



who wondered about the vaunted claims for ancient Greek civilization and its relationship to modern Greece, and to modern Europe in general. China was a singular case, and presented problems in that it was seen as ‘civilized’ yet needed to be reconciled with European exceptionalism. Joubert’s “Analytical Encounters”: Global Music Criticism and Enlightenment Ethnomusicology’ followed up further on the uniqueness of the Chinese example, but turned its focus in terms of source material more sharply onto the short articles in German periodicals that reviewed and distilled longer works on non-European music by writers such as Joseph-François Lafitau or Jean-Joseph-Marie Amiot. She argued that although these longer works are better known to scholars today, at the time they actually had a much smaller readership (and perhaps less influence) than the many short articles that were spun off them in widely circulated periodicals. Vanessa Agnew was scheduled to present on this last morning as well, but was not able to attend; her presentation and viewpoint on the conference’s themes were much missed.

The papers were of consistently high quality. Given the ambitious aims and wide variety of scholarly methodologies, it was particularly nice that speakers had an hour each for their official presentations and then questions and answers. The relaxed time format meant that many ideas were explored more fully than they might have been at a larger conference with less chance for development and interaction between ideas. While the questions are as open as ever, the conference provided an excellent opportunity for historians to share tools and approaches.

MATTHEW GELBART
<gelbart@fordham.edu>



doi:10.1017/S1478570614000591

PERFORMING EIGHTEENTH-CENTURY IBERIAN MUSIC
ESCOLA SUPERIOR DE MÚSICA DE CATALUNYA, BARCELONA, 14–16 JULY 2014

Musical performers and performing processes are relatively new objects of study if we compare them with composers and works, categories that have been at the centre of musicological concerns for a long time: so much so that in a relatively recent publication, *An Introduction to Music Studies*, ed. J. P. E. Harper-Scott and Jim Samson (Cambridge: Cambridge University Press, 2009), the study of musical performance is presented as a field of renewal for music history and analysis.

Being aware of this development, researchers from the group MECRI (Music in Spain in the Early Modern Era: Composition, Reception and Performance) of the Universidad de La Rioja, in collaboration with the Universitat de Lleida and Escola Superior de Música de Catalunya (ESMUC), organized this conference with a focus on Iberian music of the eighteenth century, putting together research papers with brief concerts interspersed between them. According to the conference directors, Màrius Bernardó (Universitat de Lleida), Josep Borràs (ESMUC) and Miguel Ángel Marín (Universidad de La Rioja), these concerts had the purpose of illustrating the studied repertoire, taking advantage of the important presence of music performers at the host institution, and above all giving space to ‘performative research’, allowing a dialogue to take place between this and musicology.

The opening lecture was given by Hermann Danuser (Humboldt-Universität zu Berlin), who reflected on the concepts of execution, interpretation and performance in music from a historical perspective. Among other aspects, Danuser pointed out that the application of the term interpretation to performance was forged in Germany in the mid-nineteenth century. Not by chance, this coincided with the rise of musical historicism, which led to the widespread performance of past musical repertory, sometimes written down using unfamiliar forms of notation. As the execution of music thus became a problem, the concept of



interpretation, traditionally understood as a 'hermeneutic exegesis', started to get mixed up with musical practice.

The idea of musical performance as a potential problem represented an ideal starting-point for the following sessions. Some of them had a strong thematic cohesion, while others dealt with more diverse subjects. Among the first category we can include Session No. 2, dedicated to the reception of music in the light of different contexts of production. Nuno Mendes (Universidad de Salamanca) reviewed some pieces for violin that had been copied for organ in Spanish manuscripts, concluding that they possibly had an educational purpose; Marc Heilbron (ESMUC) discussed the first production of Mozart's *Così fan tutte* in Barcelona (1798), highlighting the important part played by the singers in the process of reception (among other things, the leading singers could reject certain arias that they didn't like); and António Jorge Marques (Universidade Nova de Lisboa) revisited the history of Marcos Portugal's *Te Deum*, showing that some versions that were played during nineteenth century were as popular as, or even more popular than, the original.

The third session was the first to merge musicology and musical performance, presenting a reconstruction of 'alternatim' practice. After an informed statement by Juan Carlos Asensio (ESMUC), Josep Borràs on dulcian and Javier Artigas (Conservatorio Superior de Música de Murcia) on organ played some instrumental verses from the late eighteenth century that were composed to alternate with psalm intonations. Session No. 6 was dedicated to arrangements. Elena Pons Capdevila (Royal Holloway, University of London), after noting how the arrangement represents a challenge for traditional notions of work and author, made reference to two Catalonian manuscripts for keyboard from the late eighteenth century that include arrangements of symphonic and chamber repertoire. Then Lluís Bertran (Universidad de La Rioja) re-examined the history of the *Lamentos* by composer Pere Joan Llonell, which were repeatedly arranged and played during the nineteenth century – something common to a number of case-studies presented at the conference.

