

Beethoven's "Neuer Weg": Compositional Parallels with Anton Eberl

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Concentration of the research mainly on the composer's personal style – the long-lasting problematic tendency in the Beethoven-studies – has been changing these days. However, many of his contemporaries are yet out of analytical discussion, although such examination is necessary to fully understand Beethoven's music.

Anton Eberl (1765-1807) has attracted little attention in the Beethoven-studies too. However, both composers lived in Vienna during the same period and their works partially shared similar timelines in creation and reception, which suggests that they may have been acquainted with each other: Eberl's symphony op. 33 and Beethoven's *Eroica* were performed in the same concert and dedicated to Prince Lobkowitz; and their string quartets were both performed in Schuppanzigh's public concert. Moreover, their works in question reveal several musical proximities (Jackson 2016; Maruyama 2017).

In addition, the following observations may be made: first, their music share common characters, such as shifts of tonal framework by thirds and boldness in the harmonic/formal plan etc.; second, the distinct techniques like deviation from the conventional thematic/formal structure, and constructing a piece as if it were already in process at its opening by beginning a movement with development of a small motive or gradual clarification of the home key, both of which characterize the works relating Beethoven's "Neuer Weg", are partly found in Eberl's works.

Furthermore, their cello sonatas, Eberl's op. 26 and Beethoven's op. 69, show many musical parallels: the home key, A-major, the unclear independency of each movement and other detailed similarities in harmonic plan and musical texture. Interestingly, Eberl's work was publicly performed by himself and the cellist who also made a guest appearance at the concert's entrepreneur of *Eroica*. Therefore, Beethoven possibly heard their performance. These multiple relationships both outside and inside of the musical works imply that their similarities could be inspired by the interaction within a musical circle they joined in, and shared by the other contemporaries belonging to it too.

By showing these multiple parallels, this paper introduces Eberl into the comparative study of Beethoven's music. The present study shall demonstrate that it is through comparative examination of Beethoven's contemporaries that will enable us to have a fuller picture of the creative world in which Beethoven lived.