Eighteenth-Century Music 3/2, 357–379 © 2006 Cambridge University Press
doi:10.1017/S1478570606000649 Printed in the United Kingdom

COMMUNICATIONS

REPORTS

DAVID VICKERS writes:

The Stanley Sadie Handel Prize is an annual award given to one distinctive new recording of Handel's music. Hitherto known as The International Handel Recording Prize, it is chosen by a specially invited panel of respected scholars and journalists each of whom possesses a special and informed interest in Handel's music. One of the prize's founding panel members was the scholar, author and critic Stanley Sadie, and in 2005 the prize was renamed in his memory: we hope that it will be seen as an appropriate legacy and act as a reminder of Stanley's unusual ease at fusing enjoyable journalism and superb scholarship. In some respects it was influenced by the now defunct American Handel Society Recording Prize (1991–1998), but in 2002 an international panel of judges inaugurated a broader forum to nurture recognition of a new recording of Handel's music of noteworthy quality. This year's winner was chosen by judges from Australia, France, Germany, Italy, Japan, Russia, England and the USA. The winner is carefully selected from a comprehensive list of all new recordings of Handel's music released during the previous calendar year. The winner must satisfy tough criteria: it must combine fine interpretive quality with a penetrating insight into Handel's genius. Thus this Prize indicates not just the quality of a disc, but also its significance as a contribution to Handelian knowledge.

This year we are delighted to congratulate Alan Curtis, Il Complesso Barocco, the cast of singers (Joyce Di Donato (Radamisto), Maite Beaumont (Zenobia), Patrizia Ciofi (Polissena), Dominique Labelle (Fraarte), Laura Cherici (Tigrane), Zachary Stains (Tiridate) and Carlo Lepore (Farasmane)) and Virgin Classics upon the award of first prize for their world premiere recording of Handel's first version of *Radamisto*, his first opera for the London Royal Academy of Music (Virgin Classics 5-45673 2, 2005). We congratulate them for producing a dramatic and compelling performance of the hitherto underrepresented original first version of the opera. Despite some strong competition this year, the international panel of judges gave a clear overall verdict in favour of *Radamisto*.

We also wish to commend this year's runners-up: Michael Hampe's superb production of *Serse* performed by Les Talens Lyriques and Christophe Rousset (TDK DVD).

This year's panel of judges comprised: Sandra Bowdler (opera critic, Perth, Australia); Hugh Canning (*The Sunday Times* and *International Record Review*, London); Colin Coleman (The Gerald Coke Handel Collection, The Foundling Museum, London); Mikhail Fikhtengoltz (Handel scholar, Moscow); Philippe Gelinaud (Handel scholar, *Opéra* magazine, Paris); Lindsay Kemp (BBC Radio 3 producer, *Gramophone*, London); Brad Leissa (<gfhandel.org>, American Handel Society, Washington, D. C.); Michael Pacholke (musicologist, Hallische Händel-Ausgabe, Halle); Benedikt Poengsen (Göttingen Händel-Festpiele, Göttingen); Christopher Purvis (Chairman, The Handel House Museum, London); Marty Ronish (American Handel Society and NPR Producer, Washington, D. C.); Kimiko Shimoda (UK correspondent

https://doi.org/10.1017/S1478570606000649 Published online by Cambridge University Press

for *The Record Geijutsu Magazine* and *Classic Japan*, London); David Vickers (*Gramophone*, <gfhandel.org>, Huddersfield); and Carlo Vitali (*Amadeus*, musicologist, author, Bologna).

STEPHEN D. BANFIELD writes:

CHOMBEC (Centre for the History of Music in Britain, the Empire and the Commonwealth) is a new venture housed in the Department of Music at the University of Bristol. It sees itself as complementary to LUCEM (Leeds University Centre for English Music) and has a threefold research mission. Its international project is the history of music in the British Empire, which draws on my current work and sits within the colonialism research theme of the university's Faculty of Arts. Nationally it encompasses staff expertise from the sixteenth to the twentieth century. CHOMBEC's regional brief is to focus research on the history of music in the West Country – in mercantile and cathedral cities, resorts and the counties. All types of music are included, from folk to high art, and all modes of outreach, from research publications to conferences and Lifelong Learning study days to lunchtime lectures, seminars and periodic exhibitions. The Centre is the driving force behind a new MA in British Music to be launched in October 2006 and available to suitably qualified students with or without a first degree in music.

CHOMBEC will certainly not neglect the eighteenth century. Although its first event was an international colloquium on the American and British musical, its second, similarly held at the splendidly classical Victoria Rooms in Georgian Clifton, was a lecture-recital on Bristol's music and musicians in region, nation and empire given by me as the Centre's founding director and illustrated by the University Singers, conducted by Glyn Jenkins, on 20 March 2006. Here the eighteenth century immediately began to raise some intriguing research topics. John Antes, his music illustrated by the touching soprano aria 'Go, congregation, go!', was a Moravian missionary born in Pennsylvania who retired to Bristol in 1808, reversing the more common east–west emigration. It is unlikely that any of his music, including a number of cheerful anthems with orchestral accompaniment in the latest Viennese style, was written in Bristol, but there is always the chance that his lost string quartets may turn up there one day. The Broderip family was also represented. Best known for Francis Fane Broderip, who went into business to form the London piano and publishing company Longman & Broderip, and for the Edmund Broderip who was satirized by Thomas Chatterton in Kew Gardens, the family not only furnished a number of Wells Cathedral organists but also colonized Bristol. A three-part 'Elegy' from Robert Broderip's *Miscellaneous Collection of Vocal Music* (1791) was performed. Robert's *Collection of Duets, Rotas, Canons* was described as 'selected for the Bristol Catch Club' when he published it in 1795.

The musical history of Bristol has never been consolidated, and CHOMBEC fancies trying its hand at a research funding bid to begin to rectify the situation, possibly on a comparative basis with Bath, which is hardly any better served (what would appear to be the only monograph on music in Bath appeared in 1911: Clementina Black, *The Linleys of Bath* (London: Martin Secker, 1911)). In fact, 'music and locality' will be one of the main planks of the Centre's research, and Ian Woodfield's pioneering work on music in eighteenth-century India, with its passing observations about Calcutta's artistic life as comparable with that of an English provincial town, was inspirational in the setting up of CHOMBEC.

Bristol Cathedral hosted a fairly early performance of Handel's *Messiah* that was attended by John Wesley, and it is to John's brother Charles that CHOMBEC will turn in 2007, his tercentenary year, probably for a conference on Charles Wesley and music in two parts, one concentrating on the hymns that went round the world, the other on his genius sons and grandson. Watch this space and visit <www.bris.ac.uk/music/chombec>.

https://doi.org/10.1017/S1478570606000649 Published online by Cambridge University Press

EMILY GREEN writes:

The Society for Eighteenth-Century Music is pleased to announce the unveiling of its first web-based resource: Charles Burney's *The Present State of Music in France and Italy*, second edition (London: T. Becket and Co., 1773), available through the SECM website at <www.secm.org/texts.html>. In keeping with the society's goal of providing scholars and students with useful eighteenth-century resources, this page preserves the orthography, punctuation, line breaks and page breaks of Burney's second edition, thus facilitating accurate citation. The site also includes a table of contents – not originally in Burney's version – that lists the cities described in the volume and has links directly to the pages on which those descriptions begin. Truly a group effort, this web-based resource was made possible through the volunteer work of much of the Society's membership. We look forward to similar such projects in the future, and, in order to ensure that this one proves valuable, we encourage other scholarly websites to post links to the online Burney text.

IGNASI MIRO writes:

The series 'Haydn: un músic visionari' (Haydn: A Visionary Musician), organized and promoted by la Caixa community projects, was held at CaixaForum in Barcelona from February to April 2006. Opened in 2002, CaixaForum is the new cultural and social centre of the la Caixa Foundation in Barcelona. The Foundation offers wide-ranging arts, humanities and music programmes, the latter including dedicated composer series and such annual fixtures as the Festival of Early Music. This new venue has meant the recovery of one of the masterpieces of industrial art nouveau, the former Casaramona thread and fabric factory, designed by the architect Josep Puig i Cadafalch in 1909.

The Haydn series offered a wide range of events addressed to all audiences, giving them the opportunity to gain a deeper knowledge of the musical discoveries made by Haydn and the significance of his vast musical legacy. The series comprised seven concerts, two of them being family concerts, four filmed music sessions and one a monographic course. This course, which was coordinated by composer and musicologist Benet Casablancas, included seven lectures and five analysis sessions offered by a group of prominent Haydn specialists, with simultaneous translation into Catalan. While the series was being held, Catalunya Música dedicated special attention to the music of Haydn in its radio broadcasts.

