

COMMUNICATIONS



REPORTS

ROBERTO ILLIANO writes:

Ad Parnassum: A Journal of Eighteenth- and Nineteenth-Century Instrumental Music was launched in spring 2003. The journal deals exclusively with instrumental music of the eighteenth and nineteenth centuries. These chronological boundaries in no way reflect a desire to subject the processes of history to surgical sectioning. Indeed, the central issue that will engage the attention of *Ad Parnassum* concerns the formal and chronological divisions of a forbiddingly rigidified tradition: the age of thoroughbass, the galant style, Viennese classicism. But there is also a contingent reason for that choice. Owing to the mysterious processes of fashion, the musicological establishment is imposing a questionable order of priorities on research, by making every effort to favour eighteenth- and nineteenth-century studies that concentrate on opera instead of instrumental music. *Ad Parnassum* aims to curb what it regards as an impoverishing option from every point of view.

Ad Parnassum was conceived to become a prestigious Italian achievement, and a reference point in the international music scene. The publishing project is being undertaken by Ut Orpheus Edizioni of Bologna (www.utorpheus.com). Roberto De Caro (Bologna), editor of the journal, will be supported by an editorial committee with extensive experience in the specific field: Roberto Illiano, Fulvia Morabito, Michela Niccolai, Claudio Nuzzo, Luca Sala and Massimiliano Sala.

The journal, which will appear each year in April and October, accepts contributions in Italian, English, French, Spanish and German. Each issue will include major scholarly articles, a debate of musicological interest, reviews of books relevant to the journal's field of interest and a wide-ranging news section (comprising news of forthcoming conferences, calls for papers and communications); at the end there are contributors' biographies, a list of books received, an English summary of the articles published in the issue and an index of names.

Ad Parnassum will also be complemented by monographs. The first volume, *Hector Berlioz. Miscellaneous Studies*, edited by Fulvia Morabito and Michela Niccolai, is devoted to Hector Berlioz (1803–1869) on the occasion of the two hundredth anniversary of his birth. The second monograph, edited by Massimiliano Sala, will collect the most recent research on the life and music of Giovanni Battista Viotti (1755–1834).

For guidelines on submitting an article for the journal please contact Roberto Illiano (<rilliano@adparnassum.org>), Luca Sala (<lsala@adparnassum.org>) or Massimiliano Sala (<msala@adparnassum.org>). Books and editions of new music to be considered for review should be addressed to Massimiliano Sala, via Bertesi 10, I-26100 Cremona. For more information visit the following link: <www.adparnassum.org>.





JANE O'DONNELL writes:

The newly established Haydn Society of California held its inaugural conference on 29–30 March 2003 at Scripps College in Claremont, California. It brings to fourteen the number of such organizations worldwide associated with the International Haydn Society and the Haydn Festspiele, Eisenstadt. The stated purpose of the HSC – to encourage performance and research into Haydn and his music – was well initiated at the weekend conference, organized by Jane O'Donnell (Scripps College), Kathleen Lamkin (University of LaVerne) and Michael Deane Lamkin (Scripps College). Official documents establishing the HSC were brought from Eisenstadt and signed by Walter Reicher, Intendant of the Haydn Festspiele, Jane O'Donnell and Michael Deane Lamkin.

Dr Reicher's keynote address focused on the activities of the Haydn Foundation and Festspiele as well as the current state of Haydn scholarship and performance in Eisenstadt. He told the audience of the recent discovery of over four hundred new Haydn and Esterházy documents. Don V. Moses, founding Director of the Classical Music Festival in Eisenstadt, spoke about his vision of bringing musicians to Austria to study and perform the works of Haydn and his contemporaries in the places where they were originally performed. The Classical Music Festival, which occurs every summer in Eisenstadt and has provided those experiences for American and European musicians for over twenty-five years, is now under the direction of Michael Deane Lamkin, who serves as Artistic Director and Principal Conductor.

The conference included nine formal papers covering topics in cultural studies, performance issues and source materials, heard by more than eighty registrants. A lecture-demonstration on the clarinets used by Michael and Joseph Haydn was given by Albert R. Rice (Kenneth G. Fiske Museum of Musical Instruments, Claremont) and a lecture-performance of Salomon's quintet arrangement of the 'Surprise' Symphony was presented by Michael Ruhling (Rochester Institute of Technology) and the RIT Student Quintet. Other presenters included James S. MacKay (Loyola University, New Orleans), Randolph Scherp (University of California, Santa Barbara), Bryan Proksch (University of North Carolina, Chapel Hill), Nancy Van Deusen (Claremont Graduate University), Mekala Padmanabhan (University of Nottingham, UK), Susan Lamb Cook (University of California, Davis), Jane Ellsworth (Ohio State University) and Brian Kilp (Indiana State University). Two chamber concerts and a liturgical performance of the *Schöpfungsmesse* were also given.

HSC plans to hold a yearly conference and the website <www.haydnsociety.scrippscollege.edu> will act as a conduit for Haydn events, concerts and relevant research. Enquiries to Jane O'Donnell, Executive Director: <jane.o'donnell@scrippscollege.edu>.



MARSHALL MARCUS writes:

The Enlightenment, as we know, witnessed a great explosion in activities of almost all types, something we have tried to emulate at the Orchestra of the Age of Enlightenment. Since its first concert in 1986 the OAE's activities have increased almost exponentially from a handful of London concerts to an international programme of around ninety public performances a year, a discography of over fifty recordings, residencies, talks, teaching, outreach programmes, an apprenticeship scheme, appearances with world-class soloists and directors, and connections with all manner of historical experts and art institutions.

The 2003–2004 season is typical: Sir Simon Rattle, Cecilia Bartoli, Sir Roger Norrington, Vladimir Jurowski, Mark Elder, Robert Levin and Emmanuel Ax are just a handful of the artists performing with the OAE. The associations evidenced by the next twelve months are themselves fascinating: apart from formal relationships with the South Bank Centre (the OAE is now in its eleventh season as Associate Orchestra at the Royal Festival Hall) and Glyndebourne Festival Opera (where we became Associate Orchestra in 2002), there are events at the British Museum, a Handel opera at the Royal Opera House and a continuation of our links with the National Art Collections Fund. We return to the Champs-Élysées Theatre in Paris, the Salzburg



Easter Festival and both Lincoln Center and Carnegie Hall in New York, in addition to performances at the Concertgebouw Amsterdam and debuts in cities as varied as Washington, Tokyo and Dublin.

Perhaps the most important aspect of the Orchestra's musical life, however, is programming, for it is here more than anywhere else that one can see the eclecticism which lies at the heart of the Orchestra's personality and which so typifies the inspiration that we draw from the long (in our case *very* long) eighteenth century. Sometimes this takes the form of experiment, such as the concert on 1 December at the Queen Elizabeth Hall in London, where the Orchestra employed an 'old' twentieth-century technology – projection – to link the music and visual arts of the eighteenth century in a concert which began not with a composition but with an interview. Often the programmes are an opportunity to combine mainstream compositions with the less well known, continuing the constant hunt in eighteenth-century recesses for music that rarely reaches the popular concert. Broschi, Janitsch, Oswald, Benda, Heinichen, Reicha and Bortnyansky share the stage with better known 'classical' names in this year's programme.

Unusual juxtapositions continue throughout the season: in November a performance at the Tokyo Metropolitan Museum of Art, coinciding with an exhibition of artefacts from The British Museum, was followed by a performance in a semi-rural Japanese seaside fishing town, playing to an audience many of whom were hearing and seeing Western musical instruments for the first time. In December the Orchestra toured Europe playing Brahms and Schumann with Sir Simon Rattle. Two days later it was in Barcelona for performances of Handel's *Messiah* with a Catalan choir numbering several hundreds.

And this only scratches the surface of the season, which also includes a complete Beethoven piano concertos series, a Bach Brandenburg series in the UK and the US, Charpentier's opera *David et Jonathan* (with Emmanuel Haim) in Paris on 20 March 2004 and performances of Wagner's *Das Rheingold* (yes, *Das Rheingold*) that I am definitely not yet allowed to mention. So much for the eighteenth century. (All of the Beethoven concerts take place at the Royal Festival Hall: 21 January 2004, Concertos 1 and 3 with Robert Levin, who also directs the orchestra; 10 February 2004, Concerto 5 with Emanuel Ax, conducted by Sir Roger Norrington; 10 March 2004, Concerto 2 with Imogen Cooper, conducted by Mark Elder; and 24 May 2004, Concerto 4 with Alexei Lubimov, conducted by Vladimir Jurowski.)

Finally, we have just released a Salieri CD with Cecilia Bartoli (Decca 475 100-2) and will be releasing a CD of Handel Arias on Avie Records with Lorraine Hunt Lieberson and Harry Bicket, probably in 2004. Full details of the OAE's performances are available at <www.oae.co.uk>, by calling +44 20 7836 6690, or by email from <info@oae.co.uk>.



MARILYN DEEGAN (King's College London) has brought to our attention a website that includes digitized images of autographs by J. S. Bach: <www.bachdigital.org>. A collaborative venture of the Staatsbibliothek zu Berlin, the Sächsische Landesbibliothek, the Staats- und Universitätsbibliothek Dresden, the Bach Archiv Leipzig, the Universität Leipzig, the Bachakademie Stuttgart, the Thüringische Universitäts- und Landesbibliothek Jena and the British Library, <www.bachdigital.org> is sponsored by IBM, who provided technical expertise and contributed to the preservation of the manuscripts. The digitized autographs include the *Christmas Oratorio*; the Mass in B minor; the Prelude and Fugue BWV541; the Sonata for Flute and Keyboard BWV1030; the Third Brandenburg Concerto; the cantatas *Herr Jesu Christ, du höchste Gut*, BWV113, and *Schmücke dich, o liebe Seele*, BWV180; and manuscript parts of the Mass in B minor from the Sächsische Landesbibliothek. All of the manuscripts are given complete.

In addition to the autographs there are also links to descriptions of musical instruments and to facsimiles of contemporaneous documents. The links to instruments show pictures, give cataloguing details (from the libraries that own them) and play brief sound samples of an organ by Zacharias Hildebrandt (Hilbersdorf bei Freiberg, 1724), a trumpet by Heinrich Pfeifer (Leipzig, 1697), a violoncello piccolo by Johann Christian



Hoffmann (Leipzig, 1732), echo flutes possibly of Saxon origin (second half of the eighteenth century) and a lute (theorbe) also by Johann Christian Hoffmann (Leipzig, 1720). The facsimile documents include the dedication letter for the Mass BWV 232, C. P. E. Bach's *Nachlassverzeichnis*, a concert programme for the 1786 Hamburg performance of the B minor Mass and an 1834 review from the *Allgemeine musikalische Zeitung* of a performance in Berlin, also of the B minor Mass. Finally, the home page includes links to a variety of serious Bach sites, chiefly German libraries and institutes.

Marilyn Deegan came across www.bachdigital.org in connection with another project that from both technical and scholarly points of view will also interest readers of *Eighteenth-Century Music* – the Online Chopin Variorum Edition, which aims not only to put Chopin sources on the web and to facilitate a comparison of their readings, but also to elucidate the problems and propose some solutions to the editing of complex textual traditions of the works of other major composers. Details concerning this important project (funded by the Andrew W. Mellon Foundation in New York) can be had from John Rink (Royal Holloway, University of London; <j.rink@rhul.ac.uk>).



STERLING E. MURRAY writes:

Founded at the 2001 annual meeting of the American Musicological Society, the Society for Eighteenth-Century Music provides a forum where scholars and performers can further their knowledge of the music, history and interrelated arts of the period and serves as a resource facilitating communication and collaboration. The society publishes a biannual newsletter which serves as a primary means of communication among its membership; the newsletter contains special-interest articles, conference reviews, communications from the membership, discographies and information of general interest to those working in eighteenth-century music studies. Copies of the newsletter are available at the SECM website along with more detailed information about the society and links to home pages of composers, librettists, libraries, publishers, events and other professional societies. Since one of the fundamental motivations behind the creation of SECM was the perceived need to increase communication among those interested in the study and performance of eighteenth-century music, a special feature of the site is a forum that allows for the discussion and exchange of information and opinions.

