

## COMMUNICATIONS



### REPORTS

CHRISTIAN SPECK discusses the aims of the new critical edition of the complete works of Luigi Boccherini:

Editions have always been a fairly reliable indicator of the esteem accorded to a composer by posterity. Now, two hundred years after the death of Luigi Boccherini (1743–1805), the foundation stone has been laid for a towering monument to the great chamber music specialist: September 2005 witnessed the appearance of the first volume of the first complete scholarly edition of Boccherini's music (*Luigi Boccherini: Arie da concerto / Concert Arias G 544–559*, ed. Christian Speck, in Luigi Boccherini, *Opera omnia*, Critical Edition under the Direction of Christian Speck, Stichting – Fondazione Pietro Antonio Locatelli, volume 1 (Bologna: Ut Orpheus Edizioni, 2005)). The aim of the project will be to achieve a modern critical edition that meets all scholarly demands, one that intends to serve the needs of researchers and musical practitioners equally.

It is precisely in its scholarly aspect that the project differs from earlier Boccherini editions, which were aimed either primarily or exclusively at performers. The oldest of these was published just a few years after the composer's death by Janet & Cotelte, the Parisian house which in the early nineteenth century specialized in providing new editions of established works. In their Boccherini collection the partners Pierre-Honoré Janet and Alexandre Cotelte confined themselves to two genres – string trio and string quintet – which they brought out in parts between 1818 and 1824 (*Collection des QUINTETTI DE BOCCHERINI pour deux Violons, Alto et deux Violoncelles*, containing ninety-three works, twelve published for the first time, and *Collection DES TRIOS Pour deux Violons et Basse, Et pour Violon, Alto et Basse. Composés PAR L. BOCCHERINI*, containing fifty-two works, including twelve ascribed to the composer). Only in 1970, carried along by the enthusiasm of several individuals, did larger-scale publication in score of coherent sections of Boccherini's extensive oeuvre begin. The first projected complete edition, led by the Italian violinist Pina Carmirelli (1914–1993), remained unfinished, scarcely getting beyond publishing some sixty string quintets (*Le opere complete*, ed. Pina Carmirelli (Rom: Istituto per la storia della musica, 1970–1985), 10 vols). On the other hand, the French conductor Antonio de Almeida (1928–1997) was able to bring his edition of Boccherini symphonies to completion (*Luigi Boccherini: Sämtliche Sinfonien* (Vienna and Munich: Doblinger, 1977–1995)). These initiatives were clearly not coordinated, and both represented the work of lone warriors, as did a further edition, started at a similar time by Zanibon of Padua, in 1977: this was in the hands of the Italian cellist Aldo Pais. For all that this edition contributed greatly to the spread of Boccherini's music, it was never going to meet the standards of a true critical edition. The project was broken off in 1996 (*Luigi Boccherini. Edizione critica delle opere*, ed. Aldo Pais (Padua: Zanibon, 1977–1996)). All these worthy efforts have had a demonstrable effect on musical life in recent years, and they have confirmed a growing interest in Boccherini's music. They have also shown that it is high time for the task of creating a complete edition to be passed on to the scholarly community.

With the planned *opera omnia* the works have been ordered according to genre and divided into ninety volumes. Of these, eleven volumes will be devoted to the orchestral music, comprising mainly symphonies and solo concertos. But the chamber music will take up sixty-six volumes and include the solo cello sonatas, violin duos, string trios, keyboard quintets, music for strings and winds, and music for strings and guitar, but above all the one hundred and twenty-five string quintets and ninety-one string quartets. Nine volumes are planned to cover the vocal works (church music, oratorios, cantatas and so forth). The first of these, containing the concert arias G544–559, based on operatic texts by Pietro Metastasio, has already appeared, as



detailed above. Three volumes will contain the stage works and one the works for solo keyboard. Additional volumes will be dedicated to dubious and spurious works, the thematic catalogue, an edition of letters, and biographical and iconographical documents.

Each volume of the *opera omnia* will contain a historical and analytical introduction in which the editor will present conclusions based on a critical engagement with issues of authenticity and dating, as well as outlining the genesis of the individual works. The critical edition of the text written and intended by Boccherini results from the collation of authoritative sources and will be presented in score using present-day notational conventions. Special care will be taken that the legibility of the text is not compromised by the use of too many editorial markings. Each volume will contain a critical report consisting of a description and evaluation of the surviving sources and indicating authorial corrections, editorial conjectures and variants deriving both from the author and from the processes of transmission.

To do justice to this task, all who work on the project will need to conduct their research at a very fundamental level. This operation will necessitate continual reference to the catalogue of works and sources and systematic study, of the development of Boccherini's handwriting as well as of the manuscript and printed sources of the music. A glance at the catalogue compiled by Yves Gérard tells us that many uncertainties regarding authenticity and chronology remained even in 1969 (*Thematic, Bibliographical and Critical Catalogue of the Works of Luigi Boccherini* (London, New York, Toronto: Oxford University Press, 1969)). Most of these problems have not yet been solved, and others have arisen more recently as new sources have come to light. Editorial work will be carried out by a team associated with the Pietro Locatelli Foundation of Cremona, with a new operational base in Lucca (Centro Studi Opera Omnia Luigi Boccherini), and this team will collaborate with Boccherini scholars from around the world, who will act as external editors. The members of the editorial committee are Theophil Antonicek, Sergio Durante, Ludwig Finscher, Yves Gérard, Roberto Illiano, Fulvia Morabito, Rudolf Rasch, Massimiliano Sala, Andrea Schiavina and Christian Speck (President). The Boccherini complete edition will be published by Ut Orpheus Edizioni in Bologna, and it is thanks to their initiative that all works will also be made available in performing editions based on the critical *opera omnia*.

For this momentous undertaking the editorial team will be reliant on the cooperation of all those individuals and institutions who own autographs or early copies of Boccherini's works. Thus all libraries and private collectors will be urged to support the work of the editors to the best of their ability. The editorial team will be extremely grateful to receive all information on the whereabouts of copies in Boccherini's hand when these are not already noted in the relevant literature (email: <speck@uni-landau.de>). (Translated by W. Dean Sutcliffe)



PHILIP OLLESON writes concerning the Susan Burney letter-journals project:

Susanna Elizabeth Burney (1755–1800), known to her family and friends as Susan, was the third daughter of Dr Charles Burney. Like her better known elder sister, the novelist Frances (Fanny) Burney, she was an inveterate writer of letter-journals, many of which contain material of great musical interest.

The earliest letter-journals to come to the attention of musicologists were those of 1779–1780, when Susan was still unmarried and living in the family home in London. Her chief preoccupation at this time was Italian opera, and these journals are full of her detailed comments on the performances she attended. They were used extensively by Curtis Price, Judith Milhous and Robert D. Hume in their *Italian Opera in Late Eighteenth-Century London*, Volume 1: *The King's Theatre, Haymarket, 1778–1791* (Oxford: Clarendon, 1995); they commented that Susan was 'the best critic we have encountered, and by far the most important source on opera in the period', going on to describe her as 'a witty and lucid writer, one with good Italian, a technical grasp of music, and an insatiable appetite for rehearsal and backstage gossip' and stating that 'she opens a



window for us on the inside of the opera performance world unique for this period' (23). More recently, Ian Woodfield, in *Salomon and the Burneys: Private Patronage and a Public Career* (Aldershot: Ashgate, 2003), has turned his attention to the letter-journals of 1787–1790, which include not only descriptions of domestic music-making at Mickleham, near Dorking, where Susan (now married with two small children) was living, but also accounts of the music she encountered in London on her periodic visits there.

But the value of Susan's letter-journals extends beyond music. As the sister of Fanny, to whom she was exceptionally close, and to whom the letter-journals are addressed, her writings are naturally of interest to Burney scholars, and their detailed accounts of domestic and family life make them also of relevance to social and women's historians of the period. There is comment on contemporary events, notably a justly celebrated eyewitness account of the Gordon Riots in London in June 1780. And there is the drama of Susan's personal life: the near-collapse of her marriage, her enforced move to Ireland at the insistence of her ne'er-do-well husband in 1796 and her attempt at the end of 1799 to return to London, which ended in her untimely death in January 1800 while on the journey.

Notwithstanding the attention it has received in recent years, most of this material remains unpublished. Publication of the letter-journals, however, involves many challenges. The first arises from the sheer amount of material: around 650,000 words. A complete print edition of a collection of this size by a relatively unknown author is out of the question, and any edition of extracts carries with it familiar problems of criteria for selection. It was in an attempt to circumvent this problem that in 2002 I developed a twin-pronged approach to publication, comprising both a complete web-based edition and a print edition of selections. Between 2000 and 2003 I made applications for funding for this project, first to the Leverhulme Trust and then to the Resource Enhancement scheme of the Arts and Humanities Research Board (twice). At the same time I developed a pilot website as a shop window to the project and to illustrate some of the features of the proposed web-based edition.

All these applications involved the employment of two postdoctoral research assistants for three years and included travel to the USA to consult the original sources, and so were for substantial amounts. None was successful, and I have now abandoned the project as originally conceived. I am glad to report, however, that Ashgate have recently accepted a proposal for the edition of selections, provisionally to be titled *Musical Life in Late Eighteenth-Century England: The Letter-Journals of Susan Burney*, to include an extended biographical introduction that will place Susan's life in context, and annotated selections illustrating all aspects of her life. The planned completion date is August 2008, with publication in 2009 or 2010. In the meantime, the project website mentioned above is still live. It contains information on Susan's life and times and four annotated extracts from the letter-journals. It can be visited at <[www.nottingham.ac.uk/hrc/projects/burney](http://www.nottingham.ac.uk/hrc/projects/burney)>.



SHUK KWAN LIU writes:

Handel House Museum is a secret haven in the bustle of Mayfair, London. With its restored Georgian interiors, portraits of Handel and his contemporaries, musicians regularly rehearsing and weekly recitals, it is the perfect place to explore Handel's life and music and eighteenth-century London. Home to George Frideric Handel from 1723 until his death in 1759, the Museum was witness to Handel's immense creative energy. He composed the vast majority of his works in the House, including *Messiah* in an amazing twenty-one days.

Eminent musicologists Stanley and Julie Anne Sadie set up The Handel House Trust in the 1990s in order to establish a museum at 25 Brook Street, and the Museum eventually opened in November 2001. The Trust restored the House to feature the Georgian interiors that Handel would have known. Using the inventory that was made after Handel's death, the Museum is furnished with eighteenth-century objects similar to



those that Handel would have owned. These include a reproduction of a double-manual Ruckers harpsichord and a full tester bed of the period. The interior walls have been painted with the slate colour of Handel's time – found on an original panel in the house under many layers of paint. Each room has been recreated to show its domestic function, and the artworks lend a theme to every room, charting Handel's musical career from Germany to England (Handel was also a great art collector and had over eighty oils and prints). In the adjoining house at 23 Brook Street there are a number of exhibits, among them an original manuscript, a letter from Handel to Jennens and an original Mozart arrangement of one of Handel's fugues.