The three-hour lectures, held on Saturdays from 4 February to 19 March, were given by W. Dean Sutcliffe ('Texture and Sociability in Haydn's Chamber Music'), Mark Evan Bonds ('Form and Expression: Musical Rhetorics in Haydn's Music'), David Schroeder ('Haydn and the Enlightenment: The Late Symphonic Works'), Elaine Sisman ('Convention and Inventiveness: Haydn and the Rules of Originality'), László Somfai ('Haydn's String Quartets: Historical and Analytical Approaches'), Gretchen A. Wheelock ('Humour, Wit and Irony in Haydn's Music') and James Webster ('Haydn's Organization of the Multimovement Cycle'). Also offering analysis sessions in the late afternoon of the same Saturdays were Mark Evan Bonds ('Haydn and His Imitators'), László Somfai ('The Keyboard Sonatas: Style and Form') and James Webster ('Haydn and the Musical Sublime: A New Valuation of the Vocal Music'). Further sessions were given by Benet Casablancas ('Haydn the Progressive: Motivic Economy and Harmonic Invention in the Symphonies and Quartets') and the composer Víctor Estapé ('The Haydn Piano Trios: Another Idea of Chamber Music'). As complementary activities, the poet and writer Antoni Marí led the informal discussion entitled 'El meu Haydn' (My Haydn) and Álex Robles was the moderator of the round table 'L'actualitat de Haydn' (The Contemporary Significance of Haydn), with the participation of Corrado Bolsi, Jordi Casas, Jorge de Persia and Manuel Valdivieso.

The concert series began with the virtuoso Romanian pianist Ferenc Vizi and then featured performances from the Quartet Casals, one of the best known emerging string quartets; Trio Parnassus; the tenor Mark Padmore and the fortepianist Arthur Schoonderwoerd and, finally, the Fitzwilliam String Quartet, who on

https://doi.org/10.1017/S1478570606000649 Published online by Cambridge University Press

Sunday, 2 April, offered us the adaptation for string quartet of *The Seven Last Words of Christ on the Cross*, an exquisite work that concluded the series on a superb note.

With the aim of introducing the very young to the music of Haydn, the series included two family concert sessions 'Are You Pulling My Leg? An Evening with Haydn' given by Orquestra Barroca de Mallorca, under the leadership of violinist Barry Sargent, with script and presentation by Carles Riera, an amusing production that recreated the playful spirit of some works by the great composer.

Organized in collaboration with the International Music + Media Centre, the filmed music series that completed the programming offered new recordings of some emblematic concerts and a detailed documentary on the life and work of Haydn. The sessions were presented and introduced by the composer Josep Maria Guix. The series opened with a screening of *The Orchestra of the 18th Century at Esterházy*, a concert conducted by Frans Brüggen and recorded live at the 2004 Ezsterháza Festival. This orchestra, along with the Netherlands Chamber Choir, soloists Christiane Oelze, John Mark Ainsley and David Wilson-Johnson and conductor Sir Simon Rattle, was also featured in the second session, which offered a performance of the oratorio *The Seasons*, recorded live in 2001 at the Concertgebouw in Amsterdam. The third session presented the opera buffa *Il mondo della luna*, with stage direction by Karoline Gruber and musical direction by René Jacobs, in a joint production offered by the Innsbrucker Festwochen and Deutsche Staatsoper Berlin of 2001. The series was completed by a documentary produced by Hungarian Television in 1994, *Commemorating Haydn with Peter Ustinov*, a journey through the life and work of the composer directed by Peter Ustinov which included music played by, among others, the Austro-Hungarian Haydn Orchestra under Adam Fischer.

The next eighteenth-century series to be held at CaixaForum will feature four concerts of occasional works by Mozart. For further information on future events visit our website <www.lacaixa.es/obra social>.

EWAN ROTHSTEIN writes:

MOZART THROUGH THE LOOKING GLASS: TRANSCRIPTIONS, COMMISSIONS AND MOZART'S CONTEMPORARIES

The French association ProQuartet-Centre Européen de Musique de Chambre has chosen to celebrate Mozart's anniversary year with three distinct concert projects. Their spring festival, 'Rencontres musicales Proquartet' in Fontainebleau, featured concerts of Mozart's chamber music performed by distinguished artists in two cycles: Mozart/Brahms with the Prazak Quartet and guests Pascal Moraguès (clarinet), Geneviève Strosser (viola) and Nicholas Angelich (piano) and Mozart/Bartók with the Arcanto Quartet. The two other projects revisit Mozart from considerably different points of view.

The series 'Mozart après Mozart' was conceived by the French musicologist Jean Gribenski, based on his research into eighteenth- and nineteenth-century transcriptions of Mozart's music. Seven concerts were planned (three of which have already taken place), each to be performed twice, first at the Municipal Theatre in Fontainebleau and repeated at the Hôtel des Invalides in Paris. The original idea was to reconstruct the manner in which Mozart's music was disseminated throughout Europe and along the way to deepen our appreciation for the manner and situations in which music was practised and performed. Each concert programme thus presents early transcriptions of well known works in less well known instrumentations, occasionally juxtaposed with the original. To bring the practice of transcriptions up to date, ProQuartet joined forces with the Société des Auteurs, Compositeurs et Éditeurs de Musique to commission a new work for each programme, either a modernistic transcription of or a meditation on a work of Mozart. The composers are the most talented of the younger French generation, while the performers are a mix of

https://doi.org/10.1017/S1478570606000649 Published online by Cambridge University Press

experienced orchestral soloists from the Orchestra National de France, promising young professional quartets and well known pianists.

The third project was part of the twelve-concert 'Promenades' series, which complemented the 'Rencontres' festival in May and June. For these concerts young professional string quartets were called upon to present programmes in a string of picturesque churches in villages across the southern part of the Seine et Marne county. Each of these ensembles participated in the high-level interpretation workshops organized by ProQuartet during the winter, and for the most part the programming was traditional. But for this series each quartet was asked to prepare a composition by a lesser known contemporary of Mozart. 'Les contemporains de Mozart' included Krommer, Mysliveček, Kozeluch, Zach, Jadin, Carl Stamitz and Michael Haydn.

ProQuartet-CEMC is a government-sponsored association founded in 1987 to promote string quartet playing and chamber music in France. Recognized as a postgraduate educational institution, ProQuartet organizes, in addition to its festivals and concert series, approximately eight intensive interpretation workshops from September to June. Teachers this season include Walter Levin (LaSalle Quartet), Gunter Pichler and Valentin Erben (Alban Berg Quartet), Rainer Schmidt (Hagen Quartet), György Kurtág, Paul Katz (Cleveland Quartet) and members of the Artemis Quartet. The participating ensembles are usually young professional players who already have significant careers; the workshops are meant to serve as a retreat which contributes to developing artistic relationships and a deeper understanding of the artistic and professional questions associated with quartet playing.

ProQuartet-CEMC is also the pilot organization for the creation of a European Centre for Chamber Music in the soon-to-be-renovated Henry IV wing of the Chateau Fontainebleau.

For information consult the website <www.proquartet.fr>.

MARK KNOLL writes:

Elisabeth LeGuin's overall positive review of our edition of Boccherini's Op. 32 string quartets in *Eighteenth-Century Music* 2/2, 349–351, was very gratifying. We would, however, like to correct one error that appeared there concerning the price of the edition. The review stated that the score costs US $80 and the parts also cost $80, when in fact the score costs $60 and the parts $20, so that the $80 price refers to both score and parts together.

CONFERENCES

MÚSICA Y MÚSICOS ITALIANOS EN ESPAÑA EN EL S. XVIII: ESTUDIOS EN LOS CENTENARIOS DE BOCCHERINI, FARINELLI Y CORSELLI

SAN LORENZO DEL ESCORIAL, MADRID, 27 JUNE–1 JULY 2005

Until now, most of the musicological research carried out on eighteenth-century music in Spain has presented this period as a decadent era compared to the period immediately preceding it, given the increasing presence of the Italian style in musical practices of the time. An analysis of this historiographical trend reveals that the idea of retrogression is based largely on a nationalist view which was inherited from the nineteenth century and remained in force until the late twentieth century. This approach took Italianism to

https://doi.org/10.1017/S1478570606000649 Published online by Cambridge University Press

be a 'cultural invasion' that quickly replaced Spanish musical traditions and consequently curtailed their evolution.

However, in recent years numerous studies have emerged as a result of efforts to create a new, more sensitive and integral approach, emphasizing concepts such as 'modernity', and an 'international language' rather than 'invasion' and 'authenticity'. The summer course 'Italian Music and Musicians in Eighteenth-Century Spain: Studies Commemorating the Centenaries of Boccherini, Farinelli and Corselli', organized by the Universidad Complutense de Madrid and held in San Lorenzo del Escorial, can be situated within this historiographical movement. The course was directed by Emilio Casares, Javier Suárez-Pajares and Álvaro Torrente, three of the most distinguished Spanish music researchers, all of whom lecture in musicology at the Universidad Complutense de Madrid.