Since its founding the society has sponsored sessions at the annual meetings of the AMS. These sessions feature an invited address from an outstanding scholar followed by live musical performances of infrequently heard period repertory. In 2002 the society initiated what will be a biannual tradition of recognizing the scholarship of one of our colleagues; the first recipient of the SECM Achievement Award was the late Eugene K. Wolf, who was honoured by the membership for his lifetime achievement and special contributions to the study of eighteenth-century music. In the spring of 2004, SECM will sponsor its first independent meeting. The conference will include formal papers, panel discussions and musical performances. Please check the website for further information.

An invitation to join the Society for Eighteenth-Century Music is extended to all those interested in any aspect of music of the period 1700–1800; annual, student and lifetime memberships are available. For more information, visit <www.secm.org> or contact Sterling E. Murray at <smurray@wcupa.edu>. Society officers: Sterling E. Murray, President; Bertil van Boer, Vice-President; Mara Parker, Secretary-Treasurer. Board of Directors: Paul Bryan, Paul Corneilson, Bruce Alan Brown, Nancy November.





ALLEN BADLEY writes:

Massey University is proud to announce the establishment of a Centre for Eighteenth-Century Music based at its campus in Wellington, New Zealand. In addition to its primary roles of encouraging research into eighteenth-century music and performance practice the Centre will publish a series of musical editions with the Wellington-based publishing house Artaria Editions, as well as mounting concerts, masterclasses and an annual public lecture, The Haydn Lecture. Among the publications planned for 2004 are a volume of violin sonatas by Saint-Georges, Samuel Arnold's edition of *Polly*, the sequel to *The Beggar's Opera*, and the first volumes in a projected edition of the complete chamber music of Stephen Storace. Editorial Panel: Allan Badley, Bertil van Boer, Robert Hoskins, Stanley Sadie and Peter Walls. Enquiries to Allan Badley, Director, at <allan@artaria.com>.



CONFERENCES

DOI: 10.1017/S1478570604220085

THE HANDEL INSTITUTE 2002 CONFERENCE: 'HANDEL IN CITIES AND HOUSES'

KING'S COLLEGE LONDON, 23–24 NOVEMBER 2002

The Handel Institute hosts a conference only every three years. At the 2002 conference sixteen diverse papers were delivered relating to a broad variety of biographical topics. In his introduction to the conference Donald Burrows indicated that it was an opportunity to explore 'what relationship we have to the places Handel would have known, worked in, lived in and visited' and commented that this was an appropriate theme in light of the recent opening of the Handel House Museum in London.

It was therefore fitting that the opening paper was a survey of composer museums by Stanley Sadie (Emeritus Editor, *The New Grove Dictionary of Music and Musicians* and, surprisingly, the only British-based musicologist who contributed during the weekend). Sadie gave some thumbnail sketches of museums devoted to Dittersdorf, Mozart, Chopin, Liszt, Wagner, Martinů, Mendelssohn and Kodály. He offered plenty of food for thought, insisting that such museums ought to exist in order to establish a context of the composer's environments and questioning the long-term cultural wisdom of some museums' lack of historical and epistemological perspectives. Sadie emphasized how musician museums with concerns bizarrely independent from the music are at risk of alienating themselves from scholars, and concluded his remarks by inviting all musicologists to persist in their endeavours generously to support such ventures.

The subsequent Handel trail was begun by Wolfgang Ruf (Martin Luther Universität, Halle). Ruf's paper 'Halle in 1680–1703' conveyed the territorial fragmentation that followed the Thirty Years War and summarized the complex political problems that affected both secular and church government in Halle in the late seventeenth century. Konstanze Musketa (Händelhaus Library, Halle) presented a history of Handel's birthplace (now the Händelhaus museum) and summarized its history prior and subsequent to its ownership by the Handel family. Musketa also discussed aspects of its topography, such as the proximity of the Market Church where Handel studied music with Zachow, the Calvinist Cathedral where he held his first appointment and the University where he studied law for a short time. Although Halle is without doubt the epicentre of Handel studies and appreciation today, Handel appears to have left its Pietistic and parochial sphere as soon as possible. Dorothea Schröder (Universität Hamburg) examined why Handel chose to go to Hamburg and presented some convincing suppositions regarding where he could have played and whom he may have met. Schröder believes, as Christoph Wolff suggests in his biography of Bach, that Handel migrated towards the north of Germany in his youth in order to hone his skills as an organist, and suggests



that it was Handel's encounter with Mattheson in an organ loft soon after his arrival in Hamburg in the summer of 1703 that led him into an operatic career that he might not have foreseen.

One of the mature Handel's few returns to Germany was in 1737, when he visited the spa city of Aachen following a serious illness. Annette Landgraf (Hallische Händel-Ausgabe) conceded that there are no known original documents about his visit, but described Aachen in Handel's time and the treatments Handel probably received. Landgraf suggested that Handel might not have stayed in Aachen at all, but at a wealthy convent in nearby spa town Burtscheid – which would make sense of John Mainwaring's story that Handel's recovery was considered miraculous when some nuns heard him playing the organ (Mainwaring, *Memoirs of the Life of the Late George Frederic Handel* (London: R. & J. Dodsley, 1760; reprinted, New York: Da Capo, 1980), 49). Richard King (University of Maryland) explored the more unusual Handelian byways of the Netherlands and established that Princess Anne of Hanover and Orange, allegedly Handel's favourite and most talented royal student, had sufficient resources to have perhaps played a substantial role in support of Handel's 'Second Academy' opera company (1729–1734). In addition to Anne's reputation as a singer and harpsichordist, King demonstrated with some impressive examples her prowess as a painter.

The most radically challenging paper during a gentle weekend was, ironically, one of the few to deal with an old-fashioned musical topic. In 'Handel with Ruspoli in Rome, Cerveteri, Civitavecchia, Vignanello: New Documents from December 1706 to December 1708' Ursula Kirkendale (Rome) destroyed many received opinions in spectacular fashion. Much of the paper, adroitly read out by Warren Kirkendale (Rome), was critical of recent work by Hans Joachim Marx and Ellen T. Harris. The Handel community will eagerly await the formal publication of Kirkendale's new work, which includes the re-dating of several important Italian works (offering, for example, a credible new context for the splendid hunting cantata *Diana cacciatrice*). Some other arguments were less immediately convincing, but scholars will be anxious to investigate her claims further. A recently discovered document stating that Ruspoli's household had to order copious amounts of extra wine for an anonymous gentleman known only as 'il caro Sassone' was far less controversial.

Enrico Careri (Università degli studi Federico II, Naples) described the problems that normally faced a musician arriving in early eighteenth-century Rome and emphasized how difficult it was to secure a permanent post, inviting the observation that little of essence has changed. Carlo Vitali (Bologna) explored the implications of Mainwaring's rather broad statement 'Florence, as it is natural to suppose, was [Handel's] first destination'. Vitali examined the relationship between Handel and the Medici court, suggesting that it was there that Handel came into contact with the composer Urio and the librettist Salvi, who were to have varying influences over Handel's compositions for London decades later. Vitali also suggested that the Florentine soprano Vittoria Tarquini – with whom Mainwaring hinted Handel had a love affair – may have had a low range and could feasibly have been the uncredited performer of Juno in *Agrippina* while taking some surreptitious leave in Venice. Xavier Cervantes (Université Toulouse) analysed the title page of Boccardi's *Adelaide* (1730), which claims that it was staged at the Theatre Royal in the Haymarket and set to music by Handel for the 'Accademico Filarmonico' in London. This is obviously an elaborate forgery, and even Boccardi's claims that he was from Turin and a member of the Arcadian Academy turn out to be manifestly false. Cervantes investigated what motivation Boccardi may have had, and why – if such a real person even existed at all – he decided to use Handel and London as part of his intrigues.

Although scholars already knew of the existence of a 'Gloria in excelsis Deo' in the Royal Academy of Music's library, the recent re-attribution of it to Handel was surrounded by hyperbolic media attention. There has hitherto been relatively little sensible discussion of the manuscript in which it was found, and John Roberts (University of California, Berkeley) used the conference as a welcome opportunity to present some of his thoughts about the context and origins of the sole source of the 'Gloria'. It transpires that the manuscript's first owner, William Savage, was almost certainly also its copyist. Roberts persuasively argued that Savage, who was a boy soprano soloist for Handel between 1735 and 1738, could have prepared the entire manuscript – and a few others related to it – to use for performances in the late 1730s. Graydon Beeks (Pomona College, CA) revealed the potential physical location of secular music making at Cannons, the



grand country residence of the Duke of Chandos. Although the house no longer stands, Beeks used a plan of the ground floor to illustrate where the musicians might have been situated. A manuscript inventory of the Cannons music library lists music by Galliard, Bononcini, Ariosti, Haym, Alessandro Scarlatti, Handel and, of course, the Cannons master of music, Pepusch. Yet Beeks suggested that many of these volumes of Italian music were ‘display’ manuscripts in the Duke’s library, and that they may not directly reveal the repertoire that was performed.

Urban historian Leonard Schwarz (University of Birmingham) pointed out aspects of current research into eighteenth-century London, briefly summarizing such topics as the changing use of public spaces, the gin craze (which apparently was not that bad) and the mortality rate (surprisingly the death rate was higher in Handel’s London than it had been in Purcell’s). Allegedly, when Handel first decided to stay in England, he stayed at Barn Elms with a Mr Henry Andrews, and John Greenacombe (English Heritage, London) showed a map giving the location of Barn Elms (modern-day Barnes), and an old photograph of the house – or at least a substantially later house on the site – where Handel is likely to have stayed. Greenacombe demonstrated that Mr Andrews was probably little more than Handel’s landlord. He tentatively suggested that Handel might have lived at Barn Elms from his return to England in 1712, either before or in conjunction with his residence at Burlington House, which probably began c1714.

Contrary to frequent attempts to find political allegory or allusion in Handel’s London operas, Thomas McGeary (University of Illinois at Urbana-Champaign) argued that ‘individual operas were not intended or received by contemporaries as political allegories’. But McGeary also showed that the operas are political in other ways: they can be allegorical or allusive, implicitly promote political ideologies or contain morals applicable to politics. What is more, events and persons at the Haymarket Theatre could be allegorized and satirized as a means of anti-Walpole propaganda. The conference was concluded by an examination by David Hunter (University of Texas) of the royal patronage of Handel. Hunter revealed the payment schedule of both Handel’s pensions, presented biographical sketches of the paymasters from whom Handel collected the money and compared Handel’s exalted financial status to that of other pensioned musicians such as John Ernest Galliard. Hunter expressed doubt that we will ever discover evidence clarifying why the first pension of £200 per annum was granted by Queen Anne to Handel as early as 1713. We may have to remain content with the assumption that Handel was richly rewarded for his considerable talent as a musician – something that one can hope will be more prominently discussed at the next conference in 2005.

DAVID VICKERS



MUZIO CLEMENTI: COSMOPOLITA DELLA MUSICA

ROME, 4–6 DECEMBER 2002

Despite many passing acknowledgments of Clementi’s stature in historical surveys and some specialized studies of the Classical period, performances and recordings of substantial groups of his works have remained infrequent, large-scale academic publications have remained few and, more tellingly, no complete modern edition of his works has appeared until very recently. The scholarly inertia surrounding Clementi derives from the composer’s historical image as a keyboard pedagogue or avaricious businessman of secondary artistic significance. Although no longer cultivated actively by specialists, central aspects of this image continue to inhabit the popular imagination despite the discrepancy between it and Clementi’s musical style. Far from being a ‘manufactured music, nourished by the didactic spirit’, as Oscar Bie described them, the larger piano sonatas, in particular those of the late 1790s and early 1800s, tend towards the sensational, often displaying marked topical contrasts involving extremes of virtuosity and contrapuntal



elaboration (Oscar Bie, *History of the Pianoforte and of Pianoforte Players*, trans. E. E. Kellett and E. W. Naylor (London: Dent, 1899), 210).

Despite the allure of much of Clementi's output, traditional views endorsing the pedagogical classification and his second-rate standing as a composer continue to be perpetuated, directly or indirectly, in the textbooks and historical studies in which his name most frequently appears. Nevertheless, research into Clementi has recently become more dynamic than ever before. The strong sense of renewed, perhaps unprecedented, enthusiasm for Clementi, especially in his country of origin, was evident at the conference Muzio Clementi: Cosmopolita della Musica. Leon Plantinga (Yale University), one of the main speakers at the conference, compared the present situation with the much more stagnant one of the early 1970s when he began his studies of the composer. The year 2002 also saw the launching of what is arguably the most significant recent contribution to Clementi scholarship: the new edition of his complete works (*Opera Omnia*) by Ut Orpheus Edizioni. This edition, consisting of over sixty volumes, will include Clementi's keyboard works and surviving works for orchestra, the chamber music, vocal works, treatises. Ten volumes are being devoted to works without opus numbers. Each volume contains thorough prefatory material with comprehensive notes on editorial method, reflecting the edition's dual purpose as a scholarly and a performing resource.

