



addressed the audience, suggesting that this festival represented ‘the greatest gathering of fortepianists in history’. He then played the Sonata Op. 27 No. 2 (‘Moonlight’), with a beautiful Adagio sostenuto played calmly but in true *alla breve* tempo, an Allegretto with a convincing, somewhat folksy trio section, and an impetuous Presto. Bilson concluded the concert with an astoundingly meditative reading of Op. 109. His performance of the last movement of this sonata, full of inspiration and wisdom, was one of the high points of the entire festival.

The Sunday morning lectures addressed nineteenth-century approaches to public improvisation. Gili Loftus (McGill University) spoke on Clara Schumann and her habit of improvising in concert, and Shaena Weitz (City University of New York Graduate Center) discussed the short-lived French music periodical *Le pianiste* and its criticism of a ‘monochromatic’ style of improvising. The festival’s lectures were rounded off with a panel discussion on ‘Teaching Pianos in Universities and Conservatories’. An audience discussion concluded the session.

In the last afternoon concert, Frédéric Lacroix (University of Ottawa) brilliantly performed the variation cycle *Hexameron*, a joint composition by Liszt, Thalberg, Pixis, Herz, Czerny and Chopin. Liv Glaser (Norges musikhøgskole) set out to play various selections from Grieg’s oeuvre on the Blüthner, which, however, developed a mechanical problem. While Glaser entertained the audience with charm, wit and esprit, pianos were swapped. She concluded her programme on the Érard to great applause. The final piece was Brahms’s Horn Trio, Op. 40, played by Lucy Russell (violin), R. J. Kelley (natural horn) and Mike Lee (piano). The listeners experienced many subtle tone colours, especially in the beautifully played Adagio.

The final concert of the Festival, celebrating Alexander Scriabin and Jean Sibelius, was shared between Matthew Bengtson and Tuija Hakkila (Sibelius Academy). Bengtson played selections from Scriabin’s preludes, *poèmes*, études and other small pieces as well as the Tenth Sonata, Op. 70. For me, Bengtson’s meticulous yet rhythmically flexible playing and stunning virtuosity were the last impressions from the conference. Unfortunately, I had to miss Hakkila’s part of the concert, which I afterwards heard was outstanding in every way.

This Festival will remain in the minds of the participants as an event of great importance; it was able to show how solid and engaging the art of playing early pianos has become in the past decades, how many diverse personalities the early piano and its music is able to attract, and how strong the sense of community is among the players. It also showed how performance, practical research and artistry can blend, given the proper platform, instead of each sitting in its own corner or standing in each other’s way. One only can hope for a follow-up event in the near future.

TILMAN SKOWRONECK
<tilman.skowroneck@tele2.se>



doi:10.1017/S1478570615000639

BURNEY NEWS

A one-day symposium, ‘Scandal and Sociability: New Perspectives on the Burney Family, 1750–1850’, was held at Cardiff University on 1 September 2015. Although most papers were concerned with the generation of the novelist Frances (‘Fanny’) Burney rather than that of her father Dr Charles Burney, there was much that was of relevance to music historians. Peter Sabor’s keynote address, ‘The March of Intimacy: Dr Burney and Dr Johnson’, chronicled the progress of the remarkable friendship between the two men, which began when Burney was young and unknown and lasted until Johnson’s death in December 1784. Johnson was famously averse to music, but such was his friendship with Burney that he gladly agreed to write the dedications of the *General History of Music* and the *Account of the Musical Performances . . . in Commemoration of Handel*, both of which appeared as being by Burney himself. In ‘Authoring the “Author of My Being” in *Memoirs*



of *Doctor Burney*' Cassie Ulph discussed the refashioning of the character and life of Charles Burney by his daughter Frances (by now Mme d'Arblay) in her notoriously unreliable memoir of 1832. My own paper, 'Scandal and Secretiveness in the Burney Family', examined the circumstances of Burney's first marriage, to Esther Sleepé in 1749, and his second, to Elizabeth Allen in 1767, suggesting that the secretiveness involved in both marriages presaged a more general culture of secrecy in the later history of the Burney family. Finally, in 'The Sleepé Family of Fanmakers' Amy Erickson presented important discoveries about Burney's first wife and other female members of her family. Information about the Sleepé family has up to now been scarce, partly because Charles Burney destroyed all correspondence with her after her death, and partly as a result of the later censoring activities of Mme d'Arblay. But we now know that, far from being an artisan or 'in trade' in a fairly humble way, as has often been supposed, Esther, together with her mother and two sisters, had a prosperous and successful career as a retailer of fans, with shops in the most prestigious streets in the City of London. She thus played an important part as a businesswoman in one of eighteenth-century London's luxury trades.

Mention of this conference also provides an opportunity to bring to readers' attention the welcome news that after a long period in abeyance the project to publish the complete letters of Dr Charles Burney has now resumed. The one volume of the edition to have appeared so far was the first, covering the letters from 1751 to 1784; edited by the late Alvaro Ribeiro, SJ, it was published by Oxford University Press as long ago as 1991, and was based on Ribeiro's 1980 Oxford DPhil dissertation. Four further volumes will now be published over the next five years or so, under the general editorship of Peter Sabor, Director of the Burney Centre at McGill University, Montreal. Editors of the individual volumes are Lorna J. Clark ('Volume 2: 1785–1793'), Stewart Cooke ('Volume 3: 1794–1801'), Philip Olleson ('Volume 4: 1802–1807') and Peter Sabor ('Volume 5: 1808–1814').

PHILIP OLLESON

<philip.olleson@tiscali.co.uk>



doi:[10.1017/S1478570615000640](https://doi.org/10.1017/S1478570615000640)

JOSEPH BONNO

Elisabeth Le Guin's recent review of an edition of Joseph Bonno's *L'isola disabitata* (*Eighteenth-Century Music* 12/2, 247–249) provides a welcome opportunity to draw attention to two widely held misconceptions about the composer she describes as 'The Neapolitan Giuseppe Bonno'. First, though certainly a member of the Neapolitan school by virtue of his ten years' training in Naples under both Durante and Leo, Bonno was not himself Neapolitan. He was in fact born in Vienna on 30 January 1711, son of the imperial and royal footman Lucrezio Bonno (born Pralboino 1683, died Vienna 7 April 1742) and his first wife Maria Magdalena, née Kauner (born Riegersdorf (now Rückersdorf) 1679, died Vienna 6 March 1715). Secondly, while the title pages of printed sources use the Italian 'Giuseppe', Bonno himself always signed his name as 'Joseph'; he was christened Joseph Johann Baptist Bonno after his godfather, the Emperor Joseph I.

MICHAEL LORENZ

<michael.lorenz@univie.ac.at>