Considering the theme of the course and the fact that the participants were not necessarily specialists in this area, Álvaro Torrente's inaugural paper ('La "revolución tecnológica" de la música española en las primeras décadas del s. XVIII') took the form of an analysis of the factors behind the change towards the Italian style and its immediate consequences on the musical practice of the time. The crucial political event was the War of Succession to the throne between the Archduke Charles of Austria and Philip de Anjou and the resulting change of dynasty with the coronation of Philip as King of Spain. The presence of many foreign musicians in Spain as a result of the war, the new court's introduction of French and Italian tastes and the institutions' willingness to accept these changes led to the consolidation of the Italian style, thus initiating a process with no return. Torrente presented a study of the changes in the musical language itself that took place during the first half of the eighteenth century, especially in connection with notation, dynamics, texture, instruments, forms and tonality, perceiving them as a logical consequence of the assimilation of a new style. This new style played its part in a period of 'modernization' in Spanish music. This idea was later shared by Carlos José Gosálvez (Director de la Biblioteca del Real Conservatorio Superior de Música de Madrid), who chaired the next session, interpreting 'Italianization' as a process that occurred throughout Europe, not in Spain in particular. This took both practical and theoretical forms, the latter including those debates and polemics which were so typical of the Age of Reason.

Stage music has grown to become one of the most studied fields in Spanish musicology in recent years. Manuel Carlos de Brito (Universidade Nova de Lisboa) was invited to participate in this session to provide a more complete view of the phenomenon in the Iberian Peninsula as a whole, with his 'La ópera italiana en la Península Ibérica desde una perspectiva europea'. Drawing on his great expertise in Portuguese opera, Brito presented a historical overview of the introduction of Italian opera in Portugal, drawing parallels with the situation in Spain and pointing out that the two cases were essentially different. The connection between court opera and commercial spectacles was less direct in Lisbon than in Madrid. Italianism was not seen as an invasion, perhaps because the theatrical tradition was not as strongly defined in Portugal as it was in Spain and confrontation between these traditions was not as likely.

Returning to the situation in Spain, Juan José Carreras (Universidad de Zaragoza) reflected on the historiography of Spanish musical theatre. In his paper 'De los Trufaldines a Farinelli: música y teatro en la corte de Felipe V' Carreras pointed out that such research has focused more on the issues than on the dynamics that gave rise to them. In recent years this view has gradually shifted, so that the Italian influence is no longer seen to be such a widespread phenomenon as was once thought. To illustrate his point, Carreras explained the different phases of opera seria in Madrid during the early decades of the century. José Máximo Leza (Universidad de Salamanca), who chaired the session 'Teatro musical en Madrid en tiempos de Farinelli', observed that an in-depth study of how Italianism was assimilated is essential. According to Leza, this can be achieved by studying institutional factors – the families of musicians and actors, patrons and even the buildings in which these works were staged – and by analysing examples of the genre itself, in order to detect which models were imported and how they influenced existing Spanish models. Such information is vital for further studies relating to the circulation of both Spanish and Italian musicians, the dissemination of the repertory, the audiences that demanded these works, the precise nature of this demand and so forth. On several occasions the debate also touched upon another brand of research that could help to explain this

https://doi.org/10.1017/S1478570606000649 Published online by Cambridge University Press

interaction: study of the *tonadilla escénica*. Performed in the intervals of comedies, plays and operas in Spanish theatres during the latter part of the eighteenth century, the *tonadilla escénica* was a very popular genre of stage music, consisting of a blend of dances and popular music with Italian elements.

Two names stand out on an international level in relation to Spanish instrumental music of the eighteenth century: Luigi Boccherini and Domenico Scarlatti. Although both were Italian by birth, the works they composed in Spain and the reciprocal (Italian and Spanish) influences in their music have led them to be considered as an important part of Spanish musical heritage today. Thus it was no surprise that in this course their music was the basis for several papers concerning instrumental music.

Miguel Ángel Marín (Universidad de La Rioja) discussed the problems in researching Boccherini, focusing on reasons why the Spanish musicological tradition has not placed much importance on this composer, in spite of his popularity and influence on the European music of his time. Some of the reasons Marín suggested included the marginalization of the eighteenth century in Spanish music history generally, the lack of documentation about Boccherini's life and work – compared to the cases of Mozart or Haydn – and the fact that his compositional style was vastly different to the Viennese sonata canon that dominated nineteenth-century historiography. Marín proposed various lines of research that need to be pursued in order to broaden our knowledge of this composer. These include determining the role of the inclusion of Spanish popular music in his output, studying the dissemination of his works and analysing other mechanisms of cohesion (apart from those associated with the Viennese canon) that give his music a sense of unity.

Emilio Moreno (Escuela Superior de Música de Catalunya) and Elisabeth Le Guin (University of California, Los Angeles), both internationally renowned performers of Boccherini's music, examined the composer from a more practical perspective. Moreno ('Boccherini desde la perspectiva del intérprete: una visión práctica del repertorio boccheriniano') addressed specific technical issues such as Boccherini's use of tempo, dynamics and tonality, issues that have arisen directly from his own performing experience. Le Guin ('La música de cámara en la corte española del s. XVIII') discussed the role of the researcher, whom she described as an 'outsider' in a bygone (and consequently foreign) world, but one who enjoys the privilege of perspective. She also questioned the role of the audience in historical performance, pointing out that, in her opinion, it should be more interactive. This idea sparked an interesting debate about the purpose of recovering these kinds of repertories and programming them today. The session on instrumental chamber music written by Italian composers in Spain during the eighteenth century concluded with a paper on the life and works of Alessandro and Domenico Scarlatti ('Gli Scarlatti: per una biografia aggiornata') presented by Roberto Pagano (Presidente del Festival Scarlatti de Palermo). Pagano viewed the careers of the two Scarlattis as complementary, and his sensitive biographical approach to both composers will undoubtedly help in the further understanding of their outputs.

With 'La influencia italiana en la teoría musical española del s. XVIII', Antonio Martín Moreno (Universidad de Granada) gave a broader, more theoretical overview of the constant relationships between Spanish and Italian composers from the fifteenth century onwards and how this was reflected in the music theory of the period. This climate was marked by the polemics between detractors and followers of the Italian style, some of which were very famous, such as that of Francisco Valls. Two styles with two different functions coexisted during this period: the *stile antico*, which inherited sixteenth-century polyphonic practice, and the 'modern' style, which introduced elements from Italian stage music. This idea was expressed in concrete terms in Francesc Bonastre Beltrán's (Universidad Autónoma de Barcelona) paper about the repertory Francesco Corselli proposed for the Royal Chapel in 1751 – 'Francesco Corselli (Courcelle): la asimetría axiológica en los criterios del repertorio litúrgico de la Real Capilla de Madrid'. Corselli's proposal contained works by more or less contemporary figures such as José San Juan, Pergolesi, Diego de las Muelas and Alessandro Scarlatti, but also stressed the need to acquire music by the old masters.

The last session, 'Recepción y difusión de la música italiana en España', moderated by Emilio Casares, tended more towards a reflection on the problems currently facing Spanish musicology than on the proposed topic. However, it turned out to be very enriching and helped to put the discussion into

https://doi.org/10.1017/S1478570606000649 Published online by Cambridge University Press

perspective. If this music is to permeate other fields, not only is a greater effort required on a political and institutional level, but there is also much more to be done within the fields of musicology, performance and the humanities themselves, beginning with an even closer interdisciplinary relationship.

This declaration of intentions marked the end of a course demonstrating that Spanish musicology is currently experiencing one of its most prosperous periods ever. This is not just a result of the professionalism of the speakers and the excellent academic level of the papers, but the presence of many young researchers and students, making it one of the best attended summer courses organized by the Universidad Complutense de Madrid in 2005.

JOSÉ ANTONIO GUTIÉRREZ

WRITING THE HISTORY OF THE EIGHTEENTH-CENTURY SYMPHONY: A SCHOLARLY MEETING DEDICATED TO THE MEMORY OF A. PETER BROWN

INDIANA UNIVERSITY, 4–6 NOVEMBER 2005

A. Peter Brown's untimely death in 2003 left his monumental five-volume study *The Symphonic Repertoire* incomplete, lacking its opening volume, which was to consider the origins of the genre and its cultivation in the eighteenth century by composers other than Haydn and Mozart. In many ways, this would be the most logistically challenging volume of the set. Issues surrounding the early symphony are complex, and sorting out pedigrees within a mesh of conflicting and indecisive terminology adds to the burden of proof. Moreover, little of this repertory is generally known, and much of it remains unscored and unstudied. There is little wonder that Brown – himself an expert in this period and well aware of its potential pitfalls – chose to leave this segment of his study for last.