The conference, held in Rome at the Istituto Austriaco and the Istituto Storico Germanico, marked the two hundred and fiftieth anniversary of the composer's birth in 1752; the conveners were Richard Bösel, Markus Engelhardt, Roberto Illiano, Luca Sala and Massimiliano Sala. Two days of papers and discussion were preceded by the presentation of two recently published books on the composer: the multi-author *Muzio Clementi: Studies and Prospects*, edited by Roberto Illiano, Luca Sala and Massimiliano Sala (Bologna: Ut Orpheus Edizioni, 2002), and Anselm Gerhard's *London und der Klassizismus in der Musik: Die Idee der 'absoluten Musik' und Muzio Clementis Klavierwerke* (Stuttgart: Metzler, 2002). On the evening of 5 December a performance of Clementi's two groups of three sonatas, Opp. 21 and 22, for flute, cello and piano, was given by Laura Pontecorvo (flute), Andrea Fossà (cello) and Andrea Coen (fortepiano).

In 'Muzio Clementi's Personality', Eva Badura-Skoda (Vienna) suggested that certain central aspects of the traditional biographical image of Clementi derive from, and are continually reinforced by, modern judgments that fail to take into account the contemporary social background and associated system of ethical values. Less anachronistic interpretations of those events, she argued, might stimulate more liberated viewpoints. The 'pedagogical' aspect of Clementi is most literally embodied in his relationship with his pupil and apprentice John Field. As conventionally portrayed in biographies of Field, Clementi's treatment of his pupil appears to have had strong overtones of paternalistic oppression and personal exploitation. A more balanced view, Badura-Skoda suggested, would need to take into account the familiarity of the apprentice arrangement in the eighteenth century, which seems exploitative only by post-Enlightenment standards. She also cited the arrangement whereby Clementi was 'bought' from his father by Peter Beckford at fourteen as another event provoking modern-day disapproval, but familiar from other, similar arrangements in the eighteenth century. Badura-Skoda's paper focused on the first half of Clementi's career, but could have been extended to address, for instance, Clementi's reclusive tendencies in later life; she could have considered how this might reflect on his earlier retreat from the performing sphere at the beginning of the 1790s. She suggested that Clementi's shift in priorities from performing to business activities in this decade was provoked by the low social status of performing musicians in England at this time, stimulating a preoccupation with gaining social respectability and accumulating wealth. Given the tenacity of the traditional image of Clementi, Badura-Skoda's approach might have been more speculative, with bolder attempts to overcome the rather repetitive portrayals of the composer and of particular biographical events in the existing literature. Despite the relative lack of arresting or sensational events involving Clementi as compared with contemporary figures like Jan Ladislav Dussek – whose biography abounds with affairs, political subterfuges, family dysfunction and physical abuse – such events are not totally absent. Several other papers focused on Clementi's activities during the 1780s and 90s, reflecting the complexity of this stage of the



composer's career and the continuing preference in Clementi scholarship for research into biographical events and documentary issues.

In the early 1780s Clementi visited Paris and Vienna, where on 24 December 1781 and in the presence of Joseph II of Austria the well-known competition with Mozart took place. The second session of the conference was devoted to Clementi's relationship with Viennese Classicism. Whilst in Vienna, Clementi composed a series of works that were grouped together by Alan Tyson as the 'Viennese sonatas' (Alan Tyson, 'Clementi's "Viennese" Compositions: 1781–1782', *The Music Review* 27/1 (1966), 16–24). Some of these, particularly the Sonata in G minor, Op. 7 No. 3, are now amongst Clementi's best known and most frequently performed works. Tyson's article provided the point of departure for Otto Biba's paper, 'Le sonate viennesi di Clementi', in which Tyson's group of 'Viennese' sonatas (originally Opp. 7, 8, 9 and 10) was extended to include others whose first editions, as a result of having been published first in manuscript form and engraved only some years later, do not survive. Biba (Gesellschaft der Musikfreunde, Vienna) emphasized the frequency with which music at this time was circulated in manuscript form but subsequently discarded, leading to difficulties in reconstructing its documentary history. He also provided new information on the dedicatees of Clementi's 'Viennese' sonatas, for instance Madame Maria Therese van Hesse, an eminent Viennese pianist. Given the opportunities Clementi appears to have had to survey the large collection of German music owned by the van Hesse family, Biba suggested that Clementi might have studied it and absorbed its influences.

Stylistic ramifications of Clementi's interaction with Austro-German music in the early 1780s were explored by Federico Celestini (Karl Franzens Universität, Graz; 'Joseph Haydn e Muzio Clementi: le tracce musicali di un incontro'), who compared thematic procedures in Haydn's piano sonatas with those in Clementi's 'Viennese' compositions. Celestini's comparisons of the first movements of Clementi's Op. 7 No. 3 and Haydn's Sonata in C minor, HXVI: 20, for instance, revealed similarly diverse perspectives on the opening material, particularly in the second half of the exposition and the development, and in episodes of secondary development in the recapitulation. This exemplifies the highly processive approach to thematic construction that Clementi shared with Haydn, leading to networks of freely associated, if not precisely related, motivic shapes and an accompanying tendency towards contrapuntal elaboration. Citing the subdominant recapitulation in the first movement of Clementi's Sonata in B flat major, Op. 10 No. 1, Celestini also briefly speculated on Clementi's possible influence on Schubert's approaches to recapitulation but had little time to explore this topic in detail. Apparent similarities between Schubert and Clementi, or indeed between Clementi and other, more contemporary figures such as Luigi Boccherini in the use of flat-side recapitulation might suggest not so much direct paths of 'influence', but rather that 'regular' recapitulations represent a smaller statistical majority than is usually assumed and that the notion of a synchronized return of tonic and opening theme might be unduly schematic as a theoretical model for eighteenth-century sonata form. This session ended with a paper by Luca Sala (Fondazione Locatelli, Cremona) on the influence of Clementi's symphonies on Beethoven, 'Il modello clementiano in Beethoven'.

The 1790s represented an even more pivotal stage in Clementi's career than the 1780s. Early in that decade, as Badura-Skoda noted, Clementi appears to have stopped performing in public (Leon Plantinga has given 31 May 1790 as the date of Clementi's last documented public appearance as a soloist. See his 'Clementi, Virtuosity and the "German Manner"', *Journal of the American Musicological Society* 25/3 (1972), 314). Soon afterwards, he entered into business as a publisher and instrument manufacturer, activities which, together with his continued composing and teaching, dominated the remainder of his career. Clementi's business activities provided the subject of David Rowland's paper, 'Clementi and the 1790s: New Documents'. Rowland (The Open University) traced the composer's involvement in the aftermath of the bankruptcy (in 1795) of the publishing and instrument manufacturing company Longman and Broderip. Initially Clementi acted as an assignee, recovering money to pay off creditors, but eventually became a partner in the re-established business. The documentation cited by Rowland consisted of letters to and from Clementi, together with newspapers and legal records. These show that Clementi was instrumental in both Longman and Broderip being lent money to be released from prison and continue to work, and confirm the centrality



of his role in the new partnership, which included promoting the instruments. Rowland's paper reflected the importance of correspondence to and from Clementi as foundations for further biographical research. The possibility of collecting and publishing the letters was put forward in the discussion session immediately following Rowland's paper; at present he is collecting the letters for publication by Ut Orpheus Edizioni in the next few years.

The more stylistically centred presentations, those by Plantinga and Dorothy de Val (York University, Toronto), illustrated the diversity of the composer's output. In her chronological survey of Clementi's chamber music, de Val emphasized Clementi's awareness of changes of fashion and commercial demand in this sphere of musical consumption. She argued that the composer's early accompanied sonatas, characterized as they are by harmonic conservatism, restricted demands on the solo instrumentalist, and the absence of factors such as complex counterpoint, were carefully tailored to the market and thus reflected the composer's commercial astuteness. Clementi even seems to have responded to a passing fashion for tambourine music in London in the 1790s by including the instrument in his two sets of twelve waltzes, Opp. 38 and 39, for piano, tambourine and triangle. De Val cited the late, unfinished Nonet for mixed ensemble – 'professional' chamber music similar to that of Hummel and Spohr – as the opposite extreme of Clementi's 'amateur' chamber music. Amongst the most stimulating of De Val's musical illustrations were Clementi's song settings of exotic poetic subjects. Songs such as 'The Norwegian Maid' and 'The Remembrance', suggesting strong parallels with the lied style of the early nineteenth century, and representing the most distant reaches of Clementi's output, seemed astonishingly removed in style and ambience from his better-known works.

Such demonstrations of Clementi's business acumen tend to reinforce the received image of a composer exclusively motivated by commercial concerns to the implicit detriment of more 'artistic' ones. Clementi is hardly unique in having been motivated by practical and financial factors, however, and the exact ramifications it had for his musical style are only just beginning to receive balanced critical examination – and in some quarters they may have been misconstrued. De Val argued that the separation of the fugues from the accompanied sonatas in Opp. 5 and 6 showed Clementi tailoring the pieces to the demands and expectations of amateur musicians. Plantinga, however, has suggested that Clementi's contrapuntal preoccupations at that point in his career, stemming from his 'rediscovery' of J. S. Bach and manifested in the fugues of the Opp. 5 and 6 sets, also permeated the non-fugal components in ways that, if anything, reduced their commercial viability.

In his survey of Clementi's piano music, Plantinga reinforced his earlier 'tripartite' view of Clementi's career, consisting of an early, basically galant, style punctuated by elaborate virtuosity, followed by the expansive lyricism, heightened contrapuntal intricacy (deriving from Bach) and reduced presence of virtuosity associated with mid-career works, and culminating in a 'late' or 'proto-romantic' style after 1800. Expanding on Saint-Foix's, Alexander Ringer's and others' suggestions of specific parallels between Clementi and Beethoven, Plantinga offered some new observations on Clementi's cadential rhetoric in the earlier piano sonatas and showed how the reinforcement of structural cadences using fast scales converging from opposite registers – what he rather engagingly called the 'dive-bomb' approach to cadences – resembles similar gestures in works by Beethoven, such as the approach to the recapitulation in the first movement of the Sonata in C major, Op. 53 ('Waldstein'). This underpinned Plantinga's thought-provoking observation of a syntactical change in Clementi's keyboard works from the demarcation of structural boundaries using cadenzas and other forms of cadential elaboration (such as the 'dive-bomb' approach) to the greater continuity later on, epitomized by the free-flowing contrapuntal passages found in the Opp. 40 and 50 piano sonatas. He cited the second movement of Op. 50 No. 3 ('Didone abbandonata') as an epitome of the new-found, almost improvisatory continuity of Clementi's 'late' style.

Plantinga also reinforced the hypothesis, first introduced in his biography, that Clementi's three Op. 50 piano sonatas, though not published until 1821, were complete by 1805 but withheld from publication for a number of years, suggesting that they may have originally been intended as the second half of Op. 40, another set of three sonatas, first published in 1802. He noted that 'Book 1' appears on the title page of the first edition



of Op. 40, as if to anticipate a 'Book 2' that never emerged as such but which may have been what eventually became Op. 50 – probably the 'three new sonatas' mentioned in Clementi's letters of 1804–1805. Plantinga's new evidence is a recently discovered letter, dated 20 December 1809 and addressed to Paul Härtel of Leipzig. In this letter, Clementi offers Härtel three new sonatas for publication 'in my better style' ('tre sonate, nella mia miglior maniera'). Plantinga considers that Clementi's 'better style' must refer to his 'modern' idiom, or the 'late' style found in the works post-dating 1800, and concludes that the 'Op. 40, Book 2' offered to Härtel were the three sonatas eventually published as Op. 50. Gerhard, however, disagrees with this hypothesis. In *London und der Klassizismus in der Musik* he argues that 'Book 2' might instead have referred to movements from the *Gradus ad Parnassum* that, in any case, were closer in style to Op. 40 than is Op. 50. He reiterated this point of view at the conference, in the discussion following Plantinga's paper. During this discussion, neither Plantinga nor Gerhard retracted his view on Op. 50, suggesting that the dating of the set requires further investigation.

