

Late Style: Notes on esquema u: 'Sonata in stile classico'

I. (after Rosen)

Style is a fiction; *late style* is the illusion of material transcendence. That is why it remains a productive area for aesthetic exploration.

II.

Beethoven learned from Haydn and his music evolved from and through Haydn's work. I am nothing but a visitor from the future who seeks the possibility of composing *against* another music. Haydn is the starting point: I hope the cohesiveness of his work, which Beethoven both admires and challenges through what appears to be a higher level of inquiry, allows me to build an alternate iteration of late style, perhaps more pertinent if one is to assume that it is still possible to develop a heightened subjectivity.

III.

Composing against. Sonata form is both an analogy and the product of a view of history constrained by significant ideological limitations. Yet, for all its reductionism, sonata form allows us to foresee the whole picture of a given structural trajectory by virtue of its inherent stylistic features. The depths of this fiction, which Haydn was unable to question, are jeopardized by the late style, which is unwilling to accept the totality of simplified artistic forms as a sufficient (valid) manifestation of knowledge. Instead, late style is a project based on persistent skepticism that attempts to operate according to a fundamental contradiction: maximization of negatives (i.e., latent shadows of the Real) coupled with the ghost of an aesthetics in collapse. There is no late style without the struggle against the very notion of style.

IV. (after Jameson)

Late style is a space to project what the hegemony views as cognitive impossibilities.

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