Working in collaboration with Carol Brown, Bathia Churgin and Mary Sue Morrow decided to take on the challenge and complete Brown's project. The plan is to assemble a group of specialists who will each contribute within his or her particular area of expertise. The result will be a group effort in the spirit of a festschrift which will not only result in the first comprehensive history of the early symphony, but also serve as a testament and memorial to Peter's scholarship and accomplishments. In all, more than twenty scholars will contribute to this volume, which is to be published as part of the existing series by Indiana University Press.

In a project with so many contributors, it is particularly important for those involved to agree not only on practical matters of format, writing style and terminology, but on questions of context and significance as well. In preparation for the work of the contributors, Churgin and Morrow put together a weekend conference aptly entitled 'Writing the History of the Eighteenth-Century Symphony', sponsored by the Department of Musicology of Indiana University and dedicated to the memory of Peter Brown.

The conference included thirteen formal papers divided over five sessions, a concert of eighteenth-century symphonies and a panel discussion. As a prelude to the formal papers, Mary Sue Morrow (University of Cincinnati) provided an especially illuminating and thought-provoking address entitled 'Evolving – Developing – Congealing – Coalescing, or the Importance of Verbs in Constructing a History of the Eighteenth-Century Symphonic Repertoire'. With clarity and precision, Morrow identified and focused upon several of the most problematic issues that have thus far continually thwarted a historically informed evaluation of the eighteenth-century symphonic repertoire. Issues raised in her presentation resounded throughout the rest of the weekend, continually intersecting with individual papers in a manner that suggested a unity of thought and purposefulness of investigation too often lacking in scholarly meetings.

Morrow's thesis hinged on the observation that writings on the eighteenth-century symphony have been preoccupied with concepts of evolution and development. Both terms 'come with a bit of baggage attached' and project attitudes that often hamper rather than assist our understanding of this repertory. Evolution

https://doi.org/10.1017/S1478570606000649 Published online by Cambridge University Press

carries with it a notion of the survival of the best at the risk of ignoring all else, while development implies a conscientious move towards a generally agreed-upon – though not yet achieved – goal. As a result, most historical accounts of the eighteenth-century symphony have focused on a small and restricted body of works, ignoring the majority of symphonies as inferior in an attempt to document a pathway toward a professed ideal – usually viewed as being encapsulated in Beethoven's contribution to the genre. As Morrow points out, the adoption of such a restricted perspective limits serious scholarship by dictating not only the issues to be investigated and the questions to be asked, but also the repertory to be considered.

If this is the problem, what then is the solution? Of course, such a question is not easily answered. As a step in the right direction, modern scholarship should return to the repertory itself and consider it, divested of notions of progression or patterns of projected superiority. Morrow suggests considering the continuum of the eighteenth-century symphony as unfolding, relatively speaking, in periods of experimentation alternating with coalescence. Thus the 1720s to the 1750s emerge as a time span distinguished by variety and a richness of intent unfettered by predictable patterns of definition, while during the next two decades this multiplicity of approach begins to coalesce into a body of conventions. Acceptance of these conventions was essential in defining a basis for comprehension by the listener as well as providing a frame of musical reference for the composer. However, once these conventions had become well established, the more creative composers of the 1780s began to consider them as a 'foil for their imaginations, producing works that provided their audiences with exciting affective and procedural variety'. This in turn led to a period of creative continuity around the turn of the century. Such a narrative of the alternation of exploration (distinguished by variety and experimentation) with coalescence (marked by overt acceptance of convention) offers a welcome logic of progression that avoids any tendency towards judgmental superiority or predestined ideals of achievement. Moreover, in such an approach musical convention emerges as a *conceptual* framework against which the accomplishments of many different composers – both great and small – can be measured. Morrow's remarks were to mesh quite convincingly with many of the papers presented during the conference.

The first session, concerned with 'The Earliest Symphonies', began with a paper delivered by Jean K. Wolf (Ardmore, PA) entitled 'Origins and the Early History of the Symphony'. Wolf explained that her paper was based on the work of Eugene Wolf, much of which was pulled together in the months before his death in December 2002 as the basis for a book to bear the same title as her paper. Wolf's paper considered the question of genre as it relates to the earliest works of symphonic character. She proposed that in our search for the beginnings of the symphony we move beyond consideration of mere titles on manuscripts and prints (which, after all, were usually not known to the listener) and determine genre with reference to musical style and performance venues. Wolf illustrated this concept with specific remarks focused on the ripieno concerto as a potential prototype of the early symphony. Her suggestion that such works, whose manuscript titles do not label them as symphonies, might best be identified with the collective term 'proto-symphony' has much to recommend it. Wolf then turned to a vivid account of performance venues in which early symphonies and proto-symphonies were heard.

One of the most intriguing features of the eighteenth-century symphony is its occasional adoption of the minor mode. At one time such gestures were considered truly exceptional, but as we gain greater familiarity with a broader range of this repertory it becomes increasingly clear that minor – while still special – enjoyed a more extensive application than previously believed. In 'J. C. Bach and the Classic Minor Symphony' Adena Portowitz (Bar-Ilan University) presented a look at two examples: Christian Bach's Symphony in G minor, Op. 6 No. 6 (before 1769), and Mozart's Symphony in G minor K183 of 1773. Portowitz's comparison of the first movements of these two compositions was helpful in documenting how two works could adhere to the same expressive typology while projecting that commitment in quite different ways.

The Bohemian symphonist Johann Vanhal was more committed to the minor mode than most of his colleagues. In a lively and informative presentation, well illustrated with music examples – 'Modality and Minor Mode in Johann Wanhal's Symphonies' – Paul R. Bryan (Duke University) catalogued the various ways in which Vanhal employed minor in the more than seventy symphonies he composed between *c*1760 and 1780. Bryan's data suggest a tripartite division. The most obvious type, which he labelled 'macro-level'

https://doi.org/10.1017/S1478570606000649 Published online by Cambridge University Press

usage, are instances of minor mode employed at the highest structural level, either in individual movements or cyclically throughout an entire symphony. Twelve of Vanhal's symphonies (a surprising 15.7 per cent) fall into this category. All date from before 1774. A second, micro-level, application of minor mode is found in a smaller group of eight works. Here minor makes extended appearances in movements otherwise cast in major, most commonly in second theme groups. Bryan's final group ('sub-micro-level'), which might also be described as bimodal, considered the application of opposite-mode gestures at the level of the phrase.

One of the most interesting presentations of the conference was by Judith Schwartz (Northwestern University), '*Partimento Schemata* and the French Symphony: Galant Musical Gestures in a Symphony of Gossec'. Schwartz's paper considered how a method of teaching composition from figured-bass or short-score exercises (*partimenti*) helped to create a collective pool of stock melodic patterns (schemata) which could then be pieced together like building-blocks to create more extended passages within some broader structural pattern. In a useful and well designed handout Schwartz identified by name several individual schemata, some of which were created by Robert Gjerdingen for his forthcoming study of the subject, while others were drawn from the writings of the eighteenth-century theorist Joseph Riepel.

Schwartz advocated investigating these schemata and their potential use as analytical tools for studying eighteenth-century music. She demonstrated how this could be accomplished by an analysis of *partimento* schemata in the opening movement of Gossec's Symphony in E flat major Op. 5 No. 2. The potential that these patterns might provide for a better understanding of the art of composition from the eighteenth-century composer's perspective is an exciting breakthrough for those of us wishing to consider historical genres more firmly within their own milieu. Not only may schemata cast light on the constructional logic at work in a piece, but their application may reveal details of the composer's expressive stance as well.

Only two papers focused on source studies and issues of dissemination. Perhaps this is indicative of a new direction in eighteenth-century scholarship, which has so long wrestled primarily with attempts accurately to establish the repertory. Suzanne Forsberg (Saint Francis College) tackled the thorny problem of attribution in her thorough and enlightening consideration of 'Authenticity and Authorship in the Eighteenth-Century Symphony: The Case of Joseph Camerloher and Placidus von Camerloher'. After a brief biographical introduction to the brothers Camerloher, Forsberg provided a superb summary account of the techniques and methodologies that can be drawn upon in attempting to verify authenticity. The meat of her paper, however, illustrated how one might approach the question of authorship in a situation where a body of music has been preserved in copies attributed only by surname, when two different composers share that name.

In his paper 'Context and Commerce: Gottlob Harrer's *Sinfonia* and the Breitkopf Catalogues' R. Todd Rober (West Chester University) raised issues of reception and commercial viability in the history of the eighteenth-century symphony. Rober's paper posed the question of whether symphonies designed for a specific context could have a separate life in the commercial market of the period. The subject of his investigation was the twenty symphonies composed by Gottlob Harrer specifically for the private orchestra of Count Heinrich von Brühl in Dresden. Many are preserved in autograph scores with detailed title pages that identify rather precisely their original purpose and function in Brühl's court. When Harrer's symphonies were advertised for sale through Breitkopf's thematic catalogue, no mention was made of the original circumstances of their performance. For Rober, the inclusion of these context-specific works by Harrer in the Leipzig publisher's sale catalogue supports the supposition that, in this period and genre at least, aspects of musical style linked specifically to compositional intent and context need not detract from commercial appeal.