The conference reflected the continued prioritization of documentary and biographical approaches in Clementi scholarship and confirmed that sustained progress is being made in these areas. Other contributions showed that more analytically based work has begun in earnest, leading to much-needed insights on matters of style and stylistic context, and the composer's relationship with contemporary figures like Haydn, Beethoven and Schubert. The different degree of progress being made in stylistic as opposed to biographical and documentary realms was nevertheless revealed when Biba's detailed observations concerning the documentary history of the 'Viennese' sonatas and new facts about their dedicatees, building on the relatively more recent research of Tyson, emerged in the same session as what would appear to be the first detailed reference by Celestini to an example of Clementi's flat-side recapitulations since 1945 (Kathleen Dale, 'Hours with Muzio Clementi', *Music & Letters* 24/3 (1943), 144–154). The conference illuminated the vast potential for – and urgency of – further research into every aspect of the composer, facilitated as this now is by aids to study such as the new edition of his works.

The conference also included Constantino Mastroprimiano's (Conservatorio di Perugia, Rome) 'Clementi trascrittore di sinfonie'. The proceedings of the whole will be published in 2004 by Ut Orpheus Edizioni as the first of a series dedicated to Clementi, *Quaderni di Studi Clementiani*.

ROHAN STEWART-MACDONALD



THE BRITISH SOCIETY FOR EIGHTEENTH-CENTURY STUDIES THIRTY-SECOND ANNUAL CONFERENCE

ST HUGH'S COLLEGE, OXFORD, 3–5 JANUARY 2003

This was a lively and thought-provoking conference. Good papers abounded, the thematic organization of the panels was often intriguing and there was rewarding discussion both within and outside the sessions. The scholarship represented not only varied in method and approach but also expanded the mind as it overstepped disciplinary boundaries. Doing cultural history has always involved such activity, even if some interdisciplinarity, both old and new, has had an arbitrary and cosmetic aspect. But here there was more often than not a reassuring sense that the informing of one discipline by another had been sensitively and imaginatively handled, and with real necessity. Internal factors, arising from within a discipline or art and its often highly specialized modes of appreciation and 'connoisseurship', and external factors, resulting from its social location and function and the kinds of significance attributed to it 'out in the world', can be seen not as competing rivals, but rather as components of a greater, and in the end far richer, whole.

The very need to address colleagues from a broad range of disciplines, using clear methods of evaluation and argument that can speak across subject-divides while still preserving interpretive subtlety and



sophistication within any given specialist area, can clearly act as a great force for good, at least on this evidence. This is surely an exciting sign for eighteenth-century studies – a refashioning of the ideals of the Enlightenment *philosophe* tradition, and of the ‘globalized’ republic of letters that emerged from the academies and salons, for our own times.

How were such ideals manifested in practice? One of the two Annual Lectures was a richly nuanced exposition by Nicholas Boyle (University of Cambridge) of Goethe’s development as both persona and creative artist. Social and historical forces were seen as crucially formative, yet not in any sense limiting, for Goethe’s development. They were the source of immediate tensions which he was able to turn to his ultimate advantage. We were given a convincingly particularized sense of how this set of circumstances, through a series of characteristic manoeuvres and transformations, found expression in his literary output. And this was demonstrated not just on any old examples, but on crucial masterpieces – *Werther* and *Faust*, which no one but he could possibly have written. For despite his polymathic range, many of Goethe’s most personal ‘solutions’ to problems of life, culture and philosophy were expressed through the medium of imaginative literature, articulated with the full ‘mythic’ and poetic as well as rational power of language. Moreover, the constant (indeed passionate) concern for addressing many of his profoundest reflections to a freely constituted ‘universal’ readership, rather than to a ‘professional’ or otherwise restricted audience, is surely one of the most important aspects of the breadth and grandeur of his vision. The very notion of such a readership, quite apart from what is read and written, is surely one of the very greatest of Enlightenment legacies.

In the other Annual Lecture Peter Jupp (Queen’s University of Belfast) spoke on the mechanisms of government and administration in Britain during the Hanoverian era, moving outwards from this central period to embrace the long eighteenth century – essentially from 1688 to 1832. Seen in evolutionary as well as day-to-day functional terms, the established patterns and structural problems of government were worked out, he suggested, by a conscious process of incremental change over a long period (reminiscent of a Cassirer-like ‘Problemggeschichte’, but with the bonus of some nice concrete historical evidence and reasoning). In his exposition he added his voice to those who have sought explanations for the surprising degree of political and social stability in Britain over such a considerable period. And here his argument opened out from specialized political historians’ arguments concerning the structures and personalities of institutional and national life to embrace a wider view of Britain in the eighteenth century. This was a society anxious to redefine itself in ideological and cultural terms, in search of a pragmatic stability and a workable national identity, energized by an ethos of commerce and exchange that allowed for individualism within consensus. It generally resisted extreme views because they ran the danger of threatening the social and political balance of interests that was seen to guarantee resilience and cohesion. Ideas concerning ‘identity politics’ in its Enlightenment guise have often been voiced before – indeed, they might almost be called a commonplace of British eighteenth-century cultural history. But what we learned this time round was that there was a degree of ‘positivist realism’ and sheer hard-nosed pragmatism in the fashioning of the state according to a distinctively and self-consciously British model that few would have suspected.

Specifically in the area of music, each of the three panels also combined broad critique with a clear focus on specific materials. The Mozart panel (Thomas Irvine, Wiebke Thormählen, Nicholas Mathew, all Cornell University) explored the nature of Mozart’s pianism within different genres. All were concerned to address the performative dimension of music not just as an aesthetic problem, to be illuminated at a technical level through the historicizing study of performance practice, but also as what might be called ‘social textuality’. Instrumental genres may not be overtly politicized, but they carry with them traces of social ideas and archetypes that create a taut expressive edge, going beyond the ‘merely’ aesthetic.

Irvine (‘Utopia Performed: Mozart’s Fantasy K475’) discussed the keyboard fantasia in both its freely extemporized and its composed manifestations, with a view to the possible range of meanings that improvised performance might have had for particular social groups and contexts in Vienna – here exemplified by Mozart’s free-thinking Masonic friends, for whom the radicality and unpredictable excitement of the free fantasia may have radiated a distinctly subversive, even Utopian message. Then K526



was taken by Thormählen as a test case to probe whether what we might easily refer to as a duo sonata for violin and piano (though this is not what Mozart calls it) in fact allows any real ‘freedom’ to the violin, or whether the pianist’s – and by extension the composer’s – hands are not the controlling factor in the equation. Are these works in any sense truly dialogic, or is the violin kept resolutely in a subordinate position, not least through the restraining influence of harmony on melody, and through the melodic dominance of the piano’s right hand? If this is so, how and when does the violin break through such constraints under the impetus of its own idiom and its own virtuosity? And in any case, what might have been the rhetorical conventions and, more especially, the permissible ‘range of operation’ of a dialogic idiom within the parameters of Mozart’s time and place? What limits might be set on the free interplay of thought, of ‘main ideas’ and ‘commentary’? And what constraints, whether of pure taste or of a more social and behavioural character, might have governed the acceptability of strong, assertive, potentially disruptive gestures? That Mozart had the temperament and, on occasion, the inclination to embrace such stylistic and expressive disruption, whether or not this was undertaken in a fashionably subversive way, surely needs no special pleading.

Finally, Nicholas Mathew examined the Piano Sonata in F major, K332, in the light of different performance traditions – from the brilliant continuity, achieved through smoothly integrated detail and the seamlessly beautiful ‘long line’ of a certain kind of twentieth-century Viennese pianism, through to the highly articulated, often impulsive, sometimes deliberately provocative ‘rhetorical verismo’ of today. The question ‘How are we to address the realities of Mozart’s keyboard writing in the twenty-first century?’ was placed within a subtly ideological context that allowed for plurality of interpretation while nevertheless advocating a radical rethinking of the expressivity of these very familiar musical texts.

Common to all three papers was a judicious use of Frankfurt School and, to a lesser extent, French criticism. Yet the theoretical perspectives of Habermas, Adorno and Elias by and large did not obtrude, but were set to work internally, within the substance of the interpretation, so that the material and its characteristic features were kept at the forefront of the audience’s thoughts. And if these instrumental genres were seen as embodying a social discourse of (serious as well as witty) role-play, of dominance and subservience, self-assertion and implied challenge, this was done not so much to diminish their expressive realities as to enhance them.

Another panel featured papers centred on the situation of music in eighteenth-century England, here described as the ‘Age of Johnson’ since emphasis was placed on Samuel Johnson’s view of, and response to, the music of his time. The well known limitations of his musical understanding were given a more nuanced, less pejorative slant than has usually been the case (Stefka Ritchie, University of Birmingham). Johnson’s ‘aural literacy’ was certainly imperfect, and perhaps his tolerance for certain kinds of complex music was unreasonably low. But he was musically well connected (with the Burneys, for example) and could sometimes show a keen appreciation of music’s value as a kind of experience that was obtainable in no other way, one which could generate effects of real poetry that moreover did not depend on the contingencies and fallibility of human language.

Further, as Alan Barnes (Derby University) pointed out, Johnson had an unbounded and infectious enthusiasm for the music he regularly heard at the London pleasure gardens. Thus he stands as a good, if not exactly typical, example of a certain kind of non-specialist listener, a ‘consumer’ in fact, one of those who paid for their musical pleasures almost as for a commodity and expressed their preferences not just verbally, to their friends or in the press, but through their use of the network of commercialized leisure which was then more advanced in London than anywhere else in Europe. This makes us confront the question of stylistic registers head-on, as occurred in my paper and one given by Barnaby Ralph (University of Queensland). How are we to consider the range of available styles, from the frankly undemanding and the avowedly popular through to the most sophisticated and complex? What subtle distinctions of social usage and context, as well as of aesthetic character, might we be missing in maintaining our historically conditioned view of the pre-eminence of the great composer-figures – Handel, and later Haydn, first among them? And what could this tell us of eighteenth-century priorities, by comparison with those of later ages, and our own?



It seems clear that the eighteenth century had a more pronounced admiration for the sociable and ‘useful’ aspects of music, for its civilising and improving qualities if you will, than we, with our still powerful romantic and modernist heritage, do today. Yet the English cult of Handel and Haydn, and the whole developing discourse of the sublime, with its powerful exemplifications in the appreciation of landscape, in visual art and poetry, show that the appetite for greatness as well as grandeur in music, however manifested, was as alive then as it ever has been since.

The third panel engaged with the ‘Enlightenment situation’ of music and the upsurge of new critical ideas during the eighteenth century, especially in later decades. Their papers proved to share a common thread of Rousseauist thought, and this helped to account for the number of linguistic and cultural theorists who attended the session – though one of the great joys of all three panels was precisely the very wide range of responses from notably diverse audiences. Panellists dealt with the validity or otherwise of the ‘Sturm und Drang’ as a viable critical concept in music of the later eighteenth century (Abigail Chantler, Trinity College Dublin); with the idea of ‘sonority’ and its relation to the more quantifiable (hence measurable, controllable, codifiable) aspects of music (Emily Dolan, Cornell University); with Rousseau’s theory of language and communication and its radical implications for the reform of opera (as well as, more concretely, what it produced in the ‘*Pygmalion* mechanism’) (Stephen Baysted, Rose Bruford College); and with the development of Enlightenment ideas about language, melody and the function of poetry within the sphere of folk music and rhetorical-educational theory in eighteenth-century Scotland (Catherine Jones, University of Aberdeen).

That the Sturm und Drang was an integral part of the expressive and stylistic development of later eighteenth-century music is common critical currency. But, as all such retrospective categories tend to do, it begs us to consider how realistic it actually is to see such cultural tendencies as operating within the day-to-day experience and working practices of the times. The idea of ‘sonority’ as a musical category in the eighteenth century surely merits much more thinking about than it often receives. The physical basis of sound, the laws of resonance and acoustics and so on, had become a more or less standard part of the field of musical investigation through the work of Descartes, Mersenne and Huyghens through to Euler, Sauveur and Rameau. Thinking about timbre, though, and even about the ‘raw’ power and intrinsic qualities of sonority, was less well developed. Yet the aesthetic ideas of certain philosophers did address the question of what sound is, in what ways it is distinctive, and what its significance might be in the broader rational scheme of things. And this is a central issue, of course, in the realm of instrument technology, perhaps especially in the invention of new instruments, here exemplified by the musical glasses – one of the great, if rather short-lived, successes of the later eighteenth century.