Meanwhile, in Session No. 7, José Reche (ESMUC) and Oriol Garcia-Molsosa (Conservatori de Grau Professional Josep Maria Ruera de Granollers) examined musical academies and instrument makers in Barcelona around 1790, based on two main sources: a diary written by the Barón de Maldá that provides insights into everyday musical practices of the time, and a clarinet made by Salvador Xuriach that is preserved at the Museo de la Música in Barcelona and offers relevant information about performance and repertoire. The following session tackled problems related to the performance of late eighteenth-century Madrilénian sonatas for violin. Ana Lombardía (Universidad de La Rioja) pointed out the importance of treatises by Pablo Minguet (1753), José Herrando (1757) and Fernando Ferandiere (1771) as sources for the study of accompaniment, bowings and other aspects of performance. After a reflection made by Emilio Moreno (ESMUC) on this topic, Josep Martínez-Reinoso (Universidad de La Rioja) analysed – and demonstrated on the violin – some of the 'Adagios glosados' by Gaetano Brunetti, which include cadences that were written out by the composer and constitute a valuable source for the improvising practice of that period.

The ninth session analysed the recovery of eighteenth-century Spanish music during the first half of the twentieth century. María Cáceres (Universität Bern) outlined the role of the musicologist José Subirá in promoting that repertory, showing that by that time, there had been a turn in musicology that put the performer in the limelight, in part for ideological reasons (performers represented the 'labourers' of music). Liz Mary Díaz-Pérez (Instituto Superior de Arte de Cuba and Universidad de Valladolid), Emma García Gutiérrez (Sociedad General de Autores y Editores) and Sonia Gonzalo-Delgado (Universidad de Zaragoza) analysed the contribution of Joaquín Nin to the establishment of the 'historical concert' in Havana and the recovery of Domenico Scarlatti and Antonio Soler's works; and Ricardo de la Torre (Ada, Oklahoma) re-examined the first performances of this music based on documents and recordings.

Session No. 10 was dedicated to the use of viola in the Royal Chapel of Madrid. Judith Ortega (Instituto Complutense de Ciencias Musicales) presented a detailed paper on the 'competition sonatas' (*sonatas de*



oposición) used in the late eighteenth century to evaluate applicants for the post of chapel violist. Despite the fact that these sonatas were meant for sightreading, they covered all the technical resources needed to play the instrument at that time. Ortega's exposition was followed by some clear-headed reflections made by the viola player Luis Magín (Conservatorio Superior de Música Eduardo Martínez Torner) and the guitarist Rubén Abel (Conservatorio Superior de Música Eduardo Martínez Torner), who concluded the session with a beautiful performance of two of these sonatas.

Recordings formed the subject of the eleventh session. Javier Marín (Universidad de Jaén) analysed tendencies in the performance of Latin American colonial music during recent decades, while Pablo Rodríguez (Universidad de La Rioja) highlighted the contribution of the group *Al ayre español* to the recovery of the Spanish music of the period. Then I (Alejandro Vera, Pontificia Universidad Católica de Chile) analysed four recorded versions of Santiago de Murcia's *Fandango*, coinciding with Javier Marín in questioning the performances that merge eighteenth-century music with present oral traditions, particularly for their claims to recover an 'authentic' form of performance while they actually mirror the current 'world music' industry, with its commercial aims and striking contradictions. (These issues are discussed by Henry Stobart in 'World Musics', in *An Introduction to Music Studies*, 97–118.)

While the rest of the sessions had less thematic unity, they included contributions of great interest. In the first session Elsa Fonseca (Universidad de Salamanca) drew attention to the progressive replacement of *Amati* violins by those of *Stradivari* and *Guarnieri* at the court of Carlos IV, owing to the search of a louder sound; Álvaro Torrente (Universidad Complutense de Madrid) presented a risky but plausible reconstruction of a seventeenth-century *sarabande* whose music has not been preserved; and Thomas Schmitt (Universidad de La Rioja) pointed to some distinctive features about the fingering of late eighteenth-century guitar music, which, unlike current practice, aimed to take advantage of the different strengths of the fingers.

In Session No. 4 Laura Pallàs (ESMUC) analysed a keyboard manuscript that had been copied around 1813, identifying items that were clearly for the organ, and others – apparently later – that were meant for the piano. The paper by Joseba Berrocal (Universidad de Zaragoza) then discussed some distinctive features to musical performance in Madrid around 1700, such as the possible use of transposing flutes and a five-string double bass (*violón*). Eighteenth-century violoncello methods were the concern of Guillermo Turina (Universitat Autònoma de Barcelona), who evaluated the information they supply about performance, for example the practice of playing chords when accompanying recitatives.

Cristina Fernandes (Universidade de Évora) began the fifth session by investigating the long survival of the *Office of the Dead* written by the Neapolitan composer David Perez, a piece that was played and arranged for more than a century after its publication in London in 1774; Jorge Gil (Real Conservatorio Superior de Música de Madrid) presented new discoveries about the presence of clarinets in Madrid bands and at the *Teatro de los Caños del Peral*, where it acquired a growing importance, especially in Lent concerts; and Miguel Simarro (ESMUC) analysed the relationship between the act of copying music and the different forms of writing down articulations found in Spanish string quartets of the eighteenth century, showing that they do not necessarily imply different musical meanings.