Often in work on the eighteenth-century symphony, passing references to countries outside the European mainstream have temporarily diverted our attention from centre stage to the sometimes fervent activity in the wings. Bertil van Boer (Western Washington University), in 'The Eighteenth-Century Symphony on the Periphery' presented a fascinating global journey providing evidence of the cultivation of the symphony in countries and cultures seldom linked to this genre. Indeed, even a specialist in this period could not help but encounter names of composers in Boer's paper that were unfamiliar.

https://doi.org/10.1017/S1478570606000649 Published online by Cambridge University Press

Five of the conference presentations were concerned primarily with elements of style in the eighteenth-century repertory. Interestingly, although each dealt with a different composer's contribution to the genre, they were all bound together in their attempts to address the ways in which stylistic convention and its deliberate avoidance played a part in the symphonies of the composers being considered.

In many ways the paper 'Karl von Ordonez and the Diversity of Convention' by Peter Alexander (University of Iowa) set the stage for the particulars presented in the other four style papers. Alexander began with an eloquent plea for more serious consideration of the contributions made by minor figures. His paper then turned to what had become by this point a focal point of the conference – understanding the eighteenth-century symphony not through its exceptional moments, but rather through established conventions against which those moments can be heard in relief. Alexander emphasized that arriving at a definition of these conventions would be possible only through a consideration of the music of lesser known composers as well as acknowledged masters. The symphonies of Karl von Ordonez – a court bureaucrat, not a professional musician – offer an especially valuable perspective. After acknowledging certain choices within Ordonez's symphonies that might be considered 'less conventional', Alexander muddied the waters somewhat by raising the intriguing question of whether an amateur aristocrat dabbling in the workaday world of the eighteenth-century composer was likely to have been held to the same standards as his professional colleagues. Indeed, given his unique situation, would Ordonez have considered himself less constrained by convention, and freer to overstep that norm?

The focus of Michael Ruhling's (Rochester Institute of Technology) presentation, 'The Short and Shorter of It: Michael Haydn's Symphonies of 1788', was a set of six symphonies composed by Michael Haydn in the first two months of 1788, each taking only between six and a half and eleven and a half minutes. Ruhling hypothesized that the common element of brevity, along with the fact that their keys form a larger tonal scheme, suggests that these works were conceived as a set – perhaps a series of exercises addressing issues of compositional economy and conciseness. Ruhling pointed out various features found in these symphonies that are common to the later symphonies of Michael Haydn and thus may be considered conventions – at least within his individual adoption of the musical language of the day, but he also identified certain elements that clearly deviate from these norms. This suggested pattern offers a challenge to the linear conception of history, meshing quite nicely with Morrow's proposed narrative progression.

Timothy Noonan's (University of Wisconsin-Milwaukee) 'Aspects of Sonata Form in the Symphonies of Boccherini' and René M. Ramos's (La Sierra University) 'Gaetano Brunetti and His Contribution to the Symphonic Repertoire' addressed similar issues of convention. Both presentations established in some detail specific ways in which one might consider convention and its enrichment within their respective repertories with reference to a variety of style issues.

The last of the style papers, my (West Chester University) 'Synergy and Cohesion as a Measure of Stylistic Development in the Symphonies of Antonio Rosetti', addressed what motivation there was for stylistic innovation in the face of established convention. I made the point that composers working in court situations were often creating music over an extended period for essentially the same audience, for whom, over a period of time, the composer's normal procedures would become quite familiar. When that audience included listeners with a more than casual interest in music, it was necessary for him to transcend the stylistic limits that he himself had established in order to bring increased vitality and originality to his compositions. I was concerned not with defining conventions, but specifically with investigating ways in which the Bohemian composer Antonio Rosetti worked to avoid them. In Rosetti's symphonies of the 1780s this often led to reinterpretation of traditional designs and surprising turns of direction in which conventional expectation is thwarted and refocused. The point was stressed that these deviations would create moments of surprise and imagination only if the composer's audience were fully aware of the background of more traditional procedures that he was likely to select.

A Saturday evening concert programme of eighteenth-century symphonies was presented by the newly founded Indiana University Classical Orchestra under the direction of Stanley Ritchie. The twenty-six member ensemble, performing on period instruments, gave convincing renderings of symphonic works by

https://doi.org/10.1017/S1478570606000649 Published online by Cambridge University Press

Antonio Brioschi (active *c*1730–1750), Giovanni Battista Sammartini (1700–1775), Gaetano Brunetti (1744–1798) and Antonio Rosetti (*c*1750–1792).

The final session brought together several of the book's regional editors in a panel to consider 'Geography and the Creation and Transmission of Style'. Each panellist spoke individually, and then the floor was turned over to a free discussion involving all present. A number of issues were addressed – most particularly the implications of stylistic differences in a regional discussion of the eighteenth-century symphony. It was suggested that, although there are special predilections and perhaps even stylistic tendencies that might distinguish one region from another, the attempt to formulate a categorical statement about regional style in the eighteenth century is at best a challenging, if not a vexed, one.

This conference was a remarkable demonstration of cohesiveness of thought and purpose. Participants who had each devoted many years of study to his or her own areas of investigation were able to come together and forge, through a free and productive exchange of information and ideas, a plan of action which, it is hoped, will result in a comprehensive and focused evaluation of the earliest period of one of the most important genres in the history of Western art music.

STERLING E. MURRAY

THE HANDEL INSTITUTE 2005 CONFERENCE: 'PERFORMING HANDEL – THEN AND NOW'

THE FOUNDLING MUSEUM, LONDON, 26–27 NOVEMBER 2005

The Foundling Museum recently became the new home of the Gerald Coke Handel Collection, so it was an ideal venue for the Handel Institute's triennial conference. Scholars from Britain, Germany, the USA and Australia came together to discuss aspects of Handel's performances of his own music and our methods of reinterpreting it now.

Donald Burrows (The Open University) began the conference with a concise review of surviving performance materials that may have been used or prepared for Handel's own performances. The only surviving partbooks are the tenor soloist's part for the *Foundling Hospital Anthem* and a continuo part for *Alexander's Feast* that was clearly designed for a principal accompanist. A fragment in the Fitzwilliam Museum at Cambridge reveals that Handel wrote a scrap of musical material on a discarded violin part for *Serse*, and the violin part contains evidence that Handel's opera orchestra players used the last few words of the preceding recitative as a minimal cue. Some orchestral parts marked 'concertino' that are now in the Foundling Museum and the Newman Flower Handel Collection were probably used by orchestra section leaders.

David Hunter (University of Texas at Austin) has been attempting to discover more about the social and artistic leanings of the members of Handel's audience from their correspondence and has carried out archival research at nearly fifty repositories. Hunter's interim report included some gems. After the first performance of *The Beggar's Opera*, one letter gossiped that 'Bononcini said he had never pitied the English taste "til now"'. However, another correspondent preferred John Gay's farce to a revival of Handel's *Radamisto*, in which Cuzzoni was ill and Senesino could not be bothered to exert himself and could barely be heard. A letter in the Berkshire Record Office delights in telling its recipient that Handel (at the harpsichord) 'doubled' the castrato Caffarelli throughout a performance of *Faramondo* in revenge for the castrato telling friends not to attend the opera. One lady lamented that she would not attend the opera because she had nobody interesting to go with. Others complained that the theatre was excessively hot and crowded, or cold and empty.

The musical establishment at Cannons was an opportunity for Graydon Beeks (Pomona College, California) to reconsider the performance practice of Handel's early English works, covering the possible

https://doi.org/10.1017/S1478570606000649 Published online by Cambridge University Press

performers, venues and repertoire that James Brydges (later the first Duke of Chandos) might have heard at his country estate. Beeks described performance context and forces for the Cannons anthems and *Acis and Galatea*. The appointed musicians at Cannons may have been proficient on several instruments (the oboist Kytch also played bassoon and recorder). Curiously, none of the extant Cannons music library shows signs of having ever been used in performance. Beeks expressed a desire to hear performances of the anthems composed for Cannons by Nicola Haym and Thomas Roseingrave.