Musically, it is hard to do full justice to Rousseau’s *Pygmalion* (so much easier for Rameau’s), just as it is sometimes hard to comprehend the sheer popularity achieved by *Le devin du village*, particularly when performed – as it often was – by the foremost singers of the Parisian operatic stage. In the end, Rousseau’s view of music may have been great more through what it aspired to, and its polemical radicalism, than because of what it produced. This is absolutely not to deny his practical achievement, whether in the *Dictionnaire*, his polemics or his compositions. But in some ways the most striking thing about him is the extraordinary range of responses his ideas elicited, not just in relation to stylistic and dramaturgical change, from a vast array of later thinkers.

The expansion of eighteenth-century thinking not only on theories of culture but also on the whole purview of ‘education’, and its connection with ‘politeness’ in the broadest sense, embraced music and poetry in ways that trained musicians and poets might never have envisaged. In the long term, though, these were both radical and productive. And enlightened circles in Edinburgh were among the first to assess the importance of song, as well as music more generally, within folk culture, and what this might imply about how cultures actually developed, and how the civilizing power of music and poetry could be harnessed to the goals of politeness without devaluing the ‘natural’ values such artistic expression enjoyed within traditional societies.



A key theme of the conference was how different kinds of audience were constituted, what their specific interests and different aspirations might have been, musically speaking; and how one of the great cultural achievements of the Enlightenment was, precisely, to provide a framework for freely constituted audiences and readerships to share common interests, whether intellectual or artistic, in a spirit of free exchange. This profoundly transforms the ethos of 'commerce and exchange' which can be seen to have governed so many developments of the time. Indeed, the very notion of free exchange is surely one of the key enabling factors in the theory and practice of politeness – and also a very useful way of opening up discussion of the varied 'uses and occasions' for music in the eighteenth century, the flowering of the idea of the public concert and the increasing acceptance of music's wide availability (whether commercially or not) as a desirable ideal.

PHILIP WELLER



MUSIC AND DEATH IN THE EIGHTEENTH CENTURY

KING'S COLLEGE LONDON, 8–9 FEBRUARY 2003

On a drizzly February morning in London approximately thirty scholars, students and other *Liebhaber* of eighteenth-century music gathered for a conference as part of King's College London's *Art of Dying Symposia, 2002–2003*. The gloomy weather outside befitted the conference theme indoors: 'Music and Death in the Eighteenth Century'.

Cliff Eisen (King's College London), convener of the weekend event, began his opening remarks by promoting the recently founded Society for Eighteenth-Century Music as well as the new journal *Eighteenth-Century Music*. Eisen also articulated his hope that the conference would mark something of a departure for the study of the music of this era; in particular, he expressed the desire that such a socio-historical conference theme would encourage more interdisciplinary work on the century. He also urged scholars to continue working on issues beyond the Bach–Haydn–Mozart triumvirate. Indeed, many of the weekend's papers relegated those composers to the periphery as lesser known composers were brought into focus, along with topics concerning women, private devotional music and popular music.

One theme that quickly emerged over the weekend was the centrality of women to any discussion of eighteenth-century music and death. In fact, during one question-and-answer period following a paper, it was suggested that a future conference could consist entirely of papers investigating this topic. The connection to women and the feminine sphere seems to have been multi-faceted: motherhood presented frequent encounters with death because of the risks of childbirth and high infant mortality rates. Also the Lutheran emphasis on continuous and careful preparation for one's passing was often undertaken as a family and involved women and men equally. A gendered aesthetic connection between death and the feminine set these associations into play at a yet more abstract level.

Matthew Head (University of Southampton) spoke about Charlotte 'Minna' Brandes, a singer, keyboard player, composer and actress who died in Hamburg in 1788 at the age of twenty-four. In the two years following her death, her father and her former teacher together published an edition of her works and a nineteen-page biography, both of which, in Head's sophisticated interpretation, transform Brandes from a producer of art into an artefact herself. Head argued that in Brandes's case posthumous publication perfected and regularized the female author, rendering her passive, pure, virtuous and still. John Rice (Rochester, MN) shifted the focus south to Vienna in a paper on Empress Marie Therese's collection of requiems. As second wife of Francis II, Marie Therese was an important musical patron in Vienna, commissioning works from many composers, amassing a significant music library (which included sixteen settings of the requiem mass) and performing in her own private concerts (at which requiems were often



programmed). In considering the Empress's cultivation of the Mass for the Dead, Rice suggested that her preoccupation with death grew in part out of an incessant personal exposure to the mortal dangers of childbirth.

Women remained an important component of the discussion in a paper by Stephen Rose (University of Cambridge) on early eighteenth-century Protestant devotional songs written and sung privately in preparation for death. In these works, which were intended to complement public genres such as requiems and funeral cantatas, the line between professional and amateur composer blurred – in fact the genre was one of the few in which middle-class women could find a voice. Rose thus brought an extremely private practice to light, for these songs were rarely performed or published (problems of attribution abound) and in themselves provide a fascinating glimpse of Protestant subjectivity around 1700. Private devotional music was also the focus of David Yearsley (Cornell University) in a touching paper on the centrality of the *ars moriendi* in the Bach household. Yearsley connected songs about death in Anna Magdalena's 1725 Notebook to the theological writings collected by J. S. Bach, explaining that these latter texts were probably read by everyone in the family since they offered practical recommendations for good living and good dying. Similarly, the Notebook songs probably figured prominently in the private worship of such a musical family, and Yearsley suggested they may have functioned as lullabies during the Bach family bedtime prayers. Anna Magdalena outlived six of her thirteen children, and in Yearsley's view these songs may have been a way of comforting the surviving family members by looking forward to a reunion with departed children. That these songs are found in Anna Magdalena's notebook, together with the fact that authorship of some of them has yet to be satisfactorily resolved, invites the tantalizing speculation that Anna Magdalena herself may have been the composer of some of this music.

The idea of the nation as family, mourning together over the death of the royal patriarch, was taken up by Bertil van Boer (Western Washington University). Van Boer explored King Gustav III of Sweden's role in the design and planning of his own funeral events so that they would resemble the operas he had written for his National Opera. The music composed by Joseph Martin Kraus (Gustav's *Hovkapellmästare*) for the events included a funeral symphony and a cantata, and played a vital role in a spectacle that blended the arts, political charisma, royal death and nationalism to an unprecedented degree.

Death as a topic in popular song expanded the discussion beyond the realm of art music. Francesca Brittan (Cornell University) showed that Gottfried Bürger's gruesome ballads of the 1770s and 80s belong more to the tradition of popular marketplace balladry than to domestic keyboard song, and thus constitute an important connection between 'high' and 'low' culture in late eighteenth-century Germany. Bürger fashioned poems that titillated readers with visions of the risen dead – and in turn inspired unusual musical settings characterized by virtuosic keyboard writing in through-composed forms – and made use of such an intensely representational musical idiom that Brittan was moved to consider these songs in terms of visual arts such as painting and even cinema.

Jane Girdham (Saginaw Valley State University) presented a paper concerning English musical reactions in song to the imprisonment and execution of Marie Antoinette in October 1793. These songs, all of which empathized with the queen (often even setting texts written in 'her' voice by using the first person singular), were blatant attempts to capitalize on the English public's fascination with events in France. Drawing on texts which often contrasted Marie Antoinette's despair on earth with her bliss in heaven upon her reunion with Louis XVI, Girdham concluded that political and even religious music went hand in hand with theatre music in 1790s London.

Other papers explicitly interpreted representations of death in instrumental music. Annette Richards (Cornell University) asked to have the hall's lights dimmed in order to create a satisfactory gloom in which to give her paper on 'The Ecstasy of the Graveyard'. Using examples from Beethoven, Haydn, Gluck and others, she outlined a musical typology of the graveyard for the classical period. She connected musical elements such as tremolo, sparse textures, chromaticism, archaic writing and even odd instrumentation (for example the haunting sounds of the glass harmonica) to notions of ecstasy and sublime transport in literature (the gothic novel) and the visual arts (sculpture and illustration). Here again, the linkage of death



with female bodies should be noted, for (to cite just two examples) women were typically both the horrified subjects and the obsessive readers of gothic novels, and the ghostly sounds of the glass harmonica were often produced by female performers and described in gendered terms by the period's critics (as translucent, melancholy and fragile).

Rohan Stewart-MacDonald (University of Cambridge) in turn presented a look at two programmatic keyboard sonatas: Clementi's Sonata in G minor, Op. 50 No. 3 ('Didone abbandonata'), and Dussek's Sonata in F sharp minor, Op. 61 ('Elégie harmonique'). Rather than tracing a literal portrayal of the act of dying in these works, Stewart-MacDonald proposed that the more abstract *theme* of death is the subject of both sonatas and that, more generally, the fantasia topos (especially when employed as a disruptive or chaotic force) has the potential to create extreme expressive environments which often evoke thoughts of death and disintegration.

In a paper considering the interaction of reception history and construction of musical meaning, Cliff Eisen examined Mozart's posthumous reception and its effect on modern understandings of his Requiem. Eisen was interested in how the conventional interpretation of this piece (as the assumed personal experience of a dying genius who welcomed death) came to be associated with such terrifying music. Taking the Introit and Offertory as his prime examples, Eisen argued that, rather than presenting death as something peaceful and consoling, the Requiem casts death as something to be feared and immortality as fundamentally uncertain. More generally, Eisen lamented the fact that the influence of biography on characterizations of musical style is seldom acknowledged and asserted that in the case of the Requiem scholars must recognize that Mozart's biography may have done his music a gross disservice.

The weekend's programme also included papers by Marita McClymonds (University of Virginia; 'Staged Suicide, Assassination, Murder: Degrees of Acceptability in Eighteenth-Century *Opera Seria*'), Elisabeth Steindl (Univerzita v Nitre, Slovakia; 'Carlo Goldoni's Libretto *Il mondo della luna*: Social Critique in Late Eighteenth-Century Venice, or the Escape from Censorship to the "Other World"'), Thierry Favier (Université de Bourgogne Dijon; 'The Portrayal of Death in the Late Eighteenth-Century French Oratorio'), Steffen Voss (Universität Hamburg; 'Baroque Funeral Music in the Service of Diplomacy: Johann Mattheson's Oratorios for the Parentalia of Charles XII of Sweden and George I of England') and, finally, Kay Norton (Arizona State University), who offered the only paper at the conference dealing with eighteenth-century North America in her "'Where is thy Sting?": Reflections on Death in Colonial America's Hymns'.

The solemn conference theme led to some poignant moments but the meeting was not without humour. Insightful and engaging discussions complemented the papers, and many participants seemed to share the feeling that this is an exciting time to be working on music of the eighteenth century.

KAREN HILES



MOZART AND THE KEYBOARD CULTURE OF HIS TIME

CORNELL UNIVERSITY, 27–30 MARCH 2003

Since its foundation in November 1996 the Mozart Society of America (MSA) has rapidly become the most important scholarly organization devoted to Mozart studies in the English-speaking world. The Society's biannual newsletter, the first issue of which was published on Mozart's birthday in 1997, quickly became a significant scholarly publication in its own right, containing short articles, reviews and bibliographies, as well as news and announcements of interest to Mozarteans. Since 1997 the Society has held lunchtime 'study sessions' at each annual meeting of the American Musicological Society, providing a welcome forum for established and aspiring Mozart scholars to present and debate work in progress. Since 1998 MSA has also



organized sessions at the annual meetings of the American Society for Eighteenth-Century Studies, and in August 2003 it presented two sessions at the joint meeting of the American and International Societies for Eighteenth-Century Studies in Los Angeles. In Las Vegas in February 2001 MSA held its first independent conference, one that was by all accounts a great success.

The Las Vegas meeting was billed as MSA's 'first biennial' conference, and the Society has now followed through on that implied promise: its second and much more ambitious conference, 'Mozart and the Keyboard Culture of his Time', took place in March 2003 at Cornell University, co-sponsored by the university's Department of Music and Institute for German Cultural Studies. It is fitting that this second conference took place at Cornell, long one of the leading North American centres for research on Mozart and the music of the eighteenth century. The programme committee consisted of Kathryn Shanks Libin (Chair), David Breitman, Susan Day-O'Connell, Jessica Waldoff, James Webster and Neal Zaslaw.