Since it opened in 2001, the Museum has sought to bring the spirit of Handel into the twenty-first century and has reached a wide variety of audiences such as school groups, tourists, Georgian enthusiasts, Handel admirers and musicians. Music is a big part of the Museum's life. Musicians regularly practise in Handel's Rehearsal and Performance Room and the Museum puts on a varied programme of excellent recitals and events. The Thursday Live series (every Thursday evening) features young and talented early music performers. The Museum regularly holds family events and weekend lecture-recitals on the subjects of Handel, his operas and the eighteenth century. In addition, formal education is an important part of the Museum's work, with an extensive list of workshops to choose from, suitable for foundation stage to KS4.

By coincidence, the museum's administration area also occupies the flat at 23 Brook Street where rock star Jimi Hendrix lived in 1968 and 1969. The Museum has a permanent display of Hendrix photographs that were taken in the 23 Brook Street flat.

As well as our events and education programmes, the Museum runs other initiatives to encourage the enjoyment and knowledge of Handel. In August 2005 we launched our Friends of Handel House scheme, which has attracted over two hundred members to date. We hope this scheme will reward our loyal supporters and assist in continuing to promote interest in Handel's life and his music during the time of his residence at 25 Brook Street. On 29 March 2006 our much anticipated exhibition 'Handel and the Castrati' will open to the public. This is one of the first major UK exhibitions on castratos, and will explore Handel's relationship with the castratos he worked with most frequently, including Senesino and Carestini. A programme of events, including recitals, and a catalogue will accompany the exhibition. The Museum will also be launching a Composer in Residence scheme next year, which will be integrated across all areas of learning and aims to bring the compositional process to life.

For more information about Handel House Museum, visit the website at <[www.handelhouse.org](http://www.handelhouse.org)>. Details of our opening times and events are all on the website. If you would like to be added to our mailing list and be informed of forthcoming events, please email <[mail@handelhouse.org](mailto:mail@handelhouse.org)>.



BART VAN OORT writes:

The Van Swieten Society was founded in 1993 by fortepianist Bart van Oort and several fellow students at the Royal Conservatory, The Hague. Initially called *Musica Classica*, the group at first focused exclusively on period-instrument performances of late eighteenth-century music; eventually, however, a need was felt to explore the early and high romantic repertory with the same intensity and on the same historically informed basis. It was then that the group adopted the name of Baron Gottfried van Swieten, the diplomat, musician and composer of Dutch birth, Imperial envoy at Brussels, Paris, Warsaw and Berlin and, after his return to Vienna, a powerful patron of the arts in general and of Haydn, Mozart and Beethoven in particular.

The Van Swieten Society is a flexible ensemble, performing works ranging from piano trios to octets; their programmes always include well known pieces by the great composers as well as masterpieces by their lesser known contemporaries. Through historically informed performances on historical instruments the Van Swieten Society aims to bring unjustly forgotten music and masters to the stage and to shed new light on works from the canon. Members of the group include some of the world's leading period instrument



performers, among them Rémy Baudet, Jaap ter Linden and Bart van Oort. The Van Swieten Society's recordings include piano trios by Mozart (with Elizabeth Wallfisch and Jaap ter Linden) and Hummel, the Mozart piano quartets and the complete piano trios of Haydn.

In 2006 The Van Swieten Society's programmes centre chiefly on Mozart, with special emphasis on chamber music that is rarely heard:

**Mozart and the Bohemians** The 'Kegelstatt' trio and the clarinet quintet, as well as a piano trio by Gyrowetz, together with songs by Mozart, Kozeluch, Rösler (Rosetti) and Voříšek (the 'Bohemian Schubert')

**Mozart, Hero of the Salon** Arrangements for chamber ensemble of the overture to *La Clemenza di Tito* and the 'Prague' symphony, the first piano quartet and the fugue for string quintet

**A Very Short History of the Keyboard Concerto** Concertos for organ, harpsichord and fortepiano by C. P. E. Bach, Benda, Haydn and Mozart, accompanied by a chamber string ensemble

In future seasons we plan to explore the high 'classical' repertory as well as the exciting time when the classical style became 'romantic', attempting not only to forge links among the 'Viennese classical school' and other schools of the second half of the eighteenth century, but at the same time to explore the legacy of the Viennese school and the birth of 'romanticism'.

Programmes for the 2006-2007 season include:

**A Classical Soirée** Flute quartets by C. P. E. Bach and Mozart, Haydn's String Quartet Op. 64 No.5 ('The Lark') and a Boccherini piano quintet

**The Romantical Piano Quartet** A piano trio by Lachner with violin and viola, Schubert's Notturmo for piano trio and Mendelssohn's second piano quartet

**Schubert's Greatest Chamber Music** The 'Trout' quintet with the octet for winds and strings

**Beethoven, the Sensation of Vienna** Early works by Beethoven, including an early piano quartet, the string trio Op. 9 No.2, the 'Moonlight' sonata, the Handel cello variations and the Piano Trio in C minor Op. 1 No.3.

For more information see <[www.vanswietensociety.nl](http://www.vanswietensociety.nl)> and <[www.bartvanoort.nl](http://www.bartvanoort.nl)>.



DAVID WYN JONES writes:

In my review of the new Peters edition of Haydn's Op. 20 and Op. 33 quartets in *Eighteenth-Century Music* 2/1 (2005), 158–160, I wrote that parts from the Joseph Haydn Werke editions were not available from Henle, something I inferred from the Henle webpages. Armin Raab of the Joseph Haydn Institut informs me that they are, in fact, available: HN 208 (Op. 20) and HN 209 (Op. 33).



## CONFERENCES

INTERNATIONAL ORPHEUS ACADEMY FOR MUSIC THEORY. MUSIC AND THEORY IN THE AGE OF BEETHOVEN AND SCHUBERT

ORPHEUS INSTITUUT, GHENT, 30 MARCH – 2 APRIL 2005

On 30 March 2005 around forty musicologists and music theorists descended upon the picturesque town of Ghent in Flanders for what is now an annual event. In format the International Orpheus Academy for Music



Theory resembles less a conference than an extended series of seminars given by six guest lecturers over four days. Even if the arrangement appears rather more pedagogical, if anything the Academy improves on the conventional conference model, offering superb papers without any of the disadvantages of parallel sessions. Its supreme advantage is the generous amount of time devoted to each item on the schedule: lengthy papers of up to an hour followed by at least thirty minutes of post-delivery discussion allowed for both the thorough presentation of ideas and the enthusiastic debate that are often absent at conferences, enabling participants to grapple with the topic in considerable detail. Besides daily panel sessions and a forum for participants to present their work, there was also ample opportunity to continue discussion over the various delicacies that accompanied tea and coffee each day and even into the evening in pavement cafés. The exemplary organization and the beautifully refurbished surroundings of the Orpheus Instituut also combined to make the event a huge success.

Although the focus of the 2005 Academy was ‘Music and Theory in the Age of Beethoven and Schubert’, the papers did not restrict themselves to these two composers or even to music theory (historiography, hermeneutics, Chopin and Wolf all made an appearance), and the discussion was equally wide-ranging. The Academy prides itself on its interdisciplinary and international scope. One of its primary aims is to encourage interaction between theory and practice – a theme explored in two lecture-recitals by Janet Schmalfeldt (Tufts University), the second of which involved collaboration with the Belgian violinist An Vancoillie. Drawing on her earlier essay ‘On the Relation of Analysis to Performance’ (*Journal of Music Theory* 29/1 (1985), 1–31) and her account of a ‘Beethoven–Hegelian tradition’ (‘Form as the Process of Becoming’, *Beethoven Forum* 4 (1995), 37–71), Schmalfeldt analysed Schubert’s Piano Sonata in A minor D845 and Beethoven’s ‘Bridgetower’ Sonata, Op. 47 (more commonly known as the ‘Kreutzer’). Even if it is something of a truism, the argument that various decisions and gestures in performance significantly shape the listener’s perception is surely worth further consideration; Schmalfeldt’s presentations, however, struggled to make a case for analysts listening to performers (as opposed to the reverse). The greatest insight performance has to offer, it seemed, was to demonstrate that form is a dynamic process; in practice this meant that the discussion focused almost exclusively on expectations of closure and the perception of ambiguous cadences, an approach that did little to advance either her analysis or her interactive argument.

By contrast, Scott Burnham (Princeton University) embraced a mode of listening that is for the most part eschewed by music theorists. Both his lectures – on ‘Schubert’s Uncanny Tonal Effects’ and ‘Intimacy and Impersonality in Late Beethoven’ respectively – resembled Adorno’s radio talk ‘Schöne Stellen’, in which, with a rare concession to atomistic listening, he picked out his favourite moments in Beethoven. In his first paper Burnham delighted his audience with what must be some of the most beautiful passages of music ever written, taking his examples from the C major string quintet, the late G major quartet and the E flat major trio. His exploration of the way in which Schubert inhabits key centres to make them seem unsettling or illusory contributes to the interest that has been increasing since Carolyn Abbate’s first forays in the uncanny within musicology. Burnham’s idea of the uncanny, though, has very little to do with the notion’s psychoanalytical import or its later philosophical adventures and is instead grounded in the concrete musical particulars from which wider generalizations about compositional technique or musical effect can be made. In fact, much of the success of his arguments lay in their simplicity and their very tangible relationship to the music in the absence of any conspicuous theoretical apparatus, whether from outside music analysis or within. None the less, echoes of Adorno’s essay on Schubert from 1928, with its poetic language of light and landscape, could be heard every now and then amidst Burnham’s seemingly improvisatory delivery.

Adorno’s early essay, unburdened by the aporias which would dominate his later writings, is at once uplifting and heart-rending in its direct, at times almost confessional, tone. Similarly, when in his second paper Burnham touched upon ethical concerns, his approach exuded a vividness and sincerity that should be an inspiration to us all. Exploring the extreme contrasts between intimacy and impersonality, human and machine-like, and modernist and archaic in Beethoven’s Ninth Symphony, the *Missa Solemnis* and the late quartets, he considered the ways in which this music reflects upon the human condition, sometimes



encapsulating human vocality (the Cavatina of Op. 130), subhuman muteness (the first entry of the subject in the *Grosse Fuge*) or even superhuman flourishing (the *Heiliger Dankesang*).

