



Iwona Anna Granacka (Uniwersytet Adama Mickiewicza, Poznań) made an important contribution to the current understanding of the dissemination of Wanhal's works in Poland in 'The Works of Johann Baptist Wanhal in Polish Archives: Characteristics and Significance of the Collections'. While there are not many Wanhal works in Poland, they are distributed over a surprisingly wide area, with the majority preserved in church archives. The few instrumental works are preserved in Wrocław (Breslau); the remaining compositions are all sacred vocal works, including settings of liturgical and non-liturgical texts. Although Alexander Weinmann included a number of Polish sources in his *Themen-Verzeichnis der Kompositionen von Johann Baptiste Wanhal* (Vienna: Krenn, 1988), many of the details recorded in his notes are incorrect, and it is doubtful that he examined the sources in person. Granacka's work promises to correct many of these errors and to clarify the status of a number of works with problematic attributions. One of the masses in Poland that was attributed to Wanhal has since proved to be the work of the splendidly named Hieronymus Mango.

Herbert Seifert's (Universität Wien) 'Erdödy Quartette aus vier Jahrzehnten von Pleyel, Haydn und anderen' examined the significant position occupied by the Erdödy family in the history of the string quartet. Both Counts Ladislaus (1746–1786) and Joseph Erdödy (1754–1824) commissioned string quartets or had works dedicated to them by composers who benefitted from their patronage. The most historically important of these seventeen works are Pleyel's Op. 1 quartets (1783), dedicated to Count Ladislaus Erdödy, Pleyel's first and most important patron, and Haydn's Op. 76 quartets (1799), commissioned by Count Joseph Erdödy. Other composers who wrote quartets for Count Joseph Erdödy include Bernhard Romberg, Anton Wranitzky and Leopold von Blumenthal. Seifert drew attention to the size and importance of Count Ladislaus's collection of music and instruments, which was auctioned in Vienna after his death. In addition to string quartets, the extensive archive included a large number of symphonies and concertos. Count Joseph Erdödy's 'quartet in service' – Martin Schlesinger (1751–1818), violin (succeeded by Leopold von Blumenthal in 1818); Anton Mikus (1756–1819), violin; Johann Wrostromsky, violin and viola; and Leopold Schwendtner, violoncello – has special significance as one of the earliest established string quartets.

The late withdrawal of Hartmut Krones (Universität Wien) and Dagmar Glüxam (Kunst Universität Graz), both of whom were to present papers directly relating to editorial matters, meant that Charris Efithimou (Kunst Universität Graz) used his paper 'Über die Edition der Sinfonie B. 144' to launch a wider discussion on editorial practices in the *Gesamtausgabe*.

While on this occasion Pleyel-Schmankerl were not served to the small but ravening clutch of musicologists attending the symposium, the IPG's reputation for hospitality remains undimmed. None of those present will forget the pleasure of sitting in the Pleyel family vineyard drinking *Ruppersthaler Wein* and exchanging ideas about new areas of research into the music of Pleyel and Wanhal.

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THEATRE IN THE REGENCY ERA: PLAYS, PERFORMANCE, PRACTICE, 1795–1843
DOWNING COLLEGE CAMBRIDGE, 29–31 JULY 2016

In late July ninety-seven scholars convened at Downing College of the University of Cambridge for the Society for Theatre Research's conference 'Theatre in the Regency Era: Plays, Performance, Practice, 1795–1843'. The participants identified themselves not only as theatre historians but also as historians of art, dance and music, and the conference put these fields of research into productive dialogue. There were themed panels in which certain specific topics could be discussed in depth as well as frequent opportunities to chat informally, leading to important exchanges of ideas across fields. The wonderful plenary sessions were especially enlightening, and sparked much discussion among participants throughout the three-day event.



The conference began with a visit to Cambridge's Barnwell/Festival Theatre, designed by William Wilkins (1778–1839) in 1814. Conference participants toured the remarkably well-preserved theatre, now in use as a Buddhist centre. Exploring this building from the space below the stage, which bore evidence of several different kinds of trap doors, to the uppermost gallery, a cramped space in and out of which hundreds would have poured through a single staircase, gave a certain concreteness to the conference's proceedings. Regency theatre was not just a phenomenon to be talked about in the abstract, through reading plays and scores and viewing drawings, but a living practice.

This idea of practice was explored most fully in the lecture-performance entitled 'Reconstructing Late Eighteenth-Century Acting: "Mechanical Rules" v. "Abnormis Gratia"', given by Jed Wentz (Conservatorium van Amsterdam) and João Luís Paixão (The Hague). The two talented performers explained the detailed instructions found, for example, in Gilbert Austin's *Chironomia* (1806), in which recitation was paired with gesture and facial expressions taken from Charles Le Brun's *Méthode pour apprendre à dessiner les passions* (1698). They demonstrated the laborious discipline required to practise these speeches in tandem with the gestures and facial expressions deemed appropriate for each word, and then showed how the prescribed actions could, with imagination and improvisatory interpretation, be transformed into surprisingly moving and powerful performances.

