MTO 27.3 Examples: Beaudoin, The Pen as Camera: Finnissy and Overexposure

(Note: audio, video, and other interactive examples are only available online)
https://www.mtosmt.org/issues/mto.21.27.3/mto.21.27.3.beaudoin.html
Example 1. Illustrating the washed-out effect of photographic overexposure: three images of the Main Gate of the Shirohige Shrine in Takashima, Shiga Prefecture, Japan, taken by Jeffrey Friedl in 2009

a) exposure duration of \(1/1000\text{th}\) of a second

b) exposure duration of \(1/250\text{th}\) of a second

c) exposure duration of \(1/160\text{th}\) of a second
Example 2. The final cadences of (a) J. S. Bach’s “deathbed” chorale, BWV 668a, as seen in the 1751 edition of *Die Kunst der Fuge*, and (b) Finnissy’s *Wenn wir in höchsten Nöthen sind* in the composer’s handwritten autograph.

[The Bach excerpt is played by Christopher Herrick (1996); the Finnissy excerpt is played by Nicolas Hodges (2002)]
Example 3. The stages of Finnissy’s selective borrowing (overexposure) of the final cadence from Bach’s Wenn wir in höchsten Nöthen sein, BWV 668a, in his solo piano work Wenn wir in höchsten Nöthen sind

a) BACH Wenn wir in höchsten Nöthen sein, BWV 668a, mm. 42–45

\[\text{music notation}\]

b) Finnissy’s selective transcription (overexposure) of Bach’s counterpoint

\[\text{music notation}\]

[alto II and bass disappear]

c) Finnissy’s chromatic alteration and extension of the overexposed lines

\[\text{music notation}\]

d) FINNISSY Wenn wir in höchsten Nöthen sind, mm. 27-29

\[\text{music notation}\]
Example 4. Reduction and comparative analysis of the final cadences in Bach Wenn wir in höchsten Nöthen sein, BWV 668a, and Finnissy Wenn wir in höchsten Nöthen sind
Example 5. An excerpt from Finnissy’s unpublished sketch of *Kapitalistisch Realisme* citing his use of the Menuetto from Beethoven’s Quartet in A major, op. 18, no. 5
Example 6. The stages of Finnissy’s selective borrowing of the Menuetto from Beethoven’s Quartet in A major, op. 18, no. 5 in *Kapitalistisch Realisme*, highlighting the derivation in green

[The Beethoven excerpt is played by the Végh Quartet (1987); the Finnissy excerpt is played by Ian Pace (2013)]

a) BEETHOVEN: Quartet in A major, op. 18, no. 5, mm. 1–12

b) FINNISSY: autograph score of *Kapitalistich Realisme*, page 215, systems 4-5
Example 7. Finnissy’s thwarting of two dominant to tonic resolutions in his borrowing of the opening of the Menuetto from Beethoven’s Quartet in A major, op. 18, no. 5 in his sketch for Kapitalistisch Realisme

Beethoven
mm. 1-12 of the Menuetto from Quartet Op. 18, no. 5

Finnissy
transcription of the sketch for Kapitalistisch Realisme

Finnissy the subtle:
Beethoven’s A becomes A♯ thwarting dominant function

Finnissy the obvious:
Beethoven’s implied dominant thwarted by forearm cluster
Example 8. Lisette Model “Reflections, New York” (1940)


Used by permission.
Example 9. Finnissy’s sketch for the “End of ‘Exposition’” of Kapitalistisch Realisme from The History of Photography in Sound
Example 10. Finnissy’s sources for the “End of ‘Exposition’” of Kapitalistisch Realisme, with the Bruckner material highlighted in blue and the Beethoven/Liszt material highlighted in red.

SOURCE for the RIGHT HAND: Bruckner, Fifth Symphony, first movement, mm. 213-21

SOURCE for the LEFT HAND: Liszt’s transcription of Beethoven, Fifth Symphony, first movement, mm. 101-18

FINNISSY’S SCORE: the autograph of Kapitalistisch Realisme, page 217, systems 2–3
Example 11. Finnissy’s selective transcription of a passage from Liszt’s transcription of Beethoven’s Fifth Symphony as the left hand material for the “End of ‘Exposition’” of *Kapitalistisch Realisme*, highlighting the derivation in red

[The Liszt/Beethoven excerpt is played by Leslie Howard (1997); the Finnissy excerpt played by Ian Pace (2013)]

a) SOURCE: Beethoven, Fifth Symphony, first movement, mm. 101-18, in the transcription for solo piano by Liszt

b) SCORE: Finnissy’s autograph for *Kapitalistisch Realisme*, page 217, systems 2–3
Example 12. The stages of Finnissy’s selective transcription (overexposure) of a passage from Liszt’s transcription of Beethoven’s Fifth Symphony to create the left hand of page 217, systems 2–3 of Kapitalistisch Realisme

a) SOURCE: Liszt’s transcription of Beethoven, Fifth Symphony, first movement, mm. 106-15

\begin{center}
\includegraphics[width=\textwidth]{example12a.png}
\end{center}

E-flat major: \( V \underline{7} \) \( - \) \( \underline{I} \) \( V^{-4}_{12} \) \( I_6 \) \( IV \) \( V^{6}_{4} \underline{5}_{3} \) \( 7 \) \( I \)

b) SKETCH: Finnissy’s sketch for the overexposure of the Beethoven material as the left hand of the passage (with cross-outs removed)

\begin{center}
\includegraphics[width=\textwidth]{example12b.png}
\end{center}

c) SCORE: Finnissy’s autograph of Kapitalistisch Realisme, page 217, systems 2–3, left hand only

\begin{center}
\includegraphics[width=\textwidth]{example12c.png}
\end{center}
Example 13. An audio comparison of mm. 211–23 of Bruckner’s Fifth Symphony and page 217, systems 4–5 of Finnissy’s *Kapitalistisch Realisme*

[The Bruckner excerpt is played by the Vienna Philharmonic Orchestra, conducted by Carl Schuricht (Bruckner 1991); the Finnissy excerpt is played by Ian Pace (2013)]

a) SOURCE: Bruckner, Fifth Symphony, first movement, mm. 211-223

![Bruckner excerpt](image)

b) SCORE: Finnissy’s autograph for *Kapitalistisch Realisme*, page 217, systems 2–3

![Finnissy excerpt](image)
Example 14. The stages of Finnissy’s selective transcription (overexposure) of a passage from Bruckner’s Fifth Symphony to create the right hand of page 217, systems 2–3 of Kapitalistisch Realisme

a) SOURCE: Bruckner, Fifth Symphony, first movement, reduction of mm. 213-21

b) SKETCH: Finnissy’s sketch for the overexposure of the Bruckner material (with cross-outs removed)

c) SCORE: Finnissy’s autograph of Kapitalistisch Realisme, page 217, systems 2–3, right hand only
Example 15. Finnissy transcribes the first horn part from Bruckner’s Fifth Symphony at both written and sounding pitch

a) SOURCE: Bruckner, Fifth Symphony, first movement, first horn, m. 215 and m. 221

b) SKETCH: Finnissy’s sketch, transcribing the horns at written pitch, then at sounding pitch plus one octave

c) SCORE: Finnissy’s autograph of Kapitalistisch Realisme, page 217, systems 2–4 and page 217 system 3, mms. 3–4

Example 16. Harmonic reduction of Kapitalistisch Realisme, page 217, systems 2–3

open noteheads derived from Beethoven material, filled noteheads derived from Bruckner material

based on Bb as quasi-dominant

based on Eb as quasi-tonic