If Burnham's presentations were refreshingly unhampered by excessive methodological baggage, questions of historiography became objects of close, self-critical scrutiny in two papers by Jim Samson (Royal Holloway, London), which stood out for their intellectual rigour, as well as the poise of their delivery. His first paper, on nineteenth-century pedagogy and in particular Chopin's musical education, elegantly juggled historiographical reflection with the findings of meticulous historical research, finding a delicate balance which did not lose sight of one at the expense of the other. We travelled furthest from the Academy's stated focus with Samson's rather more speculative second paper, on new ways of writing nineteenth-century music history. Clearly designed to provoke, it was also more forward-looking. Its stated point of departure was a consideration of the difficulties, achievements and inadequacies of *The Cambridge History of Nineteenth-Century Music*, edited by Samson (Cambridge: Cambridge University Press, 2002), and it quickly centred on what were described as three of the volume's major lacunae: women, performances and regions. It soon became clear, however, that Samson's frank admission of *The Cambridge History's* failings was a foil for him to launch a revised set of historiographical guidelines for his forthcoming project on the Balkans. This paper also revealed his penchant for the uncharted and marginal: his explicit aim is to write a history on and of the peripheries. Like Burnham's presentations, this paper represented work in progress; we were privileged, for example, to witness the first fruits of Samson's recent engagement with the writings of the living French philosopher Alain Badiou. A Maoist in his youth and still very much politically active, Badiou ranks among the most outspoken critics of identity politics; for him, the highest freedom coincides with the subjective conversion to a revolutionary Truth-Event that breaks with the status quo. It will be interesting, therefore, to see how Samson combines a philosophy that is indifferent to differences and vehemently opposed to the concept of relation *tout court* with the rather more Levinasian impetus of his project, with its sense of ethical responsibility to the Other.

Whilst his desire to give voice to those musical cultures that have scarcely shown up on the radar of Anglo-American musicology is to be lauded, one wonders whether the typically postmodernist flaunting of the marginal at the expense of the mainstream might merit a dose of cynicism. Samson, however, is exploring ways of escaping the binary logic that continues to dog so-called postmodernism: taking the concept of an 'ecumene' or zone of interaction as an alternative model, he proposed thinking in terms of a fluid network in which it becomes impossible to distinguish centre from periphery. This approach has much in common with network theory, as well as the rhizomatics advanced by Deleuzians, and they all share similar dangers: that the celebrations of flows and intensities obscures the fundamental power relations to be opposed and that the centre-periphery model remains a yardstick *in absentia*. Similar issues concerning attempts to break away from organicist modes of thought arose in the discussion after a paper given by John Neubauer (Universiteit Amsterdam) on the history of the metaphor from its emergence in romanticism to its persistent use in music-theoretical writings by Schoenberg, Schenker and Bartók.

Both Susan Youens (University of Notre Dame) and Ludwig Holtmeier (Hochschule für Musik, Freiburg) discussed songs by Schubert; their approaches, however, could not have been more different. Youens's subtly nuanced reading of *Ihr Bild* exemplified the kind of richly imaginative hermeneutic reading commonly associated with 'new musicology', but which by and large has little credence in German *Musikwissenschaft* departments. Youens's paper highlighted both the merits and the pitfalls of this approach: the intricate web of poetic ideas from the Narcissus and Echo myth to Schiller, as well as her own lyrical style, was held together by a personal conviction and an unmistakable love for Schubert's song that made her reading especially persuasive, but at the same time impervious to critical debate.

Ludwig Holtmeier's second paper on eighteenth- and early nineteenth-century music theory was arguably a highlight of the Academy. His dazzling explanation of the *regola dell'ottava* left those coming from a somewhat different musicological background enthralled and those already aware of his work with a renewed sense of admiration. The extent to which such practical knowledge can further analytical insights, however, remained unclear from Holtmeier's opening paper on *Der Zwerg*, which largely confined itself to



descriptive exposition. Such questions, though, will be the focus of the 2006 Academy on 'Music and Theory: Thoroughbass in Practice, Theory, and Improvisation', which takes place from 5 to 8 April. Further details of the programme and application procedures are to be found at <[www.orpheusinstituut.be](http://www.orpheusinstituut.be)>.

NAOMI WALTHAM-SMITH



## INTERNATIONALE FASCH-FESTTAGE

ZERBST, 8–9 APRIL 2005

Associated with the International Fasch Music Festivals in Zerbst, a biennial celebration of one of its favourite sons, a conference is held every two years to examine aspects of the music of Johann Friedrich Fasch (1688–1758). The great advantage and strength of these combined events is the interrelationship of music programmed for performance during the Festival and the themes chosen for the conferences (whose proceedings are published as *Fasch-Studien*). The success of the Festival is assured through the personal support of the Minister for Cultural Affairs of Sachsen-Anhalt, the Mayor of Zerbst, the International Fasch Society (whose President, Dr Konstanze Musketa, is a distinguished musicologist) and the people of this charming city, whose heart – the castle where Catherine the Great, Tsarina of Russia, spent her childhood – stands as a ruin. The outstanding concerts heard in wonderful venues in and around Zerbst are memorable events.

The Fasch Festival for 2005 was opened by a representative of the Ministry of Cultural Affairs, Sachsen-Anhalt, in the Fasch-Saal of Zerbst. A short programme of music by Fasch and Handel was performed by members of the Handel Festival Orchestra of the Halle Opera, with the soprano Martina Rüping, followed by the awarding of the Fasch Prize 2005 of the City of Zerbst to Dr Barbara M. Reul (University of Regina, Canada). This is the first time such an honour has been bestowed on a scholar from outside Europe. The official opening concert was given by the Belgian ensemble Il Fondamento, directed by Paul Dombrecht. This programme comprised an *ouverture-suite* for three oboes, strings and continuo and a concerto for three oboes and three violins by Telemann (TWV55:D15 and 44.43), preceded by three works of Fasch – a concerto for oboe, strings and continuo (FWV L: C1), a *sinfonia* for two oboes, bassoon, strings and continuo (FWV M: B2) and an *ouverture-suite* for the same combination of instruments (FWV K: G15).

After the official conference opening by the Mayor of Zerbst, Wolfgang Ruf (Martin-Luther-Universität, Halle-Wittenberg) spoke on the theme of the conference for 2005: Fasch as a composer of instrumental music. Papers from Stephan Blaut (Hallische Händel-Ausgabe, Halle) and Andreas Waczkat (Hochschule für Musik und Theater, Hannover) addressed the importance of Hugo Riemann in early Fasch scholarship. Specifically, Blaut considered the ten *ouverture-suites* by Fasch that Hugo Riemann found in the Leipzig Thomasschule Library in 1898 and the problem of lost sources and lost works. He showed not only that five works have been transmitted after all, but also that they were copied by Gerlach and performed in Leipzig between 1730 and 1750; consequently, J. S. Bach may have known these *suites*. Waczkat then spoke on Riemann's analyses of works by Fasch and the possible genesis of sonata form in Fasch's *ouverture-suites*, proposing the 'Berlin School' of early symphonic writing as a model for Fasch's instrumental style.

In the session that followed, specific stylistic points evident in Fasch's instrumental movements were examined: the 'Hornpipe' by Undine Wagner (Hochschule für Musik, Weimar), 'Jardiniers' by Bert Siegmund (Stiftung Kloster Michaelstein, Blankenburg) and the 'Polish' style in certain of Fasch's slow movements (Janice B. Stockigt, University of Melbourne). The afternoon session was introduced with performances of three sonatas for two violins and continuo (two by Fasch and one by J. G. Graun) by students from the Hochschule für Musik und Theater Felix Mendelssohn Bartholdy, Leipzig. Such performances are a feature of the Fasch conferences: the venue, the Hotel von Rephuns Garten resounds with





strings, double reeds, flutes and horns. Kathrin Eberl (Martin-Luther-Universität, Halle-Wittenberg) then assessed the genre we had so recently heard: 'Die Triosonaten Johann Freidrich Faschs im Kontext der Gattungsentwicklung'. A study from Samantha Owens (University of Queensland, Brisbane) entitled 'On the Concept of the *Kleine Cammer-Music* in Early Eighteenth-Century German Court Music: The Contribution of Johann Friedrich Fasch' followed. And Mary Oleskiewicz (University of Massachusetts, Boston) gave us 'More on Johann Friedrich Fasch and the Canonic Trio Sonata' and proved that one such example by Fasch (FWVD:e1) is a work by Johann Joachim Quantz. She then read David Schulenberg's (Wagner College, NY) contribution: 'C. P. E. Bach's Zerbst Sonatas: Six Transitional Works in Their Historical and Biographical Context'.

The ensemble La Stagione Frankfurt, conducted by Michael Schneider (who also played solo recorder), gave a splendid concert that evening in the Marienkirche of Dessau. Presented here were a series of ouverture-suites by Zelenka (*Hipocondrie*, ZWV187), Fasch (including a first performance whose materials were prepared by Bert Siegmund from sources held in the Sächsische Landesbibliothek / Staats- und Universitätsbibliothek Dresden), Johann Sebastian Bach (Ouverture in B minor for flute, strings and continuo, BWV1067, with solo flautist Susanne Kaiser) and Georg Philipp Telemann (Ouverture-Suite for recorder, strings and continuo, TWV55:a2).

The second day of the conference was concerned with an examination of new Fasch sources. Barbara M. Reul presented 'Unbekannte Dokumente zu J. F. Fasch und der Zerbster Hofkapelle' with regard specifically to music performed at the court in honour of Catherine the Great. She also drew attention to a hitherto unknown autograph letter by Fasch that tied in with a historical study contributed by Konstanze Musketa (Händelhaus, Halle): 'Johann Friedrich Fasch und die Zerbster Feierlichkeiten zur Hochzeit des Fürsten Friedrich August von Anhalt-Zerbst 1753'. Nigel Springthorpe (Welwyn Garden City, UK) posed the question: 'Johann Friedrich Fasch's "Mich vom Stricke meiner Sünden" – A Work for Zerbst?'. Judging from the chorales used, he concluded that this work was probably conceived before Fasch settled in Zerbst in 1722. Matters associated with Fasch's theological stance were examined by Elena Sawtschenko (Universität Leipzig), who discussed 'Die Denzer-Töpfer-Debatte als Quelle für Faschs theologische Standortbestimmung'. The final paper of the conference came from Michael Maul (Bach-Archiv, Leipzig), who shed light on Fasch and the Freiberg cantors by presenting another new primary source, an autograph letter from Fasch relating to the last few years of his life and career.

A concert was given by Camerata Köln (winners of the Fasch Prize in 1999) at Schloss Wendgräben later in the afternoon. Entitled 'Con Fagotto,' the programme featured the bassoon (played by Christian Beuse) in works of Boismortier, Fasch, Quantz, Telemann and Vivaldi. The conference closed with a reception at the conference hotel hosted by the Mayor of Zerbst, but many conference participants stayed to attend the festive worship service held at the church of St Bartholomäi on Sunday morning. We were treated to Tobias Eger directing the Zerbster Kantorei and the 'Johann Friedrich Fasch' Ensemble in performances of Fasch's cantata *Bewahre deinen Fuß* (FWVD:B1) and Bach's Cantata *Der Herr ist mein getreuer Hirt* (BWV112).

The year 2008 will see the 250th anniversary of the death of the Zerbst Kapellmeister, which the Province of Saxony-Anhalt, the City of Zerbst and the International Fasch Society hope to commemorate with a two-week-long festival. There is no doubt that until then performers and musicologists from all over the world will continue to work together to treat audiences who appreciate music by eighteenth-century composers from central Germany to a new and delightful wave of Faschiana.