Around fifty registered participants came from Austria, Britain, Germany and Israel, as well as the United States and Canada. The sixteen papers, divided into six sessions, were supplemented by a lecture-demonstration devoted to pedal keyboard instruments and a lively (and appropriately improvisational) keynote address by pianist and Mozart scholar Robert Levin (Harvard University). Speakers represented a healthy mix of established scholars, those newer to the field and graduate students. The programme was carefully crafted to represent a wide variety of approaches and viewpoints: style history and analysis (Adena Portowitz, Jen-Yen Chen and W. Dean Sutcliffe); source and archival studies (Gregory Butler and Michael Lorenz); music theory (Craig Harwood and Les Black); cultural and contextual history (Ulrich Leisinger and Maria Rose); performance practice (Richard Maunder and Robert Levin's keynote address); organology (Sabine Klaus and the session on pedal keyboards); and (for want of a better term) 'new musicology' (Wiebke Thormählen, Thomas Irvine, Nicholas Mathew, Caryl Clark and Richard Leppert). With the arguable exception of the final session on Sunday morning (consisting of the papers of Mathew, Clark and Leppert), all sessions contrasted several points of view. To be sure, these divergent points of view did not always sit easily together and during the breaks one sometimes overheard grumbling about ungrounded new musicologists, intellectually vapid traditionalists or ahistorical theorists. However, nearly every paper stimulated a lively and for the most part well-informed discussion that often carried over into coffee breaks, meals and concerts, a sure sign of a successful conference.

Nearly half of the papers dealt in various ways with the notion of musical convention, which Mozart was often claimed to have 'subverted' or from which he was said to have 'departed'. Craig Harwood (Yale University), in 'Mozart, Mannheim and the Reordered Recapitulation', elaborated on the (perhaps not very novel) point that some of Mozart's works from around the time of his visit to Mannheim present thematic material in a different order in the 'recapitulation' than in the 'exposition' (both terms are anachronistic in an eighteenth-century context, a point that Harwood did not make). The venerable style-analytical approaches of Jan LaRue and Leonard Ratner were ably if somewhat drily represented by Adena Portowitz (Bar Ilan University), in her discussion of Mozart's approaches to recapitulation in his early keyboard concertos. Cornell graduate student Wiebke Thormählen's fundamentally traditional discussion of texture in Mozart's violin sonatas was embedded within a hipper framework of Adorno and Habermas. Jen-Yen Chen (Harvard University) spoke persuasively on Mozart's adaptation of conventions of eighteenth-century symphonic style in his revisions of the Keyboard Sonata in D major, K284 (the 'Dürnitz' Sonata). Music theorist Les Black (Ithaca College) gave a less compelling account of formal ambiguity in Mozart's keyboard sonatas. Thomas Irvine (Cornell University) presented a novel interpretation of Mozart's Fantasy in C minor, K475, within the context of Vienna's Masonic lodges of the 1780s. Irvine's interpretation less obviously addressed issues of musical convention, but he did show how Mozart juxtaposed stylistic tropes and conventions in K475, perhaps (as Irvine suggested) in an attempt to make a musical contribution to the ongoing debate at the time over the role of Freemasonry in Viennese intellectual and political life. W. Dean Sutcliffe (University of Cambridge) presented an analytically more traditional but nevertheless persuasive approach to the interpretation of Mozart's variations for solo keyboard. He emphasized how Mozart retained some musical elements from variation to variation, while modifying or even abandoning others,



and showed how Mozart may have been responding to the expectations of his audience in making these compositional decisions.

None of the speakers who touched on the notion of musical convention provided a clear account of what a convention is, how it comes into being, how it changes, how it is understood by the people who follow it or how it can be 'subverted'. More bluntly, it seems odd to speak of 'conventions' (subverted or otherwise) without reference to the music of Mozart's musical contemporaries. Yet the papers at Cornell that were explicitly concerned with convention offered few if any examples drawn from solo sonatas, concertos, violin sonatas, fantasias or variations by late eighteenth-century composers other than Mozart. One was left with the impression that Mozart was subverting his own conventions – surely not the point the speakers were trying to make.

Robert Levin's keynote address after lunch on Friday afternoon provided a whirlwind tour of issues pertaining to the performance of Mozart's keyboard music. The address was in itself a piece of performance art that illustrated many of its own points: Levin began sedately and even a bit stiffly, apparently reading from a prepared text, only gradually building the tempo and tension as he began to improvise and embellish on that text, reaching a riveting and dramatic climax in a long excursus on the Sonata in A minor, K310, interpreted as an expression of Mozart's grief over his mother's death. Levin's brain and fingers seem to have full and instantaneous command of every note that Mozart is known to have written (and of a great deal of other music besides), and perhaps only someone who has seen and heard Levin in person can fully appreciate how thrilling and downright mind-boggling his lecture-performances can be. That the resulting improvised 'lecture' may not always withstand in every detail a critical post-mortem is perhaps beside the point.

Two other papers and a lecture-demonstration also dealt with issues of performance practice and organology. Sabine Klaus (National Music Museum, University of South Dakota) spoke on square forte-pianos by the eighteenth-century builder Christian Baumann. The Archbishop of Salzburg apparently owned a Baumann square, and Klaus reasonably speculated that Mozart may have been familiar with instruments of this type, which may therefore represent a baseline against which Mozart's well-known praise of Stein's instruments can be understood. Klaus drew on the results of her close study of an unrestored Baumann instrument in (of all places) Knoxville, Tennessee. Her presentation included a recorded example from a square fortepiano of this general type, lacking individual dampers and with bare-wood hammers (the hammers of the Baumann instrument in Knoxville have cork coverings). This paper was followed by Richard Maunder's entertainingly contrarian 'The Myth of the Viennese Fortepiano'. Maunder (University of Cambridge) pointed out (rightly, to my mind) that nearly everything we take for granted about the forte-piano in Vienna during the time of Haydn and Mozart is based on flimsy, equivocal or selectively interpreted evidence.

The final session on Saturday afternoon was 'Three Pedal Claviers: Lessons and Implications', a lecture-demonstration that took place in Cornell's Herbert F. Johnson Museum of Art. David Yearsley (Cornell University) performed an excellent short programme on a double-manual pedal clavichord built by Joel Speerstra, modelled on one in the Grassi Museum in Leipzig. Next John Khouri (Vallejo, CA) demonstrated a so-called 'pull-down' pedal fortepiano, consisting of a separate pedal mechanism modelled on one (now in the Metropolitan Museum of Art in New York) built in Salzburg by Johann Schmidt around 1790–1795; this mechanism was attached to a copy by Philip Belt and James Kandik of a Stein fortepiano dating from 1784. As fascinating as it was to see this unusual mechanism in action, the sonic results were frankly excruciating: the pedal created an overpowering thumping that became nearly unbearable as the programme wore on. The session ended with a description by Richard Maunder of his own pedal fortepiano, shipped to Ithaca from England for this event. This instrument was used in conjunction with a Chris Maene copy of a fortepiano dating from around 1790 by the Viennese builder Anton Walter. David Yearsley's beautifully performed short recital on this combination consisted of an elaboration of a 'Prelude' (K⁶ Anh. C 15.11), J. S. Bach's Fugue in F major, BWV540/2, and Mozart's 'Orgelstück für eine Uhr' in F minor, K608.

Mozart's first surviving concertos, K37 and K39–41, were pasticcios, composed in 1767, probably at the instigation of his father Leopold and with his assistance. It has long been known that eleven of the twelve



movements in the four concertos are arrangements of solo-sonata movements by Raupach, Honauer, Schobert, Eckard and C. P. E. Bach. However, no similar source had been identified for the second movement of K37, which had consequently remained something of a minor mystery of Mozart scholarship. At the annual meeting of the American Musicological Society in Toronto in 2000 Gregory Butler (University of British Columbia) presented a persuasive case that the second movement of K37 may be an original work by the young Wolfgang. Butler's paper at Cornell took up where his Toronto paper left off, elaborating on the technical problems in editing this movement, the principal source for which consists of a complex layering of contributions and corrections by both Wolfgang and his father. Butler has perhaps not yet completely solved the editorial problems, but his presentation of the issues was fascinating and thought-provoking.

Just before lunch on Saturday morning Michael Lorenz (Vienna) gave a witty summary of his new archival discoveries regarding Mozart's pupils Barbara Ployer and Josepha Auernhammer. Particularly impressive was the ingenuity with which he was able to reconstruct the location, size and characteristics of the rooms in which Ployer's house concerts would have taken place. Concluding the paper was a memorable performance by fortepianist and Cornell student Francesca Brittan of Auernhammer's surprisingly effective variations on 'Der Vogelfänger bin ich ja'.

Fortepianist Maria Rose's paper, "'La Coquette': A Competition on the Eve of the French Revolution", dealt with pianistic duels in pre- and post-Revolutionary France between Daniel Steibelt and David Hermann – potentially an interesting topic, but one that Rose (New York University) failed to connect in a satisfactory way with the theme of the conference. In 'Painting in Amorous Tones' Ulrich Leisinger (Bach-Archiv, Leipzig) described Mozart's musical portrait of Rosa Cannabich in the slow movement of K309, and went on to speculate that the slow movement of K310 might similarly be a musical portrait of Mozart's mother. Surprisingly, this was one of only two papers at the conference to discuss gender in the context of Mozart's keyboard music. (Lorenz spoke on two of Mozart's female pupils, but he did not explicitly address issues of gender.) Caryl Clark (University of Toronto), in 'The Clavier Lesson in Art, on Stage and in Life', also strove to deal with issues of gender and eighteenth-century music; however, the focus of her presentation was not always clear and I suspect that her paper may have been a radically condensed version of a much longer one (this hypothesis would also help explain why Clark never got round to mentioning several provocative images in her handout).

As mentioned earlier, five of the conference papers could be grouped together under the rubric of what used to be called 'new musicology': that is, approaches to music and music history that self-consciously draw on a smorgasbord of 'theory', including (but not limited to) critical theory of the Frankfurt school (especially Adorno), deconstruction, postmodernism, Foucault, gender studies, queer theory, post-colonial theory (although the last two were not much in evidence at Cornell) and the grab-bag of notions mixed together under the heading of 'cultural studies'. Traditionalists tend (rather defensively) to make fun of this sort of theorizing, which, to be sure, can offer an easy target, at its worst lapsing into trendy jargon, and sometimes (at least in North America) producing work that seems driven more by careerism than by any genuine interest in the topics addressed.

However, I make these criticisms as a sympathizer, albeit one with a distaste for jargon and a conviction that theory, to have any meaning, must be grounded in evidence and observation. From this point of view, I personally found Irvine's paper the most persuasive of the 'new' perspectives, bringing together an acute musical sensibility with a thorough grounding in the history of Vienna in the 1780s, interpreted in light of ideas drawn from Adorno, Habermas, Reinhard Koselleck and Dahlhaus, among others. (Expanded versions of Irvine's paper, along with those of Thormählen and Mathew, have recently been published in German in *Acta Mozartiana* 50/1–2.) My main worry is that Irvine's speculation about K475, however compelling it may be, hangs from the slenderest of threads. A preliminary programme for a benefit concert at the Masonic lodge Zur gekrönten Hoffnung on 15 December 1785 contains the item 'Phantasien von dem w: Br: Mozard'. Irvine's paper grew out of the notion that this phrase may refer to a performance of (or based on) K475, a work whose publication had just been announced by Artaria on 7 December (although it had ostensibly been completed the preceding May). The problem is that in Mozart's day the word 'phantasieren' was a generic



term for improvisation, and we have no reason to think that Mozart played some version of K475 at this concert, as opposed to making up something entirely new.

In contrast, Thormählen's paper suffered from her attempt to 'make it new': she took quite ordinary (if well-founded) observations about the increasing independence of the parts in Mozart's sonatas for violin and keyboard, and wrapped these observations in a shroud of Adorno-inflected claims about the social and political import of this change, claims which her evidence seemed too slender to support. Nicholas Mathew's evident confidence in his 'The Sound of Commerce: Mozart's Piano Sonata, K332' seemed to me unwarranted, given his uncertain grasp of basic facts and secondary literature on the distribution and marketing of music in Vienna during Mozart's time. Clark and Richard Leppert (University of Minnesota) both concentrated on the interpretation of images of musical performance. Leppert is a leading authority on and interpreter of eighteenth-century images of music, but his paper at Cornell, as fascinating as it was, drew almost entirely on examples from English musical life, and he never made clear what these images had to do with Mozart and his – in many respects quite different – Austrian context.