Peter Holman (University of Leeds) examined why Handel composed, unusually, for viola da gamba in two works written around 1724. There were potentially six professional gamba players based in London around that time, including Handel's cellist and literary assistant Nicola Haym. It is also possible that Bononcini was a gamba player (his Vienna opera *Il ritorno di Giulio Cesare* features a gamba part), but Holman speculated that the gamba player in the 'Parnassus' scene in Handel's *Giulio Cesare* was more likely to have been the versatile double bassist David Boswillibald. Konstanze Musketa (Händel-Haus, Halle) summarized the Handel tradition at Halle during the twentieth century; some phenomenally slow recitatives from a live recording of the 1956 Halle production of *Poro* were played. Under the GDR government Handel's operas contradicted the socialist cultural agenda, and the *Birthday Ode for Queen Anne* was stripped of its decadent royalty and given a new German text. Musketa gave an overview of four radically contrasting Halle productions of *Radamisto* from 1955, 1978, 1993 and 2000. Michael Pacholke (Hallische Händel-Ausgabe) drew together all known reports on the size and constitution of Handel's opera orchestra and concluded that this must have been one of the biggest orchestras in Europe during the 1720s and 1730s. The size of Handel's orchestra was compared to two current period-instrument orchestras that have both recently made recordings of Clodomiro's 'Se il mar promette calma' from *Lotario*.

Timothy Day (curator, The British Library Sound Archive) discussed what early recordings tell us about changing approaches to performing Handel's music, using several examples of *Messiah* recordings, from the Queen's Hall Orchestra in 1906 to Christopher Hogwood and the Academy of Ancient Music in 1980. Curiously, the first illustration of over-dotting the 'Sinfony' was Sir Thomas Beecham in 1947, and ornate trills were prominent in Sir Charles Mackerras' 1966 EMI recording. Day observed that in 1950 there was only one version of *Messiah* available in the UK: Malcolm Sargent, spread across nineteen twelve-inch records. In 1960 there were still only three versions, but in 2000 there were forty-five different recordings of *Messiah* available to record buyers. Annette Landgraf (Hallische Händel-Ausgabe) presented a survey of the nineteenth-century performance and reception history of Handel's oratorios, and outlined the conflict between 'philologists' who wished to present Handel's original scores and concert promoters who preferred arrangements. The conflicting ideas about orchestration and performance forces in Handel performances under Felix Mendelssohn, Friedrich Chrysander, Ignaz von Mosel, Robert Franz, George Smart and Michael Costa paved the way for the modern performance practice of historic music. Anthony Hicks (London) discussed the ethics of period performance and outlined the virtues and vices of the early music movement in recent decades. Hicks concluded that in some ways the differences between period-instrument groups can now be greater than the difference between a period group and a modern instrument group. Hicks observed ironically that a modern oboe, harpsichord and cello performing a trio sonata is not a 'period' performance, but that the same trio sonata played by a baroque recorder, harp and bass sackbut would be labelled 'authentic'. Hicks expressed some alarm that sincere endeavours to present period performance are passing away in favour of an 'anything goes' approach by conductors who attempt to justify unhistorical decisions as plausible in misleading booklet essays and dishonest marketing campaigns.

David Ross Hurley (Pittsburgh State University, Kansas) analysed Handel's compositional choices in *Theodora* and convincingly demonstrated that Handel's revisions during the compositional process tended to improve the music. But, although the effect of Handel's compositional revisions is often an increase in subtlety, Hurley proposed that an alteration to Theodora's 'When sunk in anguish' may have weakened the effectiveness of the aria. Graham Pont (retired Professor of Philosophy, New South Wales, Australia) presented an argument that over-dotting in Handel's French *entrées* was deliberately inconsistent. Pont believes that the inconsistent dotting in printed editions from the late eighteenth century and throughout the

https://doi.org/10.1017/S1478570606000649 Published online by Cambridge University Press

nineteenth reflects 'the genuine Handel tradition'. Andrew Parrott (music director of The Taverner Consort and the New York Collegium and associate conductor of the London Mozart Players) gave an energetic presentation of all known evidence concerning the size and constitution of choirs in Italy between 1690 and 1715. It is clear that musical establishments often had lots of instruments but only a handful of singers. In 1703 Alessandro Scarlatti's *Dixit Dominus* was labelled 'Quattro voci concertate', and Parrott observed that Scarlatti's fine setting has hints of chant, bold harmonies and interplay between virtuoso solo lines and tutti sections, just like Handel's spectacular *Dixit Dominus* composed four years later. Parrott's research has not yet uncovered any example of an Italian choir on the scale of a modern chamber choir, and he convincingly proposed that Handel's Latin church music was composed for a choir of single voices (that is, 'concertists') with a separate *capella* contributing in movements such as the eight-part Gloria at the end of *Nisi Dominus*.

With the aid of Powerpoint, Richard G. King (University of Maryland) gave an insightful presentation into how a character such as Alexander the Great might have been portrayed on the baroque opera stage. Using examples of facial and body gestures from acting treatises and scenes such as the famous image of Lotti's *Teofane* at Dresden in 1719, King used images to accompany a recitative from *Alessandro* which presents a rapid succession of different emotions and responses. Neil Jenkins (Cambridge) presented an entertaining overview of his forthcoming biography of John Beard, the tenor for whom Handel composed title roles in *Samson*, *Belshazzar*, *Judas Maccabaeus* and *Jephtha*. Beard's scandalous marriage to a Catholic aristocrat took place at Fleet Prison on the same day as the full rehearsal of *Saul* (8 January 1739), but apparently the incarcerated Catholic priest who performed the ceremony was a fraudster. Jenkins has also discovered Beard's memorial stone at Hampton Parish Church, containing a peculiar choice of quotation from Handel's works. In my paper I (The Open University) summarized what little we know about how cadenzas were performed in Handel's opera performances. I presented evidence that Handel altered a cadenza in the so-called harpsichord score of *Arianna in Creta*, providing in its place a written-in sequential flourish before the singer's final cadence, and discussed why and for whom Handel might have altered the cadenza, and assessed its dramatic implications and usefulness for modern performers.

John Roberts (University of California, Berkeley) concluded the conference with a substantial discussion of Handel's placement of recitative cadences. Roberts showed an example of a recitative from *Siroe* that Handel altered several times in order to allow proper accentuation of the Italian text. A wide variety of examples by Keiser, Vinci and Leo helped Roberts to 'lay to rest some demonstrable misconceptions' in modern performance, such as the widespread tendency to synchronize continuo chords with the singer's last notes.

The Handel Institute's three-yearly cycle of conferences will be abandoned for the rest of this decade: its next conference will be in 2007 and there are plans to gather again in 2009 to celebrate the two-hundred-and-fiftieth anniversary of Handel's death.

DAVID VICKERS

THE YOUNG MOZART 1756–1780: PHILOLOGY – ANALYSIS – RECEPTION

INTERNATIONALE STIFTUNG MOZARTEUM, SALZBURG, 1–4 DECEMBER 2005

The scholarly Mozart community – still working its way through the books and articles piled up from the extravagant celebrations of the composer in 1991 – can hardly be blamed for viewing this year's memorial mayhem with a certain degree of weariness in advance. Maybe that's why the Internationale Stiftung Mozarteum in Salzburg, arguably the world's most prominent institution devoted solely to Mozart, decided to get their 2006 conference on the books in December 2005. Their rather neutral concept ('The Young Mozart 1756–1780: Philology – Analysis – Reception') promised a sober, scholarly, informative international round of papers on a comfortably broad topic. This promise was met.

https://doi.org/10.1017/S1478570606000649 Published online by Cambridge University Press

The conference, held in the smaller hall of the Mozarteum in Salzburg, included twenty-seven papers spread out across six half-day sessions. For reasons of space, it is not possible to describe every paper here. The programme committee (Ulrich Konrad, Silke Leopold, Christoph-Hellmut Mahling, Wolf-Dieter Seiffert and Christoph Wolff) is, however, to be congratulated for choosing an interesting cross-section of current Mozart scholarship. None of the papers I heard fell short of a high international standard; all will be published in the 2006 edition of the *Mozart-Jahrbuch*.

Work began in earnest on Friday, 2 December, at the first scholarly panel. Ulrich Konrad (Universität Würzburg) introduced 'Die Kirchenmusik des frühen Mozart unter den Bedingungen der Aufklärung in Salzburg und Wien' with a contrafactual image that did much to bring the rest of the conference into focus: what would we write about Mozart, he asked, if he had been struck by lightning shortly before Count Arco's famous kick? Laurenz Lütteken (Universität Zürich) began by addressing the difficult question of the importance of the Enlightenment in a Catholic clerical city. In his paper 'Vernünftiges Ritual und ritualisierte Vernunft: Kirchenmusik in der Salzburger Aufklärung' Lütteken asked how, and in what circumstances, reason can meet revelation. One of the Enlightenment's biggest worries (along with the irrational potential of music), Lütteken argued, was ritual. Thus the mass, for the Enlightened observer, was a doubly irrational space, in both the ritual and the musical sense. Lütteken delivered an impressive pan-European litany of witnesses with opinions on this problem, from Moses Mendelssohn to Padre Martini. The young Mozart's role in it all was beginning to seem somewhat obscure when Lütteken dropped a bombshell, suggesting that Mozart's answer was to compose less dramatically, in a rejection of both religious affect and, as Lütteken put it, 'numinous' philosophy. The result was a music with few echoes of opera and (comparatively) little counterpoint: 'heitere Kirchenmusik' (cheerful church music) without *melos*. The intense discussion of Lütteken's paper suggested that this bold and, for some members of the audience, quite challenging thesis will no doubt be debated for some time to come.