JANICE B. STOCKIGT  
BARBARA M. REUL



A MAZE'S CARTOGRAPHY: MUSIKALISCHES DENKEN IM LABYRINTH DER  
AUFKLÄRUNG. WILHELM HEINSE'S MUSIKROMAN HILDEGARD VON  
HOHENTHAL (1795)

UNIVERSITÄT WÜRZBURG, 13 JUNE 2005

The three novels by Wilhelm Heine (1746–1803) seem to be unrelated with respect to their subject matter. *Ardinghello und die glückseligen Inseln* (Lemgo: Meyer, 1787) deals with the fine arts, *Hildegard von Hohenthal* (Berlin: Voss, 1795–1796) is on music, and, as the mere title shows, the main subject of *Anastasia und das Schachspiel* (Frankfurt: Varrentrapp und Wenner, 1803) is chess. But these topics are not simply used to create a kind of atmosphere. Rather, music constitutes the intellectual core of *Hildegard von Hohenthal*, and Werner Keil's commentary in the new edition of the novel shows clearly that Heine did extensive preparatory research on music theory and opera repertory (Wilhelm Heine, *Hildegard von Hohenthal: Musikalische Dialogen*, ed. Werner Keil (Hildesheim, Zürich and New York: Georg Olms, 2002), 467–515). Accordingly, descriptions of musical performances and, above all, conversations on music dominate the book, and the erotic story of the relationship between the noble Hildegard and the bandmaster Lockmann is given less attention. It is, in any case, thwarted by marriages of convenience on both their parts; and the very highlight of the story is Hildegard's triumphal performance as a singer in Lockmann's fictitious opera *Achille in Sciro* in Rome.

This change of the focus away from the plot to an intellectual subject affects the generic status of the work: as Oliver Wiener (Bayerische Julius-Maximilians-Universität, Würzburg), one of the hosts of the study day, put it in his opening remarks, *Hildegard* is not so much a novel as a literary experiment. And this mixture of fiction and theory, with all its heuristic problems, may be one reason why scholars thus far have shown little interest in *Hildegard von Hohenthal*. It seems almost as if literary criticism and musicology were passing the buck to each other. Thus the meeting at Würzburg did not so much aim to give a systematic and full interpretation of Heine's work as to lay the groundwork for making *Hildegard von Hohenthal* a musicological subject.

About one half of the papers dealt with the aesthetics of expression put forward in the novel and with its explicit and implicit theories. Wiebke Thormählen (Cornell University) focused on Heine's treatment of the ineffable and indirectly answered the question as to why he chose this literary genre or, in other words, which character in the story shares the author's opinion. An unexpectedly high number of dialogues in the novel are dominated by Lockmann, with Hildegard for the most part passively listening. In such a way one may understand Lockmann as Heine's voice. But doing so would ignore the fact that it is Hildegard's singing which achieves Lockmann's expressive aims, which his details themselves can only insinuate. Thus the novel evokes the illusion of an aesthetic experience that is restricted to a theoretical canvas.

My paper (Johannes Gutenberg-Universität, Mainz) was also concerned with Heine's thoughts on musical expression. The greater part of the novel by far takes place in the Rheingau, where Hildegard and Lockmann perform in a series of concerts. Hildegard has her debut in a staged performance only in the final section of the novel, after she has fled to Italy disguised as a man. By composing the plot in this way Heine underlines the fact that concerts were far less esteemed than opera in the eighteenth century. But as a dialectical backlash to this idea, Heine delves into the matters that then form the very essence of Hildegard's staged performance: the silent listening of the audience, the total polarization of their interests and the distanced abstraction with which they experience her singing.

Heine thereby creates a fictional world opposed to the sober and rational kind of philosophy advanced in the critical writings of Immanuel Kant. And Karsten Mackensen's (Humboldt-Universität, Berlin) remarks underscored the fact that Heine opposed a totally rational view of the world, that he aimed to conserve enchantment and magic in the meaning of the 'word'. This pre-Enlightenment idea – identified by Michel Foucault and explicitly described as 'magic' by Gary Tomlinson (*Music in Renaissance Magic: Toward a Historiography of Others* (Chicago, and London: Chicago University Press, 1993), 44–66) – that continuity, coherence and causality in the cosmos are founded on relations of resemblance is also encountered in



Heinse's novel. It does not superficially historicize this renaissance thought as merely a charming kind of *couleur local*; the manner in which the characters reflect and speak stands squarely and convincingly in the renaissance tradition of discourse. This becomes apparent, for instance, when Hildegard, in a lengthy dialogue on tuning and temperament, makes an analogy between the orbit of the planets and the musical pitches (Keil edition, 49; see Tomlinson, *Renaissance Magic*, 67ff).

Thomas Irvine (Bayerische Julius-Maximilians-Universität, Würzburg), the second host of the event, also contemplated this passage on just intonation (Keil, 40–54), referring, as Mackensen did before him, to Samuel Thomas Sömmering's *Über das Organ der Seele* (Königsberg: Nicolovius, 1796); Heinse read this anatomical treatise by his friend before it was published. The book, excoriated by Kant, shows a paradoxical relation to the Königsberg philosopher. On the one hand it takes Kant's philosophy as a starting-point; on the other it tries to show in contradistinction to Kant the anatomical fundamentals of *Wahrnehmungsformen* (forms of cognition). Before this backdrop Lockmann's (and with him supposedly Heinse's) categorical pleading for just intonation does not result from aesthetic impression but from a supposed anthropological matter of fact. Thus Heinse probably utters a clear aesthetic judgment against Mozart when Lockmann, after his pleading for just intonation, concedes to the tonal structure of the piece and equally retempers the piano to facilitate a performance of the Austrian composer's Fantasy in C minor, K475.

The idea of putting the novel's 'system' on an anthropological footing connected Irvine's talk with Wiener's closing paper. Wiener proposed that his presentation did not intend 'to save any system'. As he had advanced at the start, he would identify neither Lockmann nor Hildegard with Heinse. For Wiener, the novel constitutes the stage for a polyphonic network of assumptions without forming a closed whole. But the very beginning of the novel (Keil, 9–11), denounced as pornographic by Heinse's contemporaries, refers directly to the centre of this web of discourse: Lockmann's awakening and taking breakfast and Hildegard's swimming naked in the lake symbolize a corporeal interest in their respective bodies (see Philipp Sarasin, *Reizbare Maschinen: Eine Geschichte des Körpers 1765–1914* (Frankfurt am Main: Suhrkamp, 2001), 212–217), bodies that are thereby able to create music.

This singing body is, of course, particularly that of the title character; thus two contributions attended to the cultural history of the singer Hildegard. With her presentation 'Der Knabe ist schön!' (The boy is beautiful!) Sophie Bertone (Berlin) focused on the relation between the voice of castratos and that of female singers. Significantly, the character Reinhold decidedly shows a predilection for the castrato (Keil, 17), but he has to put his opinion in perspective after he has listened to Hildegard (Keil, 107). On the other hand, as Hildegard is not allowed to perform as a woman in Rome, she makes her debut disguised as the castrato Passionei. In playing with gender roles in the case of Bertone, Heinse does not build up antagonism between the woman and the castrato but aims at the very ideal of the androgyne who displays purity and childlike innocence.

Hansjörg Ewert (Bayerische Julius-Maximilians-Universität, Würzburg) approached Hildegard from the perspective of her possible real model, Nancy Storace. The two women share an English background; the extensive stay in London is Hildegard's formative experience, while for Storace the character of the 'English maid' even became a role stereotype. And both had their composer 'at court' (in the case of Storace no less than Mozart). As a consequence, the musical metropolis Vienna is introduced in the novel as a destination (Keil, 177), but Hildegard's escapism directs the finale to Italy. In Ewert's interpretation this shows an implicit aversion to Mozart, and that the singer Hildegard and the composer Lockmann complement one another perfectly; Hildegard and Lockmann do not clash in the manner in which, according to Ewert's reading, Mozart and Storace did in the scena *Ch'io mi scordi di te*, K505, with its piano obbligato.

Finally, Wolfgang Fuhrmann (Berliner Zeitung, Berlin) asked whether any original contribution to music theory could be found in Heinse's novel. As one would expect, the dialogues include some aspects of the theory of affects characteristic of the eighteenth century. In describing the cohesion of the affects and music with palpable instances, Heinse, however, goes one step further, and in doing so he does not resort to topical musical formulas but interprets the use of every single chord in Gluck's oeuvre as a purposeful means of expression (Keil, 272–274).



This variety of methodological approaches and questions undoubtedly results from the intricacy of Heinse's novel, and it is in fact quite a challenge to give consideration to all the coherences in this tangled work. Accordingly, I have emphasized here only certain interrelations among the papers presented; I do not recount them in the order in which they were given and I necessarily disregard some issues raised (such as the implicit aversion to Mozart uncovered by both Ewert and Irvine, despite their treatment of quite different issues). A methodological problem for musicology is, in fact, the question of how to handle such paradoxically interpretative capabilities. Irvine got to the heart of the matter here in the discussion of the papers given by Bertone and Ewert by asking whether an 'English maid' can be androgynous at all. But perhaps the heuristic capability of this novel lies in its ability to reconstruct coherences no longer apparent in the twenty-first century. An analysis of the degree to which Heinse's issues are representative of cultural history surely represents a scholarly desideratum and the novel is without doubt an important source for revising our interpretations of eighteenth-century musical concepts.

PETER NIEDERMÜLLER



## MUSIC AND INTERCULTURAL CONTACT IN THE EARLY MODERN PERIOD

CORPUS CHRISTI COLLEGE, CAMBRIDGE, 18 JUNE 2005

The expansion of historical musicology's horizons beyond Europe to include the whole globe would seem to be a natural and long overdue outgrowth of the pluralist thinking of recent decades. In fact it is fitting that it should be eighteenth-century scholars who are taking a special interest, since writers such as Burney pre-empted us, hoping to create a coherent picture of the whole of the world's musical history. While we are now less optimistic about the feasibility of the project in the face of its evidently awesome size and methodological challenges, the subject is quickly becoming highly exciting. The specific emphasis in this study day was the point at which musical cultures overlap, communicate and represent one another.

Co-convenor Katherine Brown (University of Cambridge) introduced the day with a series of three vignettes which brought home at once the gap between the insular traditional narrative of European (music) history and the wealth of evidence for a bigger story. The first concerned a late seventeenth-century Indian painting in which one of the female figures (probably a concubine) playfully sports European male dress, the hat rakishly tilted. Secondly, a discussion by a Sufi author of an instrument which appears to be the harpsichord remarks that any music can be played on it; a long list of regional styles is mentioned, beginning with Afghan and Persian, and passing through 'European' along the way. Finally, we were shown a 'Universal History of Music' by a nineteenth-century Indian musicologist that seems surprisingly similar in ambition and orientation to those of Burney and Fétis. Among the realizations prompted by these documents is that 'the other represents too'. While many histories of non-European music must begin with accounts by European travellers and grapple with the considerable problems such one-sided evidence presents, it is perhaps even more challenging to meet with rival accounts from the 'other' side, which may show a striking knowledge of European practices and yet accord European music only a peripheral position in an attempted 'universal' view.