Among the several concerts held during the conference, those that stand out were the one given on the pianoforte by Roger Illa (ESMUC), who interpreted four *Domenico Scarlatti* sonatas according to the version edited by Muzio Clementi in late eighteenth century; Thomas Schmitt's recital on six-string guitar, usefully illustrating the distinctive aspects of fingering that he had treated in his paper; the arias of Torres and Literes performed by mezzo-soprano Lucinda Gerhardt (ESMUC) and an instrumental group; and the 'musical academy' that took place in the *Sala del Collegi de l'Art Major de la Seda*, *Casa del Gremi de Velers*, performed by some of the teachers and students of ESMUC. Although the extent to which these concerts took real account of performance research in an archetypal sense (that is, in the way it is understood by scholars such as Graeme Sullivan in his *Art Practice as Research: Inquiry in the Visual Arts* (Thousand Oaks:



Sage, 2005)) may be debatable, it is unquestionable that they helped to give rise to a fruitful dialogue between musicology and musical performance.

ALEJANDRO VERA
<averamus@gmail.com>



doi:[10.1017/S1478570614000608](https://doi.org/10.1017/S1478570614000608)

SIXTEENTH BIENNIAL INTERNATIONAL CONFERENCE ON BAROQUE MUSIC
UNIVERSITÄT MOZARTEUM SALZBURG, 9–13 JULY 2014

The Sixteenth Biennial International Conference on Baroque Music (ICBM) was held at the beautiful Universität für Musik und darstellende Kunst Mozarteum in Salzburg, Austria. Thanks to the tireless efforts of Professor Thomas Hochradner and his effective team of assistants, approximately 250 participants could choose from papers and lecture-recitals that covered a wide spectrum of topics and methodologies. These included new research on notable composers, geographical influences upon musical genres and interdisciplinary approaches. The organizers also offered guided tours on one of the afternoons, which allowed participants to trace the music of the city, learn about the autographs vault of the Mozarteum, listen to the organs at the Metropolitan Church or explore the cathedral quarters (*Domquartier*).

Many panels contained papers pertaining to a specific composer. In line with my own area of study, I attended two insightful sessions on Handel-related topics. In the first of these, Fred Fehleisen (The Juilliard School / Mannes College The New School for Music, New York) took an ‘out-of-the-box’ approach to Schenkerian analysis, investigating how musical figures in ‘Ev’ry Valley Shall Be Exalted’ from *Messiah* might convey meaning on a multiplicity of levels when compared to larger structural aspects. Paul McMahon (Australian National University) addressed Handel’s compositional demands on his tenors as the voice-type became increasingly essential in his musical output. Peter Holman (University of Leeds) discussed the Vauxhall Gardens long movement, an extended set of trackers connecting a harpsichord’s action to an organ. With special reference to Handel, Holman helped clarify the device’s role in expanding the performance repertoire at Vauxhall.

Among papers focused on Johann Sebastian Bach’s life and works, a session devoted to his *Well-Tempered Clavier* opened with a fascinating paper by Yo Tomita (The Queen’s University of Belfast) on Johann Christoph Altnickol, Bach’s son-in-law and authorized copyist of his works. Tomita presented evidence suggesting that Altnickol’s fair copy of the *Well-Tempered Clavier* was requested directly by Bach himself and remained in the composer’s possession even after the copyist’s departure from Leipzig in 1748. Ruth Tatlow (Musik- och teaterbiblioteket, Musikverket, Stockholm) engaged the topic of Lutheran philosophies of music, often associated with nature, situating it within a theological context. She revealed how perspectives regarding proportion, canon and the *trias harmonica* were used to construct music that might stand the test of time. In a session entitled ‘New Light on Bach’s Copyists and Students’ Tatiana Shabalina (Rimsky-Korsakov Conservatory, St Petersburg) examined corrections found in Leipzig sources for the wedding cantata *Vergnügte Pleißenstadt*, BWV 216, to trace Bach’s evolving attitudes towards the parody process. Szymon Paczkowski (Uniwersytet Warszawski) discussed the importance of Count Rzewuski’s music collection at the Podhorce palace; this Polish aristocrat hired Johann Philipp Kirnberger, one of J. S. Bach’s most eminent pupils, as his harpsichord player in 1745. Michael Maul, Bernd Koska and Manuel Bärwald (Bach-Archiv Leipzig) reported on their respective findings within the context of the ‘Bachs Thomaner’ project. Maul introduced a fascinating primary source indicating that a student of Bach had carried out the Thomaskantor’s primary duties for two years, Koska investigated the professional environment into which Bach’s students settled, and Bärwald considered their roles in the reception of Italian opera in Leipzig.