Otto Biba (Gesellschaft der Musikfreunde, Vienna), the next speaker, stuck closer to matters specifically Austrian in his paper 'Zur kirchenmusikalischen Situation in den österreichischen Ländern im Vor- und Frühjosephinismus'. Biba showed how Josephine reforms such as restrictions on the use of trumpets and timpani were implemented sporadically and inconsistently. And Vienna's situation, Biba reminded us, was a special one, in that the authority to regulate ritual in the church lay with the Imperial court and not the local bishop; thus struggles over matters of liturgy were part and parcel of the court's always uneasy relation with the Holy See. The next paper ('Mozart's Music for the Waisenhauskirche' by David Black of Harvard University) was a reminder, if we need one, that diligent sleuthing in Viennese archives can still bear impressive fruit. The Snark Black was hunting in the archives of the Waisenhauskirche, a kind of musical boot camp for Viennese orphans visited by the young Mozart in 1768, was the elusive 'Mozart Trumpet Concerto' (K47c). Black hasn't found it yet, but in his paper we did hear many valuable details about music-making at this institution. Father Petrus Eder, OSB (Stift St Peter, Salzburg), looked at the question of the young Mozart and liturgical reform in his paper 'Die Vesper K. 193, ein Reformwerk'. Eder located the Vesper in the intriguing context of the wide corpus of devotional literature published in Salzburg during the composer's youth and suggested that the discourses of allegory in which this literature partakes might be of help in reading Mozart's music, down to the level of individual melodic gestures. The final paper of the session came from Hartmut Schick (Ludwig-Maximilians-Universität, Munich). Schick used the Agnus Dei – the 'high point' of the mass – as a point of reference for a survey of Mozart's mass compositions to 1780. Schick's review of the repertoire was as magisterial in its command of Mozart's music as Lütteken's had been in respect of eighteenth-century aesthetics. It was an admirable conclusion to a promising first session.

The second and third sessions were held in parallel. Since I was presenting a paper ('Beyond the *Walze*: Mozart, Mannheim, and Performance') on the panel devoted to instrumental music, I wasn't able to hear any of the papers given at the concurrent session devoted to vocal music. At the section on instrumental music the paper by Manfred Hermann Schmid (Universität Tübingen), 'Zu den Minuetten im Nannerl-Notenbuch und Mozarts frühesten Kompositionsversuchen', stood out for its analytical acumen. In his paper Schmid examined music by the (very) young Mozart for signs of a special sensibility at the

https://doi.org/10.1017/S1478570606000649 Published online by Cambridge University Press

intersection of melodic phrasing and harmonic rhythm. Schmid, who is very prolific, has studied much of Mozart's music in this way, often using methods developed from those of his teacher Thrasybulos Georgiades, who taught for many years at the University of Munich. In German musicological circles one occasionally hears talk of a 'Munich School' of Georgiades students; in English-speaking musicology one hears hardly anything about Schmid or his teacher. One ought to hear more. Balázs Mikusi (Cornell University) offered another high point in his 'Mozart Copied! But Did He Pay Homage?', in which he argued forcefully for a revised conception of Mozart's practices of borrowing. In his paper Mikusi systematically demolished the commonly held notion that Mozart's borrowings are more than 'mere copying', such a thing being unbecoming to a great genius; instead they should be understood as 'homage' to those from whom he borrowed. In Mikusi's refreshingly pragmatic view, borrowing is borrowing; in most cases, Mozart had no more motive to do so than wanting to integrate someone else's work into his own.

The conference continued the next morning with a session, 'Götter, Helden und Soldaten: Mozarts frühe Opern im Kontext der Tradition', devoted to the sometimes thorny and always rewarding question of Mozart's early contributions to *dramma per musica*. Helga Lühning, in her paper 'Mozarts Abschied von der Da-capo-Arie', took on Mozart's role in his entire generation's 'farewell' to the dramatic style that had dominated European musical life for generations. Whereas Lühning operated analytically, comparing Mozart's aria procedures to those of older colleagues such as Hasse, Michele Calella (Universität für Musik und darstellende Kunst, Vienna) sought in his paper 'Gattungsreferenzen im Mozarts *La finta giardiniera*' to place Mozart's changing sense of operatic form in the context of contemporary debates about the proper depiction of human emotions on stage as Metastasian repetition gave way to what Calella called 'comic indecision'. Neither narrative is new (who can deny that Mozart, the opera composer, was always, even when very young, up to something novel?), but both papers were supported by their authors' strong command of the material. The session's last paper, 'Das Ende der Jugend(opern): Mozarts *Zaide*' by Thomas Betzwieser (Universität Bayreuth), stood out both for its impressive philological detective work (Betzwieser has untangled the challenging knot of evidence about this fragmentary melodrama's inception) and its interpretive boldness. For Betzwieser, *Zaide* – for all its incompleteness – is fundamental to an adequate understanding of Mozart's urge to forge, at the cusp of adulthood, a dramatic musical language all his own.

Oliver Huck (Hochschule für Musik, Würzburg) drew a laugh when he began the next session with a homage to Heinrich Bodo Wolf's forgotten operetta *Der Junge Mozart* (1913). His paper '*Non so piú cosa son, cosa faccio*: Mozart und das Komponieren in der Pubertät' quickly moved to more serious matters, suggesting that we might read the figure of Cherubino in *Figaro* as a 'portrait of the artist as a young man', a piece of the 'history of the mentality of puberty'. Huck's claim that Cherubino's onstage performance is an echo of Mozart's own practice of composition as a youth is strikingly original, even if it didn't convince everyone in the audience.

Holger-Mario Strüwe (Neue Mozart-Ausgabe, Salzburg) contributed the next paper, an intriguing study of the popularization of Mozart's youthful works in Vienna in the years just after the composer's death – 'Aktualisierung im Arrangement: Zur Rezeption von Werken des jungen Mozart durch Wiener Streichquintett-Bearbeitungen um 1800'. Strüwe's thesis was that the Viennese public, being gradually immersed in more and more Mozart, would hardly have noticed a gap between the 'real thing' and the arrangements. Simon P. Keefe (City University London) then spoke about the aesthetic context of Mozart's wind writing in the 1770s ('The Aesthetics of Orchestral Wind Writing in Mozart's "Paris" Symphony in D, Symphonies, Serenades, and Divertimenti of the 1770s'). Keefe drew an illuminating connection between French aesthetic writings and the development of Mozart's writing for wind in these years, concentrating on the young composer's growing command of the orchestra as source of tone colour per se, particularly through the kinds of long, held-out chords that irritated some of his contemporaries. John Rice (Rochester, MN) followed with a resumé of Mozart's career as a boy soprano ('Mozart as Soprano'), reminding us, importantly, of what he called the 'symbiotic relation' between singing and performance. In this context, Rice's description of the end of Mozart's career as a boy soprano had a surprisingly elegiac quality: 'with his own voice gone, Mozart needed the voice of others'. The session concluded with a paper by Neal Zaslaw

https://doi.org/10.1017/S1478570606000649 Published online by Cambridge University Press

(Cornell University), 'The Young Mozart as Musical Borrower'. Zaslaw's extremely systematic approach to the matter of borrowing and originality would have filled a keynote address or even an entire session. Here the inevitable temporal constraints of a conference paper collided with an important topic and left one wishing for more time.

The final session of the conference, on Sunday morning, was devoted to the young Mozart's chamber music. Andrea Lindmayr-Brandl (Universität Salzburg) began with a paper – 'Das ''Wunderkind Mozart'' als Lehrer seiner selbst' – about the young Mozart as what we would today call a 'gifted child'. Her argument depended heavily on recent psychological research into the needs and characteristics of today's talented children. This is a novel approach to the issue of Mozart's undeniably extraordinary musical abilities as a child, and it goes some way, if one accepts its premises, towards demystifying Mozart's 'genius'. But the rather heated discussion her paper provoked demonstrated that not everyone in the audience accepted Lindmayr-Brandl's claim that today's research can reveal something about a historical figure. Thomas Schmidt-Beste (University of Wales, Bangor) followed with a look at the role of the violin in the early sonatas for keyboard and violin K10–15: 'À 1, à 2 oder à 3? Zur satztechnischen Funktion der Violine (und des Violoncellos?) in den frühen Sonaten Mozarts'. Schmidt-Beste asked if the 'extra voice' in the violin part – which mostly doubles the right hand in the keyboard – is really a voice at all, and, if it is, what one is to make of the Mozart family's practice of doubling the bass part with a cello (or in Leopold's case, with a viola!). Henning Bey (Neue Mozart-Ausgabe) spoke next. His paper, 'Vom Divertimento zum Klaviertrio: zu Faktur und musikalischem Ort von KV 254', did justice to both philology and analysis, staying close to the surface of the music while never losing sight of the work's physical context. What makes this divertimento special, Bey argued, was its presence in a special *Konvolut* or collection of those compositions of his son that Leopold judged to be especially valuable. The session, and the conference, came to a close with a contribution by Cliff Eisen (King's College London) on the parts the Mozart family used to play Haydn's Op. 17 string quartets, a study in performance practice (dynamics in particular) and the relationship, for Mozart, between source (or text) and performance.