The day began and ended with eighteenth-century China, clearly an important node in any tentatively emerging global perspective of the century's music. Peter Allsop (University of Exeter) and Joyce Lindorff (Temple University) discussed the turbulent life of Teodorico Pedrini (1670–1746), a Lazarist missionary priest and composer who spent the greater part of his life as private music master to several Chinese emperors. A huge number of extant letters make it possible to construct a detailed picture of Pedrini's life, which reveals, among other things, an unsavoury world of missionary activity that clashes in many respects with generally accepted versions of events derived from Jesuit sources. Of most immediate music-historical



interest, however, are accounts of Pedrini's musical interaction with his adopted home, where the emperors, most notably the cosmopolitan Kangxi (reigned 1661–1722), oversaw a climate of considerable religious, cultural and artistic openness. Kangxi owned a huge collection of instruments of diverse international designs and included European musicians in an academy for the study of the science and art of music, among the achievements of which was the production of the vast treatise *Lülü Zhengyi*. Four volumes dealt with Chinese musics and one with European. Pedrini memorably relates his very first encounter with Kangxi, in which the emperor launched into a detailed interrogation of Pedrini's musical background: what tuning systems he knew, what kind of staff notation he used and so on.

The day closed with a highly imaginative evening concert (the brainchild of co-convenor David Irving (University of Cambridge) and others) of music from the eighteenth-century Imperial Chinese court, given by chamber ensemble XVIII–21: *Musique des Lumières*, including violin sonatas by Pedrini from a collection of twelve which forms the only extant manuscript of Western music from this period that remains in China. The generally competent sonatas (the solo parts played excellently by David Irving), which may or may not have been composed in China, clearly betray the influence of Pedrini's teacher, Corelli. More telling than this presence, however, is an absence: first impressions strongly suggest that there is nothing 'Chinese' about this music at all. Limited mutual influence defined the rest of the concert, too. Its key figure was another missionary, Jean Joseph Marie Amiot (1718–1793), a French Jesuit who transcribed fifty-four Chinese melodies in Western staff notation (*Divertissements Chinois*, 1793, housed in the Bibliothèque Nationale). The ensemble's work in (re)constructing performances based on these melodies was introduced earlier in the day by XVIII–21 member François Picard (Université de Paris IV – Sorbonne). The task combines the challenges of historically informed performance with those of ethnomusicology. The different categories of evidence available include images of musicians, written descriptions of various kinds, books of comparable music in traditional Chinese notation and (most controversially) recent or current performance practices in rural China that bear some similarity to the melodies in Amiot's manuscript. It remained less than clear exactly how this research yielded (or not) the precise decisions on instrumentation, ornamentation and other aspects of performance practice represented by the (generally convincing) final performance set-up. The ensemble totalled seven musicians: Shi Kelong (voice, bangu drums), Wang Weiping (voice, pipa), Jean-Christophe Frisch (baroque flute, yunluo carillon), François Picard (xiao flute, sheng mouth-organ), Stephen Jones (erhu, suona), Joyce Lindorff (harpsichord) and David Irving (baroque violin). The group appeared to play from a single line, embellishing this with heterophonous ornamentation. Least clear was the relationship to Amiot's scores of the sectional alternations of instrumentation, the use of words in the sung passages (in which the fabulous voices of Shi Kelong and Wang Weiping stood out, providing a highlight of the whole day) and the sparing contributions of single harpsichord and percussion notes in unison with the melody.

Although he remained in China until his death, Amiot's *Mémoire sur la musique des Chinois* was published in Paris in 1779 and was read widely in Europe. In it he described his attempts to interest Chinese listeners in European music: 'During the first years of my residence at Peking . . . I lost no opportunity of trying to convince the Chinese, that our music was superior to theirs.' But Amiot found that 'the most admired harpsichord lessons of the celebrated Rameau, the most beautiful and brilliant solos of Blavet on the German flute, made no impression on the Chinese . . . I asked them one day what they thought of our music, and begged them to speak sincerely. They answered with the utmost politeness possible, that, "our music not being made for their ears, nor their ears for our music, it was not surprising that they did not feel its beauties, as they did those of their own country"' (cited and translated by Charles Burney in 'Chinese Music', in *The Cyclopædia*, ed. Abraham Rees (London, 1802–1819), quoted here from David Irving's programme notes to the concert). Implicit here is the likelihood that Amiot and other Europeans also retained their essential bias towards their 'own' music, even after decades of exposure to that of the Chinese; for if the opposite were true, he would surely have made a point of this in the *Mémoire*, and would probably not still have spoken of 'our music'. Representing this part of the historical picture, some pieces by Rameau and Blavet were also played alongside the Pedrini compositions and Amiot's transcriptions. To end the concert, a reconstruction was



played of an arrangement by Charles Burney of a traditional Chinese melody with a European-style harmonization (reconstruction by Graham Ross, University of Cambridge). Burney had his own encounter with the incompatibility of European harmony and Chinese ears. In the 1790s he was commissioned to provide musical materials for a British ambassadorial delegation to China, for which he arranged a Chinese melody in his possession. The melody was an important functional part of Imperial life: in Burney's description, it was 'the hymn that is annually sung by the Chinese with the utmost pomp, reverence, and solemnity, in honour of their ancestors'. As Amiot and many others had found, however, 'this had no effect than to try the patience and politeness of the Chinese, who heard it without emotion of any kind' (Burney, 'Chinese Music', from Irving's programme notes).

Returning to the day itself, several papers dealt with international encounters at the end of the long eighteenth century. Joep Bor (CODarts, Hogeschool voor de Kunsten, Netherlands) discussed the *devadasis*, the Indian dancing girls who performed as part of religious rituals and who captured the attention of European travellers in the eighteenth and nineteenth centuries. The mysterious social position of these girls – given special privileges and highly prized for their skill while at the same time seeming to be of 'loose character' – shocked some visitors, while others were more sympathetic. The mixed image in these accounts metamorphosed in the early 1800s into the European notion of the *bayadère*, 'an exotic stereotype of the sensual and mysterious oriental dancing girl' who became a familiar part of exotic plots in plays, operas and ballets. An oriental craze in both Paris and London in the 1830s formed the climax of this trend when a professional Indian dance troupe, billed as 'The Bayadères or Priestesses of Pondicherry', performed first in Paris and then in London during 1838, receiving a huge and rapturous response in the press. In related territory, Shweta Sachdeva (School of Oriental and African Studies, University of London) discussed the 'nautch', a regular part of the Anglo-Indian experience in the eighteenth and nineteenth centuries, which consisted of a shifting mixture of festive nocturnal performance, dancing, music and seduction. The fact that no composite concept to parallel the English 'nautch' can be found in Urdu chronicles and treatises on music demonstrates the difficulty of reconciling information from sources that differ not only in language but also in their perceptions of performance and representation. The issue is complicated further by the silence of the dancers themselves and by changing perceptions of relevant issues such as sex, prostitution and cross-dressing. James Davies (University of Cambridge) dealt with a different kind of silence. Depictions of South Africa in London shifted after around 1830: after this point theatrical and melodramatic depictions disappeared, to be replaced only by silent museum exhibitions. Relating this to a widespread disillusionment with empire around this time, Davies went on to explore the 'politics of "hearing"', asking how music, power and the voice might interrelate.

In the afternoon session co-organizer David Irving promoted the value of printed vocabularies as sources of information on the interaction between different groups in the early Spanish-occupied Philippines, not least for music history. He showed, among other things, that the sources yield information on issues such as song genres and the construction and usage of both Western and indigenous instruments. Moreover, a gradual change in vocabulary can be detected which gives a telling glimpse of 'the politics of musical transculturation' in the early modern period: musical terminology gradually shifted away from words derived from Filipino languages and towards more Castilian words. Iain Fenlon (University of Cambridge), although dealing with fifteenth-century travel literature, discussed issues that remained urgent during the Enlightenment. 'The discovery of the world', he argued, might more accurately be described as 'the discovery of how to describe the world': discovery coincided with the gradual emergence of more self-conscious discourses and more precise descriptive techniques. At the same time, 'discovery' presupposes some level of understanding; in fact discoverers tended to erode the differences between their own prior experience and the new phenomena before them, seeing (and hearing) the similarities much more readily. Finally, Owen Wright (School of Oriental and African Studies, University of London) discussed three centuries of representations of Ottoman music, both by Europeans and by Ottoman Turks. As with missionaries in Imperial China, the most striking musical fact about the long history of trade and cultural interaction between Europe and the Middle East is the extraordinary lack of interest on both sides in the other's music.



Perhaps even more disturbing to European musical aesthetics, neither the constant presence of methods of musical notation within Ottoman music theory nor the transcription by European-born musicians of Ottoman music in Western staff notation ever prompted the vast majority of Ottoman musicians to read or write music. Even the emergence of individuals such as Cantimir, who set down his own compositions in the early 1700s, did not establish a general trend. For Ottoman musicians, it would seem, notation was of no practical use in the pursuit of musical excellence. We might bear this in mind when dealing with improvisation and more generally with absences in the written record within European musical culture.

Among the difficulties facing the endeavours represented by the above papers, perhaps the most thorny is that of the role of criticism. Historical musicology is often uncomfortable with the idea of introducing a critical edge to its discourses, and while the unease is understandable, criticism would at times aid the truth-finding ideals of the historian. If a composer was disliked by his contemporaries and ignored by subsequent generations and is no less disagreeable to us now, then we must bear in mind the common-sense possibility that he wrote bad music, and that this is a factor in its reception. The intersection of music history with ethnomusicological and anthropological concerns, however, presents a much more acute problem. This history, too, would surely gain clarity if we could arrive at comparative judgements on aesthetic quality. Here, though, the unease is much greater, and with good reason. The idea of comparing the products of different cultures seems deeply unsound, not to mention politically unappetizing. Even in an informal way, in such a wide subject, who can ever claim to be in a position to judge? And yet, without the hope of ever making critical judgments, we may find ourselves unable to arrive at conclusions that were obvious to all the protagonists of the histories we are trying to write. Certainly the situation of Amiot and his impassive Chinese audience reminds us of the extraordinary cultural contingency of aesthetic parameters; at the same time, the Indian dancing that so impressed European audiences did not suffer the same fate. Clearly, the dancers arrived at a fortuitous time, when a taste for the exotic was well developed, but surely this cannot be the only reason for their success? Surely excellence played a part too? Perhaps if Western thinkers are unhappy with this line of thought it is because they are afraid of dealing with what they incorrectly assume to have been a generally one-way spread of European culture throughout the world during the modern period. Even more bluntly, deep down, they suspect that Europe had the best culture, but it is embarrassing to talk about it. In fact it is precisely these erroneous assumptions that are being overturned by this rapidly developing subject.