This last point brings me to my most important quibble. Surprisingly few papers dealt with the topics that the conference title seemed to promise: the role of the keyboard in the musical, pedagogical, social, economic and institutional life of Vienna and Salzburg. Apart from Michael Lorenz's presentation on Mozart's students, there was little on Mozart's activities as a teacher, and nothing at all on the keyboard music of his many Viennese contemporaries. (In contrast, the meeting of the Zentralinstitut für Mozartforschung in Salzburg in June 2002, on the theme of Mozart's chamber music with keyboard, included extensive discussion of such contemporaries of Mozart as Kozeluch and Clementi.) The handful of papers that touched on the social, intellectual and economic background of keyboard music in Mozart's Vienna did so for the most part superficially or not at all (although Irvine's paper on Mozart's Masonic connections was an exception here). Thus the conference might be accused of having presented 'Mozart in Context' without the context. Be that as it may, the conference was a successful and highly enjoyable one, and demonstrated the vigorous health both of MSA and of Mozart studies in North America.

The conference opened on Thursday night with 'Mozart Arranged', a concert conceived and produced by Thomas Irvine and other Cornell graduate students, who, along with several other musicians, presented enthusiastic if occasionally under-rehearsed performances of eighteenth- and early nineteenth-century arrangements of Mozart's music. The centrepiece of the weekend was an engaging all-Mozart concert on Saturday evening presented by the celebrated period-instrument band Tafelmusik, with Cornell's Malcolm Bilson as soloist in the Concerto in G major, K453, a work originally written for Barbara Ployer and performed in 1784 in rooms that had been vividly described by Michael Lorenz. A particular highlight was the free concert on Friday night by violinist Brian Brooks and fortepianist David Breitman (Oberlin College), who gave a superb account of three Mozart violin sonatas (K303, 306 and 526), along with related works by Joseph Schuster and Carl Friedrich Abel. Their playing showed an uncanny responsiveness and unity of ensemble, and a brilliant but self-effacing virtuosity in the service of profound musicality. It was music-making of the highest order. The conference closed on Sunday afternoon with a sincere performance, marred by scrappy orchestral playing, of Mozart's Mass in F major, K192, billed as 'A Salzburg Mass for Peace' (this just a few days after the beginning of the war in Iraq).

Excellent and efficient planning and organization were evident throughout. The conference was supplemented by two fine exhibitions: 'Keyboard Instruments from the Time of Mozart' (28 March – 15 June 2003, Herbert F. Johnson Museum of Art) and 'Mozart and the Keyboard Culture of His Time' (6 February – 30 May, Carl A. Kroch Library). A well-designed and attractive website for the latter is still on-line at <<http://rmc.library.cornell.edu/mozart>>.

Portions of the present report have already appeared in a shorter and somewhat different form in the Society for Eighteenth-Century Music Newsletter 3 (2003).



BOSTON CLAVICHORD SOCIETY AT THE BOSTON EARLY MUSIC FESTIVAL

MUSEUM OF FINE ARTS, BOSTON, 11–12 JUNE 2003

Not often is a conference devoted to a single theoretical work. But in June 2003 the Boston Clavichord Society (BCS), in collaboration with the Department of Musical Instruments of the Boston Museum of Fine Arts, sponsored a two-day conference on C. P. E. Bach's *Versuch über die wahre Art das Clavier zu spielen* (Essay on the True Manner of Keyboard Playing), the first part of which was published 250 years ago. Even if he had written no music at all, Bach would still be remembered today for his two-volume treatise. Together with Quantz's essay on the flute and Leopold Mozart's on the violin, Bach's *Versuch* has been the most influential document for an understanding of performance practice and taste in the eighteenth century. Many of his contemporaries studied the *Versuch*, including Haydn, Mozart and Beethoven, and the work has been in print almost continuously since its original publication in 1753. In the second half of the twentieth century there were complete or partial translations into English, French, Japanese, Italian, Polish, Finnish and Russian, plus two facsimile editions. Most theorists from the end of the eighteenth century to the present day have acknowledged its importance.

Long underappreciated in music history textbooks, C. P. E. Bach is currently enjoying something like a major revival. If the recent mini-conference is any indication, a wealth of musical invention and ideas by J. S. Bach's second son is being explored. On consecutive mornings several leading Bach scholars gave papers at the Museum of Fine Arts in Boston. The BCS also sponsored a concert by the renowned Hungarian keyboard player Miklós Spányi, who played a selection of C. P. E. Bach's works for the clavichord in the intimate space in the Gordon Chapel in Old South Church. The clavichord was built by Arnold Dolmetsch at the Chickering piano factory in the early twentieth century. Spányi brought out the intensely subjective quality of C. P. E. Bach's music which so fascinated Burney and other commentators.

The first morning session featured presentations by Annette Richards (Cornell University; 'The Clavichord Lied in Eighteenth-Century Culture') and Richard Zappula (Claremont Graduate University; 'The Clavichord as an Accompanying Instrument'), followed by a lieder recital by Pamela Dellal, mezzo-soprano, and Peter Sykes, clavichord. Richards's paper was illustrated with a series of engravings and music examples demonstrating how the clavichord lied was marketed to and consumed by young ladies. (Richards has written about these works in *The Free Fantasia and the Musical Picturesque* (Cambridge: Cambridge University Press, 2001); see especially chapter 5.) As early as 1684, Johann Krieger had published a collection of strophic lieder entitled *Neue musikalische Ergetzlichkeit*, with a poem in praise of the 'Clavichordium', and similar themes are found a hundred years later in poems set by Johann André ('An das Clavier', Berlin, 1780) and E. W. Wolf ('Phyllis an das Clavier', Weimar, 1784). The first stanza of 'An das Clavier' provides a good example of the tone of such poems (the English translation is by Richards):

Erleichtre meine Sorgen,
sanfttröstendes Clavier!
Der Hoffnung lichter Morgen
verhüllet sich vor mir.
Laß deine treue Saiten
mein Herz zur Ruhe leiten,
dem ein geheimer Graum
längst alle Ruh benahm.

Assuager of my cares,
softly consoling clavichord!
The bright morning of hope
veils itself before me.
Let your faithful strings
calm my heart,
which a secret sorrow
has for a long time deprived of all tranquillity.

Christian Michael Wolff also set 'An das Clavier' (in his *Sammlung von Oden und Liedern zum Singen bey dem Clavier und Harfe* (Stettin, 1777)), with an accompaniment that draws as much inspiration from the keyboard fantasia as from the poetry.



Most of the clavichord lieder of the late eighteenth century were printed in keyboard score, with the text between the treble and bass staff. This implies that the singer was to accompany herself, though of course in practice different people could sing and accompany. In general, C. P. E. Bach's lieder do not make a great impression as recital pieces. Compared to Beethoven's *Gellert Lieder*, Op. 48, Bach's settings of *Gellerts Geistliche Oden und Lieder* (1757), wq194, are of more modest scope. William Youngren, who wrote the programme notes for the recital, points to the variety of Bach's output of solo vocal music. (Note the recent appearance of Youngren's monograph *C. P. E. Bach and the Rebirth of Strophic Song* (Lanham, MD: Scarecrow, 2003).) The songs selected by Dellal and Sykes were drawn mainly from the quasi-religious settings of poetry and psalm paraphrases by Gellert, Cramer and Sturm (the latter was one of Bach's associates in Hamburg). Typically, these are strophic songs with three, four, five or more stanzas repeated to the same accompaniment. They must have worked well for home reflection on the Passion and Resurrection of Christ, or general praise and thanksgiving, but it is extremely difficult for a singer to deliver them to an audience. Perhaps it would be worth hearing one verse each of all fifty-five of the Gellert lieder and the twelve-song supplement, wq195, but the greatest interpreter in the world would have trouble sustaining interest in half a dozen verses of one song. (A related, though unconnected, concert during the Boston Early Music Festival featured Jan Kobow, tenor, and Kristian Bezuidenhout, fortepiano, in a marathon survey of late eighteenth- and early nineteenth-century German song, entitled 'Follow the Lieder: The Surprising Beginnings of the German Lied'. Their concert included works by relatively unknown lieder composers (A. B. V. Herbing, F. G. Fleischer, K. S. von Seckendorff, C. G. Neefe, Carl Zelter), interspersed with works by C. P. E. Bach, Gluck, Mozart, J. F. Reichardt, Carl Loewe and Schubert. Like Richards, they also performed C. M. Wolff's 'An das Clavier'.)

The second day focused on the *Versuch*, especially the six 'Probstücke' Sonatas (literally 'test pieces') written to supplement the essay. Tobias Plebuch (Stanford University; 'Varied Repeats, Reasonable Deceptions: Editorial Decisions in C. P. E. Bach's Essay on Keyboard Playing') emphasized the need for a new critical edition of the *Versuch* with the complete text and accurate music examples. Indeed, there was no ideal edition of the *Versuch* even during Bach's lifetime. The work was issued in two parts, the first in 1753 with a supplement of music examples, which was reprinted with only slight changes in 1759; the second part appeared in 1762, using Breitkopf's musical type, so that the music examples could be printed in the text. The so-called second edition of 1780 is basically identical to the first, except it has a new title page with Schwickert's name on it. (Schwickert had bought the remaining copies of the initial print run from Bach.) Bach himself made some marginal additions for a revised edition in the last years of his life; some of these were incorporated into the so-called third edition (Leipzig, 1789–1797). (Richard Kramer has discussed one of the most extensive passages in 'The New Modulation of the 1770s: C. P. E. Bach in Theory, Criticism, and Practice', *Journal of the American Musicological Society* 38/3 (1985), 551–592.) In the nineteenth century the *Versuch* continued to be revised and updated by various editors, Schilling's redaction being the most important, and only in the early twentieth century was the original text restored. William Mitchell's translation (New York, 1948) is the only complete version to appear in English, but Plebuch showed that it contains a few distorted passages. Perhaps he will undertake an improved English translation some day.

David Schulenberg (Wagner College; 'Printing the *Probstücke*: C. P. E. Bach's Revisions Before and After Publication') has identified among the surviving engravings of the 'Probstücke' a few small revisions or variants involving the addition of ornaments and slurs. Most of the added beams, fingerings and slurs, as well as the extensions to tempo markings (as in wq63/3, where the words 'mà cantabile' were added to 'Poco Allegro'), were done before any copies had been printed. According to Schulenberg there were at least four stages in engraving the sonatas: (1) initial engraving (pages 1–18 by J. G. Schübler and pages 19–20 by an unidentified engraver); (2) alterations and additions by an unidentified corrector, followed by the initial printing possibly as early as 1753; (3) revision of Sonata 3, movements i and iii (pages 7 and 9), and Sonata 6, movements ii and iii (pages 18 and 20), followed by the second printing; and (4) replacement of page 20 by a second engraver after Schwickert issued his edition in 1780. Schulenberg also played the Fantasia in E flat major, H348 (wqdeest), a work dating from c1747 which he thinks Bach might originally have intended as the



crowning piece in the *Versuch*. Bach chose, however, to publish the Fantasia in C minor as the third movement of wq63/6 instead.

Richard Kramer (City University of New York) gave a thought-provoking analysis of the ‘Probestücke’ collection. Although each of the eighteen movements is in a different key, Bach organized them in groups of three (as ‘Sonatas’) in closely related key groups, moving from C major (no sharps or flats) to C minor (three flats). Along the way, Bach explores the tonal universe (in miniature) of the mid-eighteenth century. In discussing the final movement, the Fantasia in C minor mentioned above, Kramer drew some parallels between Gerstenberg’s famous arrangement of the piece (wq202M) using Hamlet’s soliloquy (‘To be or not to be’) and Socrates’s musings on death. In 1770 Gerstenberg wrote an essay on recitative and aria in Italian opera that sheds some light on his thinking behind the arrangement.