This plenary session was not the only presentation in which participants were treated to live performances. Dance historian Moira Goff (The Garrick Club of London) demonstrated poses, Oskar Cox Jensen (King's College London) imitated Charles Dibdin the Elder's colloquial style of singing (not only during his paper but in humorous songs presented at the gala dinner) and Brianna Robertson-Kirkland (University of Glasgow) sang sweetly in the sentimental style in her brilliant paper on vocal pedagogy in London. Christina Fuhrmann (Ashland University) displayed Henry Bishop's attempt to sound more like Carl Maria von Weber through orchestral excerpts from *Aladdin* played with feeling on the piano. These performances all added considerably to the conference's efforts to bridge past and present through a combination of rigorous historical research and creativity.

The theme of overcoming divides – between past and present, the foreign and the familiar, and theatre and other arts – was common throughout the conference as presenters linked theatrical writings and events during the Regency era in London to theatre before and after the designated period and in several different locales. Olive Baldwin and Thelma Wilson (independent researchers based in Brentwood, Essex), who co-wrote and dynamically co-read their paper, mined drawings and reviews of productions of Shakespeare's *Romeo and Juliet* to show how a musical funeral procession for Juliet was inserted into productions of the play from the 1750s through to the Regency era. In so doing, they showed the pedigree of the chorus 'Jetez des fleurs pour la vierge expirée' in Hector Berlioz's *Romé et Juliette*, his 1839 *symphonie dramatique*. Eva Zöllner (Hamburg) spoke about the bridging of secular and sacred repertoires apparent in the nineteenth-century continuation of Lenten oratorio performances, showing how the tradition begun by Handel had changed along with popular tastes.

The panel 'Cultural Translations: Italian Opera in Britain' showcased three different facets of the strong historical link between Italian and British opera during the Regency. Brianna Robertson-Kirkland showed the pedagogical impact the Italian-born but London-based castrato and voice teacher Venanzio Rauzzini had on his students, who were taught to blend the agility and virtuosity of the Italian style with the more sentimental and simple manner favoured by the British, while Amalya Lehmann (University of California Berkeley) explored the interesting question of why Rossinian humour was less favoured in London than on the Continent. My own paper (Lily Kass, University of Pennsylvania) focused on Italian-language opera as a mediator between the warring cosmopolitan centres of Paris and London after the French Revolution.

The papers presented on dance demonstrated that there is much to be gleaned about the history of that discipline during the Regency era, even if there are scant sources dealing directly with the particulars of dance steps and techniques. Moira Goff outlined the connections between the dancing style of Regency ballet in London and the Romantic style that followed through an examination of programmes from the 1810, 1819 and 1829 seasons of dance at Drury Lane, Covent Garden and the King's Theatre, while Sarah McCleave



(Queens University of Belfast) discussed historical documents outlining formal agreements between the King's Theatre and the Paris Opéra through which Parisian dancers were loaned to London, connecting the dancing styles and cultures of these two major cosmopolitan centres. Michael Burden (University of Oxford) presented an in-depth study of illustrations commenting on the elopement of the King's Theatre dancer Maria Mercandotti and the wealthy dandy Edward Hughes Balls Hughes, giving a taste of the potency of theatrical images as represented in print to those of us unable to attend the parallel sessions on the visual art of the period.

The papers given by Rachel Cowgill (University of Huddersfield) and Christina Fuhrmann, though nominally about specific theatres, actually demonstrated the extreme interconnectedness of the various theatres in London during the Regency era. Cowgill explored what she referred to as the 'Pantheon redux', or the Pantheon Theatre's second attempt to function as an opera house, between 1811 and 1812. She explored the rivalry between the Pantheon and the King's Theatre in these years, ending with the surprising revelation that the emergence of the King's Theatre as the victor of this struggle may have been due to city planning: John Nash's development of Regent Street marginalized the Pantheon's location and highlighted that of the King's Theatre. Christina Fuhrmann's excavation of the details surrounding a rivalry between Drury Lane's production of Henry Bishop's *Aladdin* and Covent Garden's production of *Oberon* showed the complex interactions between theatres within London and between musical styles from England and the Continent.

There were also papers that zoomed in on particular personages of the period and showed their impact not only on theatre and music, but also on social and civic life. Susan Valladares (University of Oxford) and David Kennerly (The Oxford Research Centre in the Humanities; now King's College London) eloquently spoke to the relationship between the two Charles Dibdins (father and son) and their respective politics. Kennerly's usage of the phrase 'independent loyalism' to describe the elder Dibdin's conscious choices mainly to support the standing government was particularly apt, and potentially useful for other scholars studying the actions of individuals in large and complex political contexts. Gavin Henderson (Royal Central School of Speech and Drama) described the music-making practices of the Prince Regent himself, who was often depicted playing his cello, and who hired his own royal band. The paper explored the Prince's associations with such illustrious composers as J. C. Bach, Haydn, Beethoven and Rossini, while noting that Handel always remained the favourite composer of the royal family.