CHRISTOPHER WILLIS



## COMMUNICATIVE STRATEGIES IN THE MUSIC OF THE LATE EIGHTEENTH CENTURY

BAD SULZBURG, 5–9 JULY 2005

For five days in July eighteen scholars gathered in a small hotel in the depths of the Schwarzwald, near the hamlet of Bad Sulzburg, to participate in a workshop on 'Communicative Strategies in the Music of the Late Eighteenth Century'. Conceived, organized and hosted by the Polish scholar Danuta Mirka (Universität Freiburg), the colloquium was intended to bring together experts working on disparate aspects of classical music and on both sides of the Anglo-German 'curtain', around the theme of the late eighteenth-century listener. Agatha Christie jokes aside (who would disappear first?), everything was conducive to focus: delegates were forearmed with an extensive mission statement, long abstracts were circulated well in advance, unseasonal downpours dampened temptation to abscond to the forest paths and evenings given over to group analysis of prescribed scores ate into bar time. Communication, then, was the order of the day, both on and off the page. As for the conference rubric, just how much progress was made in defining the



nature of ‘communicative strategy’? An unusual – and extremely stimulating – bonus was the attendance of Paul Copley (London Metropolitan University), a professional semiotician rather than a music scholar, who topped and tailed the proceedings with a keynote address and a summatory response delivered *in absentia* (since he had to depart early). Copley approached the theme from the point of view of reader-response theory, in relation to eighteenth-century notions of the ideal reader. Delegate response was much wider than that, although – perhaps in the spirit of Marshall McLuhan’s ‘the medium is the message’ – delegates were united in their focus on the materials, mechanisms and contexts of communication rather than on any specific object at the other end. Papers were given on musical conventions of all kinds (ending formulas, phrase rhythm and metre, forms and genres, schemata, topics), on their historical theory and contemporary psychological underpinnings, on the spectrum of audience competence and the influence of social and market forces.

Mirka’s programme skilfully juxtaposed the papers to maximize contrast and dialogue. Her own pairing with William Rothstein (City University of New York) on the theme of metre was a wonderful case in point. On the back of Claudia Maurer Zenck’s groundbreaking work (she was also in attendance, talking about Beethoven) Mirka elegantly showed how conflicts between composed and notated metres help to articulate Haydn and Mozart’s phrase structure. For instance, a metrical modulation from 6/8 to 3/8 can be inferred across bars 1–6 of the slow movement of Haydn’s String Quartet in B flat major, Op. 50 No. 1, so that the caesura (*Quintabsatz*) halfway through bar 6 – ostensibly on a weak beat – can in reality be brought into line with Riepel and Koch’s stricture that caesura notes fall on strong *Takteile*. Convincing and liberating as this theory may be, Rothstein’s virtuosic synthesis turned the situation on its head. He assumes that the metrically weak cadence is the quintessential determinant of ‘German metre’, in contradistinction to the strong cadences of the Italian and French types. Ranging widely from baroque to romantic, Rothstein made a powerful case that, by metrically differentiating phrase openings and endings so audibly, German music became capable of deep and expansive metrical hierarchies. Thus the metrical weakness neutralized by Mirka is co-opted by Rothstein as form-generative. Another difference is that metrical modulation, by Mirka’s reckoning, is ‘addressed to the narrow circle of *Kenner*’, whereas metrical hierarchy works because it can be heard by everybody.

This public/private distinction was opened up by Mark Evan Bonds (University of North Carolina, Chapel Hill) and Gretchen Wheelock (Eastman School of Music) in an earlier session. In an extraordinarily nuanced reading of historical documentation, including a retranslation of Mozart’s famous letter to his father in which he defines ‘the mean between that which is too difficult and that which is too easy’, Bonds assessed the ‘*Liebhaber*-unfriendly’, non-marketable quality of Mozart’s ‘Haydn’ Quartets. Bonds construes this ‘mean’ (*Mittelding*), through which Mozart sought to appeal to expert and lay audiences alike, as signifying not a fusion or a synthesis but a *juxtaposition* of learned and popular materials as discrete moments – a reading which certainly illuminates the contrasted surface of, say, the finale to K387, explaining why the fugal passages are so circumscribed. Wheelock saw a public/private distinction in Mozart and Haydn’s respective attitudes to improvisation and, by implication – through the synergy between *phantasieren* and *Erfindung* – to composition itself. Focusing on how two Haydn capriccios written twenty-five years apart (HXVII:1 and HXVII:4) entrain audience expectations, she led her own listeners expertly through the music’s circuitous, and often hilarious, paths. Robert Levin (Harvard University), who aptly rounded off this session, improvised around the theme of Haydn’s and Mozart’s manipulation of listener expectations with pianistic and rhetorical aplomb. The topic of dance was approached by Lawrence Zbikowski (University of Chicago) and Dean Sutcliffe (University of Cambridge) from opposite ends of the floor. Drawing on recent work in cognitive science on analogical processes and embodied knowledge, and focusing on Haydn’s use of bourrée metre in the finale of Op. 76 No. 4, Zbikowski’s sparkingly clear presentation argued that the relation of music to motion was deeper and more subtle than the mere correlation to dance steps. It is a matter, rather, of the music serving as a sonic analogue for the feelings that would be generated by moving through the steps of the dance. Sutcliffe’s polished, intricate and beautifully illustrated paper rescued the tempo di menuetto finale from its musicological oblivion and made a compelling case for it to be





recognized as a semiotically marked countergenre to the normative fast and brilliant close. With an ear to the genre's intimate sensibility, Sutcliffe tracked its evolution from form to tempo character to expressive tone – a historical analogue, perhaps, to Zbikowski's cognitive path from dance step to affective-dynamic profile.

Another sort of dialogue was implicit in the two papers by William Caplin (McGill University) and Ludwig Holtmeier (Hochschule für Musik, Freiburg). Caplin's presentation launched a far-reaching new theory for the analysis of bass lines as melodic constructs. Synthesizing approaches from Schoenberg, Schenker and Meyer, Caplin analysed bass lines as two-voiced melodic constructs with tonic and dominant pitches functioning as focal points, respectively of 'prolongational' and 'cadential' streams. Holtmeier came at bass lines from a stringently historicist position. His skilfully improvised talk defended the continuing vitality of Heinrich's *Generalbass* tradition, its applicability to classical compositional practice and its parity with foreign competitors such as the *regola dell'ottava* and *partimenti* (implicitly invoking the work of Robert Gjerdingen, who sadly dropped out of the workshop at the last minute). Gjerdingen's presence was also registered in papers by Christian Berger (Universität Freiburg) and Michael Spitzer (University of Durham), who used the 1–7 . . . 4–3 schema as divergent points of departure. From an aesthetic standpoint Berger forged a timely link between schema theory and the ideology of absolute music, showing how Beethoven's dialogue with the 1–7 . . . 4–3 schema in his First Symphony testified to classical music's newly critical relationship to existing codes of social communication. In my paper, by contrast, I saw a critical aesthetic inhering *within* schemata – in the way communicative conventions necessarily bracket out material particularity. Applying my theory of metaphor to sonata form as exemplified in Mozart's String Quintet K515, I argued that the role of the exposition's second group was to recuperate material provisionally suspended in the schematic first group, so that the successive groups unfolded two 'listening types' in accordance with what I termed (after Hugh Blair) a rhetorical 'two-time rule'.

Judging by his limited appearances at this conference, Beethoven was deemed a late eighteenth-century composer only up to a point: only Claudia Maurer Zenck, Janet Schmalfeldt and Kofi Agawu devoted their papers to his works (and these were confined to the early and early middle periods). Zenck (Universität Hamburg) explored comic deviations from conventional sonata form in the first movement of Op. 31 No. 1, considering each and every juncture with great care. Schmalfeldt's (Tufts University) paper on the first movement of the 'Kreutzer' (or 'Bridgetower') Sonata reminded us of its anomalous, and under-studied, double second group. Building on her seminal essay on the 'Tempest' Sonata, Schmalfeldt productively blended Schoenbergian developing variation and Schenkerian prolongation to clarify Beethoven's dramatic discourse, embedding stimulating conjectures on performer interaction and the (masculine) gendering of violin virtuosity. Confronting the communication rubric head on, Elaine Sisman's (Columbia University) paper on 'Tertiary Rhetoric' in Haydn's Op. 76 quartets proposed that rhetoric informs not only the music's conversational idiom but also the 'conversation' between the various quartets, as well as that between the music and its listeners. The radical implication was that these intertextual (that is, inter-opus) family relationships have the potential to crack open our traditional work concept. Given the propensity in the late eighteenth century for publishing works in groups of three or six, Sisman argued that Haydn's most sustained conversations occur within an opus, which she illustrated with a wealth of examples from Op. 76.

'Tertiary rhetoric' became the order of the final day with a turn to meta-theory, comparative analysis, summatory addresses and panel discussions. Mozart's variation theme from his A major Sonata K331, in Agawu's words 'the most analysed piece in music history', was the subject of Wendy Allanbrook's (University of California, Berkeley) encyclopaedic comparative analysis. Her ears attuned to metrical and topical content generally ignored in the formalist literature, Allanbrook disclosed the music's pastoral narrative, which culminates in a lyrical apotheosis in the theme's second half. Half authoritative address on the state of the art, half semiotic analysis of tonal models, Agawu's (Princeton University) talk on Beethoven's Op. 18 No. 3 raised a range of thought-provoking questions. Does musical communication have a content other than the pleasure of 'play'? Can we live with the (pleasurably) arbitrary contingencies of topical analysis? Does analysis result in any sort of positive knowledge? Agawu's own paradigmatic



analysis of the Beethoven uncovered an alluring syntactic circularity and stasis, at odds with sonata form's goal-oriented reputation.

All in all, so many excellent presentations, so much rich fare to digest (in between the hotel's sumptuous meals). It fell to James Webster (Cornell University) resourcefully (multivalently?) to draw all the strands together, as part of his closing address. This he achieved by constructing a grand paradigmatic distribution chart – a kind of *Stichwort* bingo sheet – tabling the speakers' various themes, memes, buzz-words and concepts, by way of turning the ignition on a summatory panel discussion. That this discussion, to my mind, failed to catch fire or give any definitive answers to the deep questions of 'communicative strategy' probably reflected a general tiredness and intellectual surfeit, but in no way detracted from the enormous success and enjoyment of this conference. Rather, the shortfall between Webster's chart and the ensuing discussion suggested that, for 'tertiary rhetoric' to modulate from the intertextual to the *interpersonal*, more time was needed for all to digest each other's ideas, to reflect on their burden, to formulate responses. After all, classical communication is predicated both on the passing of time and on recapitulation. It is surely too much to hope for a repeat performance next year, still less a rondo *senza fine*. Danuta Mirka is to be warmly commended for pulling off a remarkably fine event.

MICHAEL SPITZER



## SCHUBERT'S INSTRUMENTAL MUSIC: PERFORMANCE, GENRE, COMPLETION CARDIFF UNIVERSITY, 10 SEPTEMBER 2005

This one-day conference was hosted by Cardiff University in collaboration with the Schubert Institute (UK), an organization which aims to promote an appreciation of Schubert's music and to encourage research into his life and works. This objective is facilitated by the publication of the institute's journal, *The Schubertian*, and by the organization of regular 'Schubert Days' which take place at various locations across the country; this conference marked the Institute's first venture into Wales. Conference director Cameron Gardner, a member of the Schubert Institute and doctoral student at Cardiff University, took inspiration from his research, 'Schubert's 1825 Piano Sonatas: Constructing Interpretation from Expressive Opposition', and designed a day that sought to promote harmonious relationships between scholarship and performance.

