

Nuovi Scherzi Poetici

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the dance movement in instrumental music changed radically around the turn of the nineteenth century the period of greatest change may reasonably be demarcated by the completion in 1781 of haydn s quartets op 33 the dance movements

of which are named either scherzo or scherzando and the composition in 1825 of Mendelssohn's octet op 20 the scherzo of which is completely independent of minuet conventions during this period the dance movement was treated in a variety of traditional and innovative manners in the chamber and symphonic works of minor and major European composers study of the dance movement in the broadest possible context disproves two commonly held notions first the scherzo had a long history before 1781 and did not in fact metamorphose from the fast minuet second the minuet was not a stable paragon of convention in the eighteenth century rather there were fundamental differences between the dance and the art minuets and the art minuet itself was responsive to many external stylistic and formal influences after 1781 movements designated minuet scherzando and scherzo plus unnamed movements partake in common from a pool of richly diverse style traits as a result it is impossible to establish firm definitions for the three terms German musical aesthetics during this transitional period most strongly reflect eighteenth century English influence with regard to the dance movement the comic in music is the most important German concept to emerge from English aesthetics developments in the dance movement parallel attitudes on the comic as traced in journal articles and reviews this body of contemporary opinion suggests that the dance movement in transition is a paradigm of the displacement of classical values by Romantic ones in a larger sense the dance movement is a key to the sources of musical Romanticism

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