁶ When the lowest violin pitch on G returns prominently at the end of the concluding song, “The Moonlit Night Dazzled Us,” that sound is associated with deep earthly ground: “We crawled through the dust, a pair

36. Cf. Friedrich Spangemacher, “Der wahre Weg geht über ein Seil: Zu György Kurtágs Kafka-Fragmenten,” in *MusikTexte*, 27 (1989), p. 33; and Claudia Stahl, *Botschaft in Fragmenten. Die grossen Vokalzyklen von György Kurtág* (Saarbrücken: Pfau Verlag, 1998), p. 223. The version of the last movement with quarter-tones was not included in the 1947 publication of this work edited by Yehudi Menuhin.

of snakes". A series of descending chromatic figures in the violin reach their endpoint on G, while the matching sound in the penultimate vocal phrase is spoken: "Staub" ("dust") (Ex. 5).

EXAMPLE 5 • Kurtág, *Kafka Fragments*, "Es blendete uns die Mondnacht," conclusion. Editio Musica Budapest

The musical score consists of three systems. The first system shows a violin part with a descending chromatic figure and a piano accompaniment of triplets, marked *ad lib.*. The second system continues the violin part with a *poco a poco rall. sempre dim.* instruction and includes a vocal line with lyrics: "... wir kro-chen durch den Staub, ein Schlan-gen-". The vocal line is marked *Sostenuto voce bianca ppp* and includes performance directions: *gesprochen* and *gesungen, öd, bleich*. The third system shows the piano accompaniment with a *pp, dolcissimo ad lib. senza sord.* instruction and a *8* measure rest, followed by a *ad lib.* section.

Szombathely 1985, VIII, 1-14.

The earlier coloratura passages for both soprano and violin in this impressive final song have carried the artistic expression past the limits of language. With extraordinary freedom, the vocal line unfolds as intricate embellishment, vibrations and seemingly endless melody; the violin suggests here a kind of fantastic sitar improvisation, hovering in the uncanny landscape inhabited by the “Schlangenpaar.” A spectacular cadenza caps the work, whose close is strangely transfigured through the animalistic imagery yet grounded by the final low G in the voice at “paar.” The pair of protagonists have dispensed with human form, and the imaginative setting opens a final paradoxical level of meaning: the symbolic identification of György and Márta Kurtág as metamorphosized creatures creeping through the dust. The following *pianissimo* ascent in the violin conveys an open ending, for the journey remains ever incomplete.

Kurtág has commented about his original encounter with Kafka that it was “through *The Metamorphosis* that I found access.”³⁷ For Kafka as well, in writing his story, it was the treatment of the idea of *Verwandlung* or transformation that was a key element. Yet Kurtág’s response involves a free adaptation of Kafka’s motive. In Kafka’s tale, the metamorphosis of Gregor Samsa into a monstrous insect is conveyed in the very first sentence, whereas in the *Kafka Fragments*, the analogous event is withheld until the final piece, “Es blendete uns die Mondnacht.”

In various ways, the notion of transformation has remained central to all our investigations. Mozart’s inspired afterthought of recalling and resolving the opening of his Fantasy as a culminating gesture ending his C-minor Sonata; Beethoven’s astonishing transformations of the Prometheus contredance and of Diabelli’s “cobbler’s patch”; Bartók’s assimilation of folkloric elements into his chain of interconnected contrasting dances: each of these creative endeavors exposes a fresh approach, avoiding impatient habitual solutions.

In 1987, soon after completing the *Kafka Fragments*, Kurtág declared that “my mother tongue is Bartók, and Bartók’s mother tongue was Beethoven.”³⁸ Studies of the creative process often remind us of the role of such productive continuities, as successive generations of composers invent new forms and new means of expression while building on the legacy of the past. Their pieces can be explored concretely and vividly through the approach of genetic criticism, whereby the artwork is regarded not as a closed entity but as a cultural deed some

37. In Kafka’s fantastic tale *Die Verwandlung* (*The Metamorphosis*) from 1912, the main character Gregor Samsa is transformed into a verminous insect which is swept away and thrown out. For more detailed discussion of Kurtág’s *Kafka Fragments* see my study *The Creative Process in Music from Mozart to Kurtág* (Urbana/Chicago/Springfield: University of Illinois Press, 2012), pp. 163-95.

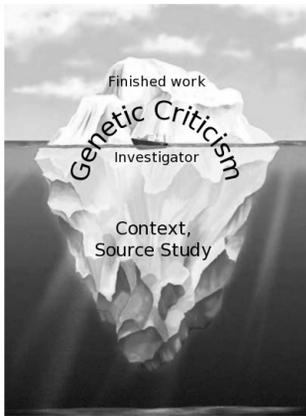
38. See Hartmut Lück, “Kurtág, György,” in H. Weber (ed.), *Metzler Komponisten Lexikon* (Stuttgart: J.B. Metzlersche Verlagsbuchhandlung and Carl Ernst Poeschel Verlag, 1992), p. 406.

of whose traces of “lived experience” may still be retrieved. The illusion of a singular “true path” yields here to the recognition of a long path often obscured by historical debris, a path sustained not by traditionalism but by a productive living heritage of vast dimensions.