The day itself was split into three sessions which, as the conference title implied, examined Schubert's music from distinct, yet related, angles. The opening session, which comprised two papers, concentrated on performance. Roy Howat (Royal Academy of Music) explored the challenges of Schubert's expansive structures and posed questions of musical narrative in his paper 'Reading Between the Lines of the A Major Sonata (D959)'. Concentrating on the Andantino, Howat encouraged the audience to consider the operatic quality of Schubert's piano writing; he speculated that overlooking the operatic gestures and sense of melodrama built into the instrumental compositions explains the failure of traditional analysis to cope with Schubert's music. Howat continued by demonstrating how the use of narrative models can assist the performer in achieving momentum and colour through lengthy and formally complex passages.

Andrew Wilson-Dickson (independent scholar, Cardiff) followed this with a fascinating insight into Schubert's sound world. Taking as his cue the painting 'Charade at Atzenbrugg' by Leopold Kupelwieser (1821), Wilson-Dickson used the University's Secker copy and images of early nineteenth-century forte-pianos to help the audience travel back in time. Having provided a brief historical outline of the instrument's development during Schubert's lifetime, Wilson-Dickson convincingly reasoned that Schubert made a conscious decision around 1816 to write music for the newest instrument available to him, which had an expanded octave range and the addition of knee pedals. Music examples were used to support this claim



and simultaneously allowed Wilson-Dickson to illustrate the varied tone of the instrument across the registers, a characteristic which offered the nineteenth-century keyboard composer a rich and varied palette of sound. Wilson-Dickson suggested that familiarity with the fortepiano could allow a similar effect to be achieved on modern instruments, despite the differences that exist between them.

The second session of the day, 'Genre', dealt with the broader musical, cultural and social contexts of Schubert's music. The first of the two papers, 'Schubert's *Todtentanz*: Some Thoughts on the *Quartettsatz*', was given by Julian Rushton (University of Leeds). In his presentation Rushton spoke about a shape covering a descending fourth and chromatically filled in, which he identified as the 'curling motive'. An examination of this motive's use in other works by Schubert and in compositions by Bach, Purcell, Mozart and Walton showed how such investigation can allow the listener an insight into the curious mood of the first movement. Likening the movement to a slowed-down tarantella, Rushton highlighted the association of the descending tetrachord with mourning and even death, with the presence of words in some of the historical examples lending additional weight to his interpretation. Although he was cautious about linking biographical events to the music, Rushton ably showed how a broader understanding of the music's motivic material could enrich the listener's experience of the *Quartettsatz*.

David Wyn Jones (Cardiff University) followed this with a paper entitled 'Beethoven's Fifth and Schubert's Fourth: An Unnecessary Anxiety of Influence'. Through a detailed historical account of Schubert's Vienna, Jones considered the commonly held belief that Schubert knew Beethoven's Symphony No. 5 and was exploring a different version of C minor in his own Fourth Symphony. Jones proposed that an assumption of Schubert's familiarity with Beethoven's Fifth is unsafe and supported this claim with an investigation of the practices of Viennese concert life, the role of the symphony, the performance history of Beethoven's Fifth and some anecdotal evidence. After compellingly presenting his case, Jones concluded by exploring some of the implications of his research, which he suggested encouraged new perspectives on Beethoven's image in Vienna and the relationship between Schubert and Beethoven, two composers bound together by place and time.

The final session of the day addressed the issue of Schubert's unfinished works and their completion, focusing particularly on versions of the 'Reliquie' Piano Sonata (D840). Geoffrey Poole (Bristol University) was sadly unable to attend but an abbreviated version of his paper 'Schubert's Relics' was delivered by conference director, Cameron Gardner. A number of the day's previous ideas resurfaced as Poole highlighted the orchestral sound of Schubert's sonatas and explored his expanded temporal sense, a feature which Poole suggested encourages long-term listening. He advocated the image of Schubert as musical innovator in terms of architecture, sonority and flow of energy, going on to discuss the personal influence this had had on his own work, especially in his most explicit homage, 'Schubert's "Reliquie"' for string orchestra.

In the concluding paper Brian Newbould (Hull University) led the audience through another journey of completion in his 'Capturing Lost Visions'. He stressed the importance of balancing the demands of musicologist, listener, composer and performer when completing fragmentary works, concluding that the ear must be the chief arbiter and that the thrust of invention must be driven by creative instincts. Demonstrating the practical application of his work ethic, Newbould guided the listener through some of the analytical techniques and compositional processes that aid the completion of unfinished works. To end his paper, Newbould played an extract of his completed 'Reliquie', stating 'I shall let the music have the last word'.

This seemed an appropriate way to conclude the papers, given that the issue of music's communicative nature was a recurring theme throughout the day. At various points it was shown how programmatic thinking about music can aid the performer and listener without fixing a narrative on to Schubert's music or arbitrarily connecting the works to biographical events. All of the papers successfully mediated between formal analysis, historical research and subjective musical response to reach thought-provoking conclusions about the technical and emotional aspects of Schubert's writing. Those in attendance at the conference were given time to reflect on these questions in the concluding concert given by Roy Howat,



which included energetic performances of a selection from *Moments musicaux* and the A major Piano Sonata D959.

FRANCES MITCHELL



## NUN KEYBOARDISTS: KEYBOARD MUSIC IN THE FEMALE MONASTERIES AND CONVENTS OF SPAIN, PORTUGAL AND THE NEW WORLD

SIXTH INTERNATIONAL SYMPOSIUM ON SPANISH KEYBOARD MUSIC 'DIEGO FERNÁNDEZ',  
SAN PEDRO DE LAS DUEÑAS, SAHAGÚN-LÉON, 16–17 SEPTEMBER 2005

Musical practice in Iberian and New World female monasteries and the role played by these institutions in the transmission of music remain largely unexplored. Spanish convents appear to have been regarded as valued customers by sixteenth-century writers of keyboard music and keyboard treatises, including Bermudo's *Arte Tripharia* (Osuna, 1550), Venegas de Henestrosa's *Libro de Cifra Nueva* (Alcalá, 1557), Santa Maria's *Arte de Tañer Fantasia* (Valladolid, 1565) and Cabezón's *Obras de Música* (Madrid, 1578). In the prefaces of all four books, nuns are mentioned alongside other prospective customers. During the eighteenth century these monastic institutions, which numbered more than one thousand, each housing from one to three organists, were important centres for keyboard music, as evidenced not only by the quantity of instruments and music preserved therein but also by the significant number of female keyboard players (nuns and pupils) attached to them.

This *quasi terra ignota* was explored during two days at the Sixth International Symposium on Spanish Keyboard Music 'Diego Fernández' by a selected group of scholars from France, Mexico, Netherlands, Portugal, Spain, the United Kingdom and the United States. The symposium was held in the female monastery of San Pedro de las Dueñas, Sahagún-León, an institution that has been run by nuns without interruption since its foundation in the eleventh century. The monastery itself provided accommodation for the symposium participants, thanks to the hospitality of the abbess. In planning the symposium, Geoffrey Baker (Royal Holloway, London) and Luisa Morales (Festival Internacional de Música de Tecla Española (FIMTE), Almería) devoted one session to liturgy and festival in the convents and female monasteries of Portugal, Spain and the New World, and a second session to keyboard music and instruments in Spanish convents.

The first session was opened by Geoffrey Baker, who discussed music in seventeenth-century Cuzco's convents and their 'poor relations', the *beaterios*, where music was a means for indigenous women to climb the social hierarchy; for his part, Luis Lledías (Museo Nacional del Virreinato, Mexico) presented a study of musical life in girls' schools in Mexico City during the eighteenth century, where a musical training was provided mainly for those girls who would take the habit in the future, as revealed by documentation about the Colegio de San Miguel de Belén. Musical activity in north Portuguese convents in the eighteenth and early nineteenth centuries was the subject of the paper by Elisa Lessa (Universidade do Minho, Braga), which was read *in absentia* by Colin Whiteley (Barcelona). Nuns' music appears to have attracted public attention in many of the twenty-three convents that had been established in Toledo by the year 1700. Colleen Baade's (Lincoln, Nebraska) research on account books and *protocolos* showed that the principal feasts in Toledo were embellished not only by nuns' music but also by the inclusion of outdoor singers and instrumentalists, drums, cornets and fireworks.

In the following session several papers presented newly discovered sources of Spanish keyboard music. Louis Jambou (Université Paris-La Sorbonne) presented an analysis of a keyboard manuscript written in a unique alphabetic tablature dating from the first part of the eighteenth century, from the Convento de las Dominicas del Espíritu Santo in Jerez de la Frontera; Alfonso de Vicente (Conservatorio Profesional de Música Amanuel, Madrid) gave an account of the preserved keyboard music composed by hieronymite



monks between the seventeenth and nineteenth centuries; and Susanne Skyrn (University of South Dakota, Vermillion) and I provided a survey of the nineteenth-century keyboard manuscripts preserved in the musical archive of the Benedictine female monastery of San Pedro de las Dueñas. This archive contains more than two thousand vocal and instrumental works, from the end of the seventeenth century to the twentieth century. The catalogue of works from the eighteenth century has been published by Beryl Kenyon and myself (*Revista Nassarre* 1996, 1997, 1999 and 2002). The nineteenth-century repertory, in the process of being catalogued, consists of sonatas, versos, keyboard methods, imported ballroom dances (polka, mazurka and waltz), traditional Spanish dance types (*jota*, *habanera*, *jaleo* and *muñeira*) and potpourris and transcriptions from Italian operas and Spanish *zarzuelas*. Similar forms and types have been found in the music archive of the convent of the Claras of Sevilla, as discussed in the paper presented by Cristina Bordas, Jose María Domínguez and Jose Antonio Gutierrez (all from Universidad Complutense, Madrid). In 2001 this legacy was placed in the library of the Faculty of Geography and History of the Universidad Complutense. Nineteenth-century Spanish keyboard music prior to the nationalistic movement represented by Isaac Albéniz and Enrique Granados remains largely undiscovered. A team has started to research this subject at the archives of the Madrid National Library; this, together with the information and music preserved in the archives of female monasteries and convents like San Pedro de las Dueñas and the legacy of the Claras of Sevilla, will allow an obscure period of Spanish keyboard music to become better known.

Instruments themselves provided the focus for two presentations. John Koster's paper on the unique virginal by Hans Bos (Antwerp, 1578) at the Convent of Santa Clara, Tordesillas, was read *in absentia* by Michael Latcham (Gemeentemuseum, The Hague), who, for his part, explored a fascinating instrument made in Murcia by Tadeus Tornel in 1777. This combined a harpsichord action with a piano action, had a single organ stop which operated in the treble only, and was also provided with four pedals. Tadeus Tornel was musician at the Convent of Corpus Christi Chapel in Murcia. Papers on the actual musical life of Las Miguelas convent in Huesca (Susana Sarfson, Universidad de Zaragoza) and musical practice in the Oratory of San Felipe Neri in Valencia (Rodrigo Madrid, Universidad Católica, Valencia) followed.