Concluding the session were papers by Joel Speerstra (Göteborg University; ‘The Bach Family and the Pedal Clavichord: Repertoire and Performance Practice’) and Joyce Lindorff (Temple University; ‘Türk and His Clavichord Sonatas’). Speerstra brought his copy of a pedal clavichord with two manuals, based on an instrument from Leipzig (c1766). He has the very interesting and convincing idea that this is the type of instrument J. C. Bach inherited from his father and which caused some consternation among his elder stepbrothers, W. F. and C. P. E. Bach. The wording of legal documents almost makes it sound like three separate keyboards – what would the fifteen-year-old J. C. Bach have done with them? – but it could be that it was one clavichord with two stacked keyboards plus pedal board. (For further background, see Speerstra’s *Bach and the Pedal Clavichord* (Rochester, NY: University of Rochester Press, 2004).)

The theme of the Boston Early Music Festival was German Baroque, and thus C. P. E. Bach’s music was included in a number of concerts during the week. In addition to Spányi’s recital and the Liederabend (‘Follow the Lieder’: see above), the BEMF Ariadne Baroque Orchestra performed a programme entitled ‘Barbarische Schönheit’, featuring Bach’s majestic Concerto for Harpsichord and Fortepiano, wq47, with Alexander Weimann and Kristian Bezuidenhout.

In the interests of full disclosure I should say that I am managing editor of the new critical edition, Carl Philipp Emanuel Bach. The Complete Works, now in preparation by the Packard Humanities Institute in Cambridge, Massachusetts. Three of the presenters at the conference are preparing works for this edition: David Schulenberg is editing a volume containing the ‘Probestücke’ Sonatas, Annette Richards (with David Yearsley) is editing the organ music and Tobias Plebuch is editing the Versuch. I also want to thank my colleague, Dexter Edge, for his helpful comments on this review.

PAUL CORNELISON



ELEVENTH INTERNATIONAL CONGRESS ON THE ENLIGHTENMENT AND THIRTY-FOURTH ANNUAL MEETING OF THE AMERICAN SOCIETY FOR EIGHTEENTH-CENTURY STUDIES

UNIVERSITY OF CALIFORNIA, LOS ANGELES, 3–10 AUGUST 2003

What light can Hogarth’s prints shed on C. P. E. Bach’s *Charakteristische Stücke* (1754–1757) and vice versa? Delegates at the recent ISECS/ASECS conference who attended the fortepiano recital given by Tom Beghin, with Hogarth PowerPoint projections, were well placed to answer this question. Audience members could feel a Burkean giddiness of eye as C. P. E. Bach’s prestissimo ‘La Boehmer’ was paired with Hogarth’s *Garrick in the Character of Richard III* (1746), or move more languidly around Hogarth’s ponderous *The Bench* (1758) to Bach’s pedantic polonaise ‘L’Auguste’. Beghin’s juxtaposition of tone and image brought into bold relief the mutually illuminating nature of eighteenth-century arts in general, and the era’s complex conception of character in particular, two recurrent themes in the conference’s many interdisciplinary papers and panels. This report offers a cross-sectional view of the numerous panels related to music at the week-long event.



Of great interest for musicologists were a series of papers devoted to 'Catherine the Great and Performance'. Ruth P. Dawson (University of Hawaii) assembled two panels that dealt with 'performance' in the broad sense. In the first of these, Barbara Reul (Luther College) provided background to Catherine's early musical experiences at Anhalt-Zerbst, considering her role as audience member and auditor at court and in the chapel. Reul noted the modernism of Catherine's early musical milieu, under the leadership of J. F. Fasch, and the court's propensity to go on 'performing Catherine' after her departure, celebrating her name day and honouring other members of the Russian Imperial family. Anna Reglińska-Jemiol (Uniwersytet Gdański) considered Catherine's own performance as a dancer at the Russian court; hers was one of several papers that set national dance styles in the context of both local social milieu and more global ideological exchange. At Catherine's court, as elsewhere, the dance was strongly tied to social codes and audiences were an exclusive set. Reglińska-Jemiol raised a key question: what did audiences actually perceive in such highly refined eighteenth-century arts, founded on the new aesthetic ideas of theorists such as Noverre and Angiolini? In 'Empress Fantasies: Catherine the Great's Comic Operas', Lurana O'Malley's fascinating insight was that Catherine's first three operas can be read as an 'anti-memoir'. For O'Malley (University of Hawaii) these works reflect the ruler's reconstruction of her own life as she fantasized it; they perform both Catherine's ideal and 'Catherine idealized'.

The complex relationship between patrons, arts and artists was also a theme in the panel 'Mozart and the Habsburgs' assembled by Bruce Alan Brown (University of Southern California). This was the last of three rich sessions devoted to Mozart. This panel confirmed the necessity of considering eighteenth-century courts on a case-by-case basis, and for setting Mozart family biography in particular in such diverse court contexts. Bertil van Boer (Western Washington University) considered the personal nature of Mozart's relations with the Habsburg court under Joseph II. He built up a picture of the unique Viennese social environment of the time that allowed such interrelationships to develop. He cited Johann Pezzl, for example, who remarked on the city's absence of 'insidious courtiers'. Paris was a different case, as were Milan and Turin. The latter city's xenophobia, with its negative ramifications for Mozart, was a subject of Harrison Slater's paper. Slater (Boston, MA) and Daniel Hertz (University of California, Berkeley) also discussed Mozart's failure to secure a regular appointment in Milan. They pointed to Maria Theresa's strong personality – as revealed in her handwriting style and by her changing opinion of Leopold Mozart – as a crucial determinant.

The topic of national difference was also addressed in the panels 'National Identities in Eighteenth-Century Musical Cultures' and 'Dancing the Global Eighteenth Century, Then and Now'. In the former, Michael Burden (University of Oxford) and Jorge Miguel Bastos da Silva (Universidade do Porto) both examined the discourse on English singers in the period, the alignment of 'Englishness' with 'naturalness' especially. Burden, concurring with da Silva on the presence of paradoxes in this discourse, argued that English 'natural' song was in fact a highly artful simplicity or 'agreeableness', so prized in English acting of the period. The ideal of naturalness, he found, had much to do with English perceptions of native singers' performances, and the 'natural' language in which these could be described. I made a similar move to contextualize ostensibly nationalist rhetoric in my paper on the idea of 'true' string quartets around 1800. I proposed that the ideals found in the German discourse on instrumental chamber music at this time had much to do with theorists' quest for performative and historiographical unity, in the face of newly problematic performance circumstances and socio-political disunity. The issue of a constructed 'German' style in the eighteenth century was also broached in the panel on dance. The paper and practical demonstration of Guillaume-Louis Pecour's *Allemande* by Jennifer Thorpe (University of Oxford) allowed us to glimpse German dance as viewed through early eighteenth-century English and French eyes. Yasuko Hamanaka (Toho-Gakuen School of Music), by contrast, showed us Baroque dance as enthusiastically revived by today's Japanese dance educators and their students.

A series of papers that cut across the disciplines explored subtexts in eighteenth-century artworks. These contextual studies were based on the premise that a work's most significant themes might be invisible or silent to the modern audience but might be uncovered by considering that which is 'repressed' in the work. Thomas



Crow's Plenary Session at the Getty Center, 'Chardin in a World Without God', encapsulated this approach. Crow (Getty Research Institute) read Chardin's art against the grain of the vaunted 'secularization' of the Enlightenment. He focused on Chardin's still lifes and portraits rather than more overtly religious iconography of the time, finding a spirit of Jansenism, a suggestion of fugitive or withdrawn grace, in the artist's images of suspension, wounding and inwardness. Marshall Brown (University of Washington) applied a comparable approach, albeit to a quite different subject. In 'Haydn's Whimsy: Poetry, Sexuality, Repetition' he considered the effects of musical and poetic repetition in performance; he drew our ears to passions revealed subtly in Haydn's lieder, which unsettle the surface of their seemingly placid poetic texts.

Emily Green (Cornell University) was also concerned with subtexts in art, literature and music in 'From Fénelon to Favart: A Study of the Myth of Cythera as a Forum for Public Discourse'. She discussed two case studies – Fénelon's novel *Les aventures de Télémaque* (1699) and Favart's theatrical work *Cythere assiégée* (1748) – which deploy the myth of the pleasure island of Cythera as a setting for subtle criticism of the French monarchy, its military campaigns in particular. Patricia Debly (Brock University) applied a similar approach to Haydn's works in her 'Joseph Haydn's Operas: Court Composer as Social Advocate'. She focused on Haydn's Goldoni libretti, as they seek to correct vice and instil virtues such as prudence and thrift; she also pointed out Haydn's and Goldoni's use of exotic settings, such as the moon, which allow for reflective social critique. Papers such as these, dealing with librettos as Enlightenment texts, formed a significant subgroup at the conference. Speakers on this subject also included Jane K. Brown (University of Washington), Tili Boon Cuillé (Washington University), Charles Dill (University of Wisconsin, Madison), Derek Hughes (University of Warwick) and Reginal McGinnis (University of Arizona). These panellists endorsed the view of librettos as central texts to consider for a holistic view of Enlightenment literature.

Several speakers on librettos also stressed the need for detailed consideration of the music, in order to understand how the pieces they discussed functioned fully as Enlightenment artworks. In the panel 'Don Juan Reincarnated' these twin needs were addressed for the case of Mozart's *Don Giovanni*. These papers were a stimulating contribution to the conference's discussion of character and characterization in the period; they pointed to the shift from portrayal of character type to development of character psychology, as seen in the contemporary novel. Pamela Gay-White (Alabama State University) read the Don as an anti-Enlightenment figure, yet one who reveals the age's propensity for self-reinvention. She explored the figure of Casanova and the contexts of Inquisition Spain and Venice at carnival as lenses on Mozart's and Da Ponte's work; this approach highlighted the opera's revelling in theatricality, which contributes much to its blurring of public and private, and of class boundaries. Laurel Zeiss (Baylor University) drew on music examples and Mozart criticism in a paper that underscored the unusual fluidity of character of the Don. Video clips, juxtaposing a mild Samuel Ramey with a menacing Bryn Terfel creating the title role in two recent Met productions, set us contemplating the implications of her work for performance practice. Peter Kairoff (Wake Forest University, NC) complemented these papers with his 'Mozart's Musical Depiction in *Don Giovanni*'; his many music examples demonstrated Mozart's subtle portrayal of character (the Don's in particular) through sound. This second Mozart session was run concurrently with another conference highlight: 'Holy and Unholy Passions in Handel's *Saul*' given by Ruth Smith (University of Cambridge). Indeed, it was simply not possible to hear all of the papers presented in the fields of music and dance at the conference. Further new and valuable contributions included the work of Michael Broyles (Pennsylvania State University), Steven J. Cahn (Cincinnati Conservatory), Ilias Chrissochoidis (Stanford University), Andrew Clark (Fordham University), Cathy Cole (University of Chicago), Margaret Coyle (University of Maryland), Gloria Eive (St Mary's College), Moira Goff (British Library), John Jordan (California State University, Fresno), Daniel Leeson (Los Altos, CA), Kathryn Lowerre (Michigan State University), Jiri Luska (Univerzita Palackého v Olomouc), Andrea Olmstead (Boston Conservatory), Olga Petrenko (Nikolayev University, Moscow), Dorothy Potter (Lynchburg College), David Schroeder (Dalhousie University), Richard Semmens (University of Western Ontario), Julia Simon (University of California at Davis) and Audree-Isabelle Tardif (Université Concordia).



At the opening and conclusion of the conference delegates could hear reports from a field of musicological enquiry little explored until now. Three scholars drew on some highly illuminating lines of evidence in papers that contribute much to the picture of domestic music making in eighteenth-century Britain. Claudia Thomas Kairoff (Wake Forest University; 'Unheard Melodies: Elizabeth Tollet's Lyrics') found a way to enrich the scarce biographical details we have for Tollet. Noting the musical features of Tollet's literary texts, which she compared to those set by contemporary composers such as Handel and John Gay, Kairoff built up an image of a woman immersed in the musical culture of her time. Sarah Day-O'Connell (Cornell University) then presented a wonderful conjunction of images, music and texts which pointed to the numerous ways in which time signifies in the late eighteenth-century English canzonet. Like these two panellists, Jane Girdham (Saginaw Valley State University) noted the various roles played by the eighteenth-century woman in music. Among Girdham's tantalizing source materials in her 'Periphery as Center: Making Music at Home' were reports of a marathon seven-hour practice session in the diary of Mary Shelley's stepsister and of lengthy musical evenings in the nineteenth-century Australian home. Girdham, calling for further studies of audience, tapped into a theme that surfaced in numerous music-related papers at the conference: *who* was listening in the long eighteenth-century, and what were the horizons of their expectations?

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