In conclusion, let us reflect on another metaphor relevant to creative process studies. Works of art have been compared to icebergs: what is visible is but a small part of the whole. In examining this image of the iceberg in relation to genetic criticism,

PLATE 8 • The iceberg as metaphor in relation to genetic criticism



it is the smaller visible part that represents the finished artwork and the larger concealed part that potentially can be brought to light through research (see Plate 8). As the diagram shows, both parts indeed belong fused together, and are suitably so regarded from the perspective of genetic criticism or *critique génétique*.

Discourse in terms of general “cultural tropes” typically lacks the distinctive detail needed to enable new perspectives on the genesis of a work of art. On the other hand, investigations of musical genesis require analytical interpretation if they are to properly inform our awareness of aesthetic aspects. This brings us back full-circle, to the two groups of metaphors identified by

Almuth Grésillon: those borrowed from organicism and those from constructivism. Organic metaphors are indispensable, but not always trustworthy. The “complete vision” of the artist (in Wagner’s words) may act as a guiding ideal, but the path toward that goal is often indirect and protracted, a fallible process of seeking likely to involve rejected versions and superseded attempts.

This gap between an aesthetic ideal and the actual process of realization is not easily bridged, as genetic studies of artistic creativity have often shown. Composers have responded quite differently to this issue in depicting their own working methods. Whereas Beethoven assiduously preserved his musical sketches, Brahms destroyed many of his manuscripts, curtailing the access of researchers to his sources. The ever self-confident Wagner filled the gap by devising misleading myths about his creativity, concealing the struggles he experienced while

composing. Robert Schumann, on the other hand, viewed this gulf between ideal and reality with trepidation, finding that “It is dangerous to explore the source of the fantasy of the musician” and that “We would experience terrible things, if we could examine all works to the core of their genesis.”³⁹

Practitioners of genetic criticism need not share this fear. The uneasy tension between inspiration and calculation—organicism and constructivism—belongs to that “spirit of paradox” cited by Louis Hay, whose elucidation remains a basic task of *critique génétique*. In turn, the blending of historical and analytical methodology to this end signals the integrating potential of creative process studies as a means of counteracting the increased compartmentalization and fragmentation of music scholarship.⁴⁰

39. These quotations are cited in Bernhard Appel, *Vom Einfall zum Werk—Robert Schumanns Schaffensweise*, Schumann-Forschungen, vol. 13 (Mainz: Schott, 2010), p. 95.
40. In the “musicology” entry of the 2001 edition of *The New Grove Dictionary of Music and Musicians*, for example, at least eleven largely autonomous divisions are described. On the increasing lack of integration of the discipline, see, among other sources, Laurenz Lütteken’s foreword to *Musikwissenschaft: eine Positionsbestimmung*, ed. Laurenz Lütteken (Kassel: Bärenreiter, 2007), p. 10.



L'AUTEUR William Kinderman is a professor of music at the University of Illinois and the author or editor of many books, including most recently *The Creative Process in Music from Mozart to Kurtág* (2012), *Wagner's "Parsifal"* (2013), and a double issue of *The Journal of Musicological Research* devoted to "New Beethoven Research" (2013). He is General Editor of the Beethoven Sketchbook Series published by the University of Illinois Press, and author of the three-volume edition of *Artaria 195: Beethoven's Sketchbook for the Missa solemnis and the Piano Sonata in E major, Opus 109* (2003). In 2010 Kinderman received a Research Prize for lifetime achievement from the Alexander von Humboldt Foundation. He is also an accomplished concert pianist, and has recorded Beethoven's Diabelli Variations and last sonatas. Material from his essay "Genetic Criticism as an Integrating Focus for Musicology and Music Analysis" has been presented as keynote lectures at two conferences: "Analyser les processus de création musicale" ("Tracking the Creative Process in Music"), Université Lille Nord de France, September 2011; and "Confounding Expectations: Music and the Creative Act," University of Calgary, May 2012.

RÉSUMÉ

ABSTRACT *The approach of genetic criticism or critique génétique offers a valuable means of healing disciplinary wounds inflicted by the arbitrary severing of topics that properly belong together in the same body of knowledge. In his seminal text on "Genetic Criticism: Origins and Perspectives" of 1979, Louis Hay wrote that "Of all the fairy godmothers present at the birth of genetic studies, no doubt the most powerful is the one we shall encounter at every turn, the spirit of paradox." The capacity of genetic studies to fruitfully embrace the complexities of musical creativity can be demonstrated through comparative study of sources pertaining to major composers from the eighteenth century to the present, from Mozart, Beethoven and Schubert to Bartók and György Kurtág. These examples illustrate the diversity of sources, rejected passages and movements, and unsuspected connections as well as those inspired afterthoughts that often have enriched works of art. As these case studies show, an uneasy tension between inspiration and calculation—organicism and constructivism—belongs to that "spirit of paradox" cited by Hay, whose elucidation remains a basic task of critique génétique. In turn, the blending of historical and analytical methodology to this end signals the potential of creative process studies as a means of counteracting the increased compartmentalization and fragmentation of music scholarship.*

