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MUSIC PUBLISHING AND COMPOSERS: 1750–1850
LUCCA, 24–26 NOVEMBER 2017

The complexity of the music-publishing industry has been explored in a number of recent conferences and publications. Of special note are *Music and the Book Trade from the Sixteenth to the Twentieth Century*, edited by Robin Myers, Michael Harris and Giles Mandelbrote (New Castle, DE: Oak Knoll and London: The British Library, 2008); *The Circulation of Music in Europe 1600–1900: A Collection of Essays and Case Studies*, edited by Rudolf Rasch (Berlin: Berliner Wissenschafts-Verlag, 2008); and *The Music Trade in Georgian England*, edited by Michael Kassler (Farnham: Ashgate, 2011). This fruitful subject was reinvestigated by the Centro Studi Opera Omnia Luigi Boccherini at the Complesso Monumentale di San Michele in Lucca. Focusing on composers within the variegated arena of the European publishing market, the conference's programme addressed the following subjects: Composers, Editions, Publishers and Dedicatees; The Musical Work; Economic and Commercial Strategies and Their Social and Political Contexts; Consumers, Repertoires and Musical Life; and Music Criticism. It probably goes without saying that not all of these topics, encompassing a whole century of diverse economic and social transformations, could be given the attention they deserve. Yet the twenty-five papers and two keynote addresses went a long way toward the goal of covering such a broad and multidimensional field of study.

In the first keynote address, Bianca Maria Antolini (Conservatorio di Perugia) provided a general survey of the European publishing market, concentrating on when, how and to what extent a regulated publishing culture emerged in the eighteenth century. Her argument centred primarily on the practice of publishing 'for the author' – a still relatively underexplored topic – as a central gambit for composers and musicians in promoting their output. She also examined the practice of the subscription system, particularly attending to matters of production and covering such figures as Giovanni Bononcini, Francesco Barsanti, Attilio Ariosti and William Boyce. Moving from London to Paris and Vienna, she also examined the German practice of the *Selbstverlag*. Considering the practice of simultaneous publication in multiple cities during the last quarter of the century, Antolini focused on the editorial agreements between publishers and composers such as Ignaz Pleyel, Muzio Clementi, Breitkopf & Härtel, Artaria and Leduc.

The multidimensional figure of the Florentine music publisher Giuseppe Lorenzi, who founded his firm in the late 1810s, was explored by Stefania Gitto (Centro Documentazione Musicale della Toscana, Scuola di Musica di Fiesole). She focused particularly on Lorenzi's overlapping roles as archivist, musician and composer, drawing attention to the strategies he employed in creating a repertoire that mirrored connections between the Viennese market and the Florentine elite, as established by the Asburgo-Lorena family. Gitto's analysis of Lorenzi's many editions has resulted in a preliminary case-study database capable of shedding light on early nineteenth-century Italian publishing networks. A number of other papers dealt with other aspects of the Florentine musical background or the Italian context more generally. In particular, Giovanna Carugno (Università della Campania Luigi Vanvitelli) explored a dispute between the publishers Francesco Lucca and Giovanni Ricordi, revealing the complexities involved in establishing authors' rights in opera (such as Verdi's *Nabucco*) at the intersection of music and libretto. Several contributions addressed the Spanish background. For example, Gloria Araceli Rodríguez Lorenzo (Universidad de Oviedo) and Francisco J. Giménez Rodríguez (Universidad de Granada) both focused on the spread of sheet music via early nineteenth-century musical periodicals.

Several speakers shed new light on the interconnections between composers' lives and their activity within the developing music-publishing industry in Vienna during the late 1780s and 1790s. Rupert Ridgewell (British Library), building upon his previous work on Mozart and his Viennese publications, discussed the subscription series issued by Franz Anton Hoffmeister, revealing the existence of eight 'lost' Mozart editions published by Artaria that would have originally belonged to Hoffmeister. Ridgewell also assessed the nature and extent of Mozart's engagement with the series. My own contribution (Luca Lévi Sala, Université de



Montréal) sketched an outline of Artaria's early reissues of Clementi's music originally published between 1787 and 1799, at which point the two had not yet established a business collaboration. By examining connections with the Parisian and the German publishers, I showed that the low quality of Artaria's Clementi's editions raises serious doubts about the pre-production process, leading to questions about the consistency of the secondary dissemination of Clementi's output. Sarah Noemi Schulmeister (Universität für Musik und darstellende Kunst Wien) drew attention to the circulation of Viennese music in Paris during the period 1755–1780. Exploring more than two hundred Parisian prints of Viennese music, she pointed to the publishing activity of Anton Huberty as providing a link between musical markets of Paris and Vienna. Rainer Kleinertz (Universität des Saarlandes, Saarbrücken) discussed the influence of Haydn's Op. 33 on the publication order of Mozart's 'Haydn' quartets, Op. 10, and Nancy November (University of Auckland) offered insights into understanding the practice of arrangement, especially arrangements of Beethoven's symphonies for chamber forces made by his contemporaries.

Music publishing in Britain and in the United States were represented by one paper apiece. The second keynote address, by David Rowland (Open University), provided a wide-ranging and systematic investigation of the late Georgian publishing network in England. Rowland stressed the interdependency of composers and publishers in promoting publications within the rapidly developing European music trade. He first sketched a general outline of the European domestic musical market and its consumers, then moved on to copyright law and contracts between composers and publishers, including relevant cases involving Beethoven, Clementi & Co., Birchall, Dussek, Haydn and Augustus Hyde. Rowland also offered new insights into the economics of publishing and drew attention to the role played by bankers, merchants, diplomats and musicians as intermediaries in the circulation of musical works (for example, Clementi and the London firm of Herries, Farquhar & Co. or Beethoven and the Viennese bankers Fries & Co.). Finally, Myron Gray (Haverford College) considered the reception and reprinting of European music in early nineteenth-century America. He focused on the concepts of musical authorship, adaptation and dissemination in a chaotic American publishing system, and explored how numerous reworkings of Mozart's *Magic Flute* by publishers in Philadelphia and New York departed significantly from the original work. Considering the distortions resulting from these transformations, the American audience's perception of the work was radically different than that of its European counterparts.

Although studies centring on France were notably absent, the conference offered a stimulating overview of current research on music publishing over the course of a century. A volume of selected essays edited by Massimiliano Sala (Centro Studi Opera Omnia Luigi Boccherini) will be published by Ut Orpheus Edizioni as the fifth volume of the series *Quaderni Clementiani* (www.muzioclementi.com/quaderni.php).

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DE NUEVA ESPAÑA A MÉXICO: EL UNIVERSO MUSICAL MEXICANO ENTRE CENTENARIOS
 (1517–1917)
 UNIVERSIDAD INTERNACIONAL DE ANDALUCÍA, SEDE ANTONIO MACHADO, BAEZA, 4–5
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Curated presentations of arts from what is now Mexico have tended, since the mid-twentieth century, to situate objects from diverse periods and social registers within a *longue-durée* framework. For example, in