Celina Fox (London), who gave the keynote address, a definite highlight of the conference, asked us to take a step back from our case studies and look at London as a whole. Fox focused on the streets of London as a free theatre constantly offering performances, with the Prince of Wales 'cast in the role of juvenile male lead'. In vividly describing public celebrations, whether organized by the government or erupting from the people themselves, Fox virtuosically painted a picture of a bustling city with music and drama boiling over from the theatres and onto the streets, with corners teeming with beggars, avenues filled with political protestors and parks bursting with fireworks. The address invited participants carefully to consider the context of their research subjects and to think about what these musicians or actors would have experienced in their daily lives, outside of traditional performance contexts. How do we understand the diverse collection of people, places and things that made up Regency London? How can we recreate it for ourselves in order to study it closely and reach valuable conclusions?

This takes us back to the lecture-performance by Wentz and Paixão. The performers' tremendous efforts to convert a theoretical treatise into a historically informed performance eloquently highlighted the crux of historical scholarship: there is always a gap between documentation of the past and history itself, as it was lived, in its rich and mysterious detail. Wentz and Paixão demonstrated that we can shorten this gap through intensive archival research and close readings of texts. Such efforts are helped along by the great progress being made in the digital humanities, allowing for such valuable resources as online publisher Adam Matthew's newly released database *Eighteenth-Century Drama: Censorship, Society and the Stage* <www.eighteenthcenturydrama.amdigital.co.uk>, also previewed at the conference. However, even when we have these documents at our fingertips or in high-quality images on our screens, it is only through a leap of faith – tentative theories, provisional hypotheses, an infusion of interpretation into focused practice



– that we can hope fully to bridge the gap. Participants left the conference anticipating highly productive work ahead of them, stemming from unprecedented access to a wealth of important materials and, perhaps equally importantly, a new-found receptivity towards informed improvisation.

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WOMEN AND EDUCATION IN THE LONG EIGHTEENTH CENTURY
GLASGOW WOMEN'S LIBRARY, 8 SEPTEMBER 2016

Scholars from all across Britain and from as far as China and Russia travelled to Glasgow to attend a one-day workshop exploring women's contributions to, influence on and experience of education in the long eighteenth century. The workshop was held at the Glasgow Women's Library, an organization that aims to create a platform for researchers, arts practitioners and the general public. This event certainly embraced such aims, bringing together over fifty academics, musicians and non-academic attendees to explore this vast and important area through paper sessions and a lunchtime concert. A diverse array of interdisciplinary subjects was addressed by the twelve speakers, with discussions focusing on women's contribution to domestic and school education and their own educational experiences in music, dancing, reading and needlework.

Kirsteen McCue (University of Glasgow) began with a paper on the self-proclaimed 'song broker for the ladies', George Thomson (1757–1851). Thomson produced three major collections of national song (Scottish, Welsh and Irish) that were specifically marketed to a female clientele. He is perhaps best known for commissioning composers such as Haydn and Beethoven to make arrangements of Scottish songs, but his choice of clientele greatly affected his editorial decisions. He frequently asked composers to simplify their arrangements so as to suit British tastes better and to render them easier to play by amateur musicians. The same went for the writers from whom he commissioned new lyrics: Thomson would often suggest amendments to texts, ensuring they were suitable for young middle-class ladies. It would seem that Thomson had a clear vision of the genres appearing in his collections. McCue noted that the songs fall into three categories of love song: pastoral, dialogue (between two lovers) and lost or unrequited love, all of which were very popular among the British. McCue made further reference to Thomson's overarching editorial policy during her performance of three songs from his *A Select Collection of Original Scottish Airs*. She concluded that the success of Thomson's collections was due to his understanding of British taste, allowing him to curate collections of songs that ladies very much enjoyed.

Violetta Trofimova (St Petersburg) noted that many seventeenth-century female educators, including Anna Maria van Schurman (1607–1678), viewed subjects such as music and painting as nothing more than 'adornments' to women's education. Yet this idea was not shared by two eminent female educators who were inspired by van Schurman's treatise *Dissertatio logica*. Marie du Moulin's *Directions for the Education of a Young Prince* (1673) and Bathsua Makin's anonymously published *Essay to Revive the Antient Education of Gentlewomen* (1673) encouraged instruction in music as well as in languages, mathematics and geography. While the two treatises share similar values, including making no distinction between the education of boys and girls, Moulin concluded that girls should be taught to be obedient in order to prepare them for marriage. The importance of women attaining musical excellence in the pursuit of an advantageous marriage was similarly addressed by Karen McAulay (Royal Conservatoire of Scotland), in a paper on the eighteenth-century music collections at the University of St Andrews.

While many of the papers argued that a woman's education was not only valued but socially necessary during the eighteenth century, the idea of girls being educated in order to ready them for marriage, particularly in middle-class families, was a prominent theme. Mary Hatfield (Trinity College Dublin) brought