Other activities at the symposium included attending the Friday Vespers at the Benedictine Monastery of Silos and a world premiere performance of music for voice and keyboard selected from the eighteenth-century musical archives of San Pedro de las Dueñas (works by Manuel Ossete, Antonio Rodríguez de Hita and anonymous composers), performed by soprano Ana Fernández and harpsichordist Luisa Morales in the twelfth-century Mudéjar church of San Pedro. An exhibition of keyboard instruments and published music completed the programme.

This symposium clearly showed the interest in promoting further research into Spanish convents and female monasteries as important sources of information. Plans are already being made for the 2006 FIMTE symposium, which will be devoted to Domenico Scarlatti. We await both the record of the 2005 proceedings and the next FIMTE conference with great anticipation.

LUISA MORALES



## THE CENTURY OF BACH AND MOZART: PERSPECTIVES ON HISTORIOGRAPHY, COMPOSITION, THEORY AND PERFORMANCE

HARVARD UNIVERSITY, CAMBRIDGE, MA, 23–25 SEPTEMBER 2005

For several years now, the Music Department at Harvard University has dedicated symposia to faculty members who have made significant contributions to the university and scholarship generally. The previous



conference, held in 2001 to honour Reinhard Brinkmann, addressed twentieth-century music and modernism; and in 2003, the Harvard faculty began planning a conference dedicated to Christoph Wolff, a scholar who has devoted much of his energy over the last thirty-five years to eighteenth-century musical topics – Johann Sebastian Bach and Wolfgang Amadeus Mozart in particular. Their efforts culminated in a late September weekend of papers and concerts. While most papers concentrated on Bach and Mozart, some speakers used these two composers as points of departure for discussions ranging from the eighteenth-century opus concept, Tartini and thoroughbass treatises to socio-political metaphors in eighteenth-century music. In short, the conference displayed a diverse array of themes and methodologies.

Following introductory statements by department chair Ingrid Monson and faculty member Sean Gallagher, the first morning's session began, rightly enough, by addressing some of the contextual and intellectual issues facing eighteenth-century music studies. David Blackburn (Harvard University), in 'The German Eighteenth Century: A Kaleidoscope', offered a synoptic view of the eighteenth century, questioning the traditional division around 1750. Noting several important shifts in German culture in the 1760s, he contended that we should view the eighteenth century not as a unity with fifty years on each side, but as a series of turning points, most of them occurring late in the century. Thomas Christensen (University of Chicago) also addressed a significant time span in his paper '*Fundamenta Partiturae*: Towards a Genealogy of Eighteenth-Century Thorough Bass Pedagogy', highlighting the epistemological background to Bach's thoroughbass method, which he traced to South German treatises of the sixteenth and seventeenth centuries.

Hermann Danuser (Humboldt-Universität, Berlin), in 'Mishmash or Synthesis: On *The Creation's* Psychagogic form', analysed the structure of Haydn's *The Creation* in light of Friedrich Schiller's reference to it as a 'mishmash', an opinion he based on the seemingly pastiche-like arrangement of movements. Arguing for a structural synthesis, Danuser demonstrated that Haydn, contrary to more traditional oratorio models, brings each section to a climax through increasingly complex choruses. If synthesis is discernible, then 'mishmash' could reflect Schiller's failure to perceive *The Creation's* structural clarity, an attribute prized in the eighteenth century as a sign of 'good taste'.

In 'Six of One: The Opus Concept in the Eighteenth Century' Elaine Sisman (Columbia University) claimed that the internal structure of the eighteenth-century multi-work opus represented more than a publisher's strategy. Noting eighteenth-century definitions of 'opus' as work in progress, Sisman suggested that an opus's individual works can be understood within larger theoretical and rhetorical contexts. In particular, works sometimes speak intertextually to each other and display elements of contrast such as light versus dark, ethos and pathos.

The afternoon session shifted focus from intellectual contexts to compositional practices. In his paper 'Bach's Passions and the Concepts of Time' John Butt (University of Glasgow) illustrated how Bach constructed time in the passions as both cyclic and linear. And Eric Chafe (Brandeis University), in 'Bach and Hypocrisy: Appearance and Truth in Cantatas 136 and 179', compared movements from cantatas 136 and 179 with parodies in the *missae breves* in A and G. In particular, Chafe noted the effectiveness with which the old and new texts correspond musically. The tenor aria 'Falscher Heuchler Ebenbild' from Cantata No. 179, for example, warns against worshipping God hypocritically. But Bach transformed this into 'Quoniam tu solus sanctus', with altered harmonic progressions that better fit the text.

Sergio Durante (Università di Padova) ended the day with 'Concepts of "Text" and "Work" for the Eighteenth Century: The Lesson of Tartini'. Durante looked at the presence of poetry in Tartini's instrumental works and its meaning for his compositional process. Before composing, Tartini read poetic texts, Petrarch in particular, for inspiration; and in compositions from the 1740s onward, stanzas by Metastasio and others were written into scores. While some musical phrases correspond directly to the explicit textual phrasing, the affects Tartini wished to express nevertheless remain elusive.

The Saturday morning session, on sources and transmission, built on themes from the previous afternoon. Daniel R. Melamed (Indiana University) spoke on the 'The Evolution of "Wenn die Welt voll Teufel wär", BWV 80/5', arguing that Wilhelm Friedemann Bach's revision for a possible performance in Halle about 1762, a revision that included trumpet and timpani parts, was a better fit with the text's militaristic tone



than Johann Sebastian Bach's setting. Hans-Joachim Schulze (Bach-Archiv, Leipzig) presented the only paper considering the current state of documentary evidence for Bach and Mozart. In particular, Schulze compared the father–son relationship of Johann Sebastian and Carl Philipp Emanuel with that of Leopold and Wolfgang. While there is much primary source material documenting Mozart's activities, less remains for Bach, whose early biography was pieced together by Agricola. Indeed, in 1774 Carl Philipp Emanuel lamented that his father wrote down so few details of his life, and Schulze concluded that while newspapers have provided important information for other composers, they do little to augment the biographies of Bach and Mozart.

Another issue in Bach scholarship has been the study of the composer's creative process, a study dominated by two distinct approaches, the documentary and the analytical. In 'On Johann Sebastian Bach's Creative Process: Observations from His Drafts and Sketches' Peter Wollny (Bach-Archiv, Leipzig) attempted to contextualize and harmonize these approaches using Bach's drafts and contemporary counterpoint treatises such as Theile's *Das musikalische Kunstbuch* (1690), which provides a precedent for Bach's approach to thematic development. While scholars have only an incomplete view of Bach's compositional process, Wollny believes it is likely that Bach divided his time between drafting ideas and, when needed, their elaboration and scoring.

Neal Zaslaw (Cornell University), in 'One More Time: Mozart and his Cadenzas', addressed whether Mozart and his contemporaries improvised cadenzas in the piano concertos or performed from pre-composed models. In a highly lucid paper Zaslaw warned that scholars must acknowledge a 'horizon of expectation' – that is, students and amateurs lacking the ability to improvise would have played from preconceived, written-out cadenzas, which either they had composed themselves or had been written by another composer. Musicians of Mozart's calibre, on the other hand, almost always improvised.

Historiographical papers concluded the afternoon, mostly concerning the late eighteenth century and gauging both that century's historical consciousness and ours. Ulrich Konrad (Institut für Musikwissenschaft der Universität Würzburg) considered Mozart's historical awareness and its implications for older pieces he 'modernized'. Mozart's version of Handel's *Messiah*, for example, was given in a German translation and with clarinets; one perceives in these works Mozart's attempts to flesh out contrapuntal concepts present in compositions such as the C minor Mass K427, which includes choral movements similar to those in *Israel in Egypt*. Reinhard Strohm (University of Oxford), in 'Eighteenth-Century Music as a Socio-Political Metaphor?', engaged critical theory to consider metaphor as an analytical tool for eighteenth-century music. Following a thorough evaluation of current discourses on metaphor and its possibilities within musical analysis, he presented numerous examples of compositions that can sustain sociopolitical metaphors, among them a polonaise from Hasse's Requiem for Friedrich, Elector of Saxony and King of Poland, which signified both the kingdom of Poland and heaven. Strohm advised, however, that caution is necessary when attaching metaphorical meanings to works: doing so means having to account for a metaphor's relationship to the whole of a composition.

The conference was not without some self-interrogation of its rather problematic title, 'The Century of Bach and Mozart'. James Webster (Cornell University), in 'The Century of Handel and Haydn,' reflected on the historiographical implications of this title, noting that Bach and Mozart were not names that rested on the tongues of most eighteenth-century musicians, and that composers like Handel, Telemann, Hasse and Haydn resonated more. The title thus tells us as much about our century and its value systems as it does about theirs. Gretchen Wheelock (Eastman School of Music), in 'Mozart's Fantasy, Haydn's Caprice: What's in a Name?', argued in favour of a terminological difference between fantasy and caprice, terms that nowadays are often regarded as synonymous; Mozart favoured the former term, Haydn the latter. Although Haydn's publisher Artaria sometimes disregarded Haydn's own designations, Wheelock contended that we should regard Haydn's labels as correct, an argument she based on a number of Haydn's letters to Artaria, some titles in Haydn's personal *Entwurf*, and stylistic differences between the caprices and fantasies of Haydn and Mozart.



Following two fine concerts of compositions by Bach and Mozart, those present heard from some of the leading performers of eighteenth-century music. In 'The Clavier Speaks' Christopher Hogwood (Academy of Ancient Music and University of Cambridge) urged scholars to study eighteenth-century keyboard manuals as a means to continue fleshing out performance practice issues; these manuals were important for their broad appeal, their authors' attempt to stay abreast of musical trends and their explanation of simple concepts of style. The most important directions, Hogwood contended, come in the execution of 'the little notes' (trills, mordents and the like). Ton Koopman (The Amsterdam Baroque Orchestra and Chorus) spoke on the process of re-recording the complete Bach cantatas. In particular, Koopman explained his reasoning behind performance practice decisions manifested in his recent performances. Not only does he try to bring to bear the latest research into tempos, instruments and orchestral size, but he also includes mixed pitched and tempered instruments in an effort better to engage with performance issues of Bach's time.

Robert Levin (Harvard University) complemented Neal Zaslaw's paper on Mozart's cadenzas by offering his thoughts on Mozart's working methods in the piano concertos. Contrary to popular belief, Mozart relied on drafting and sketching in composing his piano concertos; surviving sketch leaves and the autographs themselves show multiple attempts at what would become the final score. Thus Levin reinforced the notion proposed by Cliff Eisen that these scores are more 'performative' than fixed (Cliff Eisen, 'The Primacy of Performance: Text, Act and Continuo in Mozart's Piano Concertos', in *Essays on Mozart in Honour of Stanley Sadie*, ed. Dorothea Link (London: Boydell & Brewer, 2005), 107–120). Christoph Wolff gave the last word of the conference, stressing the importance of audiences, without whom such conferences and concerts would be impossible. The conference proceedings are forthcoming.

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