THOMAS IRVINE

MOZART: A CHALLENGE FOR LITERATURE AND THOUGHT

QUEEN MARY, UNIVERSITY OF LONDON, 5–7 APRIL 2006

Ever since Mozart the child prodigy began to perform in public, he has posed a 'challenge for literature and thought'. As was observed by the coordinator of this conference, Rüdiger Görner, some of the earliest reflections on Mozart were published in November 1769 by Daines Barrington in *Philosophical Transactions of the Royal Society*, and the European public's preoccupation with the phenomenon of Mozart's music continued, even if tentatively, during the rest of his lifetime. What is left of Mozart's library contains a volume by the Anglo-Austrian musical theorist Amand Wilhelm Smith, *Philosophische Fragmente über die practische Musick* (1787). In it Smith refers to Mozart as a composer who challenged what we might today call a special phenomenology of listening. At Queen Mary, University of London, the challenge presented by this phenomenology was taken up by scholars from Austria, Belgium, Great Britain, Germany, Italy, Ireland, the United States and Canada, who engaged in a critical reappraisal of Mozart's impact upon European literary and intellectual culture from the late eighteenth century to the present day.

The tone for the event was set by Hans Joachim Kreutzer (Ludwig-Maximilians-Universität, Munich), who made the difficult task of summarizing and assessing reactions to Mozart by his contemporaries look easy. Concentrating on three key themes in late eighteenth-century Mozart reception – Mozart's mixing of musical styles, his alleged use of too many instruments and the critical confusion that attended the first performances of *Don Giovanni* – Kreutzer showed that the nineteenth century's romanticization of Mozart

https://doi.org/10.1017/S1478570606000649 Published online by Cambridge University Press

obscured the highly differentiated critical debates to which his music was subjected in the late eighteenth century. While Mozart reception of the nineteenth and twentieth centuries tended to fall back upon superlatives like the concept of genius and the *topoi* of the sublime and the inexpressible, Mozart's contemporaries often found his works to be lacking in stylistic unity. In fact, the still dominant critical vocabulary used in order to deal with Mozart's works was by and large developed after his death, during the very closing stages of the eighteenth century and the beginning of the nineteenth. One of the key figures in this process was Goethe, who interpreted Mozart in terms of human development or *Bildung* and the related concept of genius. Andreas Blödorn (Bergische Universität, Wuppertal) convincingly demonstrated that Goethe's dramatization of *The Magic Flute* reinterpreted Mozart's opera in terms of a 'vertical' concept of genius: the figure who, like Goethe's Prometheus and Faust, strives to be god-like.

The nineteenth century's mythologizing of Mozart was both adeptly described and critiqued by Dieter Borchmeyer (Ruprechts-Karls-Universität, Heidelberg), author of the recent study *Mozart oder die Entdeckung der Liebe* (Frankfurt: Insel, 2005), in his challenging keynote lecture, 'Um einen Don Giovanni ohne das 19. Jahrhundert bittend'. Borchmeyer's focus was the nineteenth century's romanticization of Don Giovanni as a charismatic seducer rather than as a dissolute, narcissistic and wantonly destructive abuser of women. It seemed fitting that, while Borchmeyer polemically outlined the depths of Don Giovanni's depravity, the lights in the venue for this lecture (the German House in Belgrave Square, the location of the former East German Embassy) momentarily dimmed in a foreboding fashion. The nineteenth century, Borchmeyer argued, saw a 'romantic daemonization' of Don Giovanni, with E. T. A. Hoffmann (in his novella *Don Juan*) and Kierkegaard (in *Either/Or*) playing the leading roles in this influential strain of Mozart interpretation. The ambivalent concept of the daemonic, suggestive of preternatural creativity, irresistible charisma and an element of mystery and darkness, was famously applied to Mozart by Goethe in his conversations with Johann Peter Eckermann. As Francien Markx (Ohio State University) demonstrated, it was this kind of suggestive and emotive language that early nineteenth-century music criticism deployed in order to describe the effect of Mozart's music on audiences. In this respect, Markx concurred with Borchmeyer by arguing that Hoffmann's *Don Juan* dominated Mozart reception for much of the nineteenth century, observing that Hoffmann saw his Mozart novella as an imaginative form of music criticism. In fact, as Kris Steyaert (Université de Liège) argued, the image of Mozart as a daemonic, Promethean genius extended well beyond the German-speaking countries, most notably in the work of the Dutch poet Jan Jacob Lodewijk ten Kate.

Hoffmann's *Don Juan* was, however, not the only literary text of the nineteenth century to offer a compelling and influential engagement with Mozart's *Don Giovanni*. Eduard Mörike's novel of 1855, *Mozart auf der Reise nach Prag*, must also play a central role in any examination of the nineteenth century's literary reception of Mozart. Andrew Cusack (Trinity College, Dublin) offered an analysis of *Mozart auf der Reise nach Prag* that sought to question the view that Mörike was a predominantly conservative author who merely celebrated the Weimar Classicism of Goethe and Schiller. Arguing that the plot of Mozart's *Figaro* offers something like a 'democratization of operatic form', Cusack proposed that Mörike's novel also presents the reader with a politically engaged Mozart and *ipso facto* with a politically conscious Mörike. Hans Hahn (Oxford Brookes University) interpreted Mörike's novel as marking a turning-point in the history of aesthetics in which a new concept of art was in the process of being born. The three central aesthetic figures discernible in Mörike's novel – Mozart, Don Juan and Mörike himself – can, according to Hahn, be seen as representing a new type of artist: the seducer. It is this notion of art as sensuous seduction – found, for example, in Kierkegaard's discussion of *Don Giovanni* – that would lead to Nietzsche's notion of art as a form of aesthetic consolation in a world without metaphysical truth. An intertextual engagement with Mörike's novel, as well as with Mozart's *Don Giovanni*, is offered by Hanns-Josef Ortheil in his novel *Die Nacht des Don Juan* (Munich: Luchterhand, 2000). As its title suggests, Ortheil's novel is based on the historical theory that Casanova may have played a role in composing the libretto for *Don Giovanni.* Julia Schöll (Otto-Friedrich-Universität, Bamberg) argued that this plot device allows for a consideration of a central problem in Mozart reception: how might his music be translated into language? According to Schöll, this

https://doi.org/10.1017/S1478570606000649 Published online by Cambridge University Press

question is answered by Ortheil: the quest for linguistic representation must be replaced by a sensuous performative act, and only he who actively seduces (Casanova) can understand an opera that deals with seduction.

The late nineteenth and early twentieth centuries represented a transitional period for Mozart reception in Europe. On the one hand, 'Mozart' became a kind of archetype that could be put to use and even manipulated in new cultural contexts and forms. Jörg Theis (Universität des Saarlandes) showed that in late nineteenth- and early twentieth-century France, 'Mozart' became a character in the Paris boulevard theatre, most notably in *Mozart, une comédie musicale*, with text by Sacha Guitry and music by Proust's friend Reynaldo Hahn. On the other hand, Mozart's works were also exposed to the new theoretical paradigms of the twentieth century, including psychoanalysis, sociology and critical theory. Emanuela Abbadessa (Università di Catania) demonstrated how *Don Giovanni* could be read as an Oedipal drama about the son's desire for liberation from the law of the father and from conventional sexual morality. Norbert Elias's socio-biographical study of Mozart's life – *Mozart: Zur Soziologie eines Genies* (Frankfurt: Suhrkamp, 1991) – was critically analysed by Ruth Neubauer-Petzholdt (Universität Regensburg), who showed that Elias attempted to modernize the concept of genius so often applied to Mozart by accounting for the composer's creativity in both sociological and psychoanalytic terms. Marianne Tettlebaum (Haverford College, Pennsylvania) offered a compelling analysis of what Theodor W. Adorno has called 'Mozart's sadness'. This sadness, it turns out, is more ours than Mozart's, since it inheres in the dissonance between the Enlightenment optimism and harmony of Mozart's music – especially those pieces written for the Freemasons, such as the cantata *Laut verkünde unsre Freude*, K623 – and the darker political realities of the twentieth century.

But cultural theoreticians were not the only twentieth-century intellectuals for whom Mozart was an inspiration. Salvatore Campisi (University of Salford) pointed out that what might be called the 'myth' of Mozart continued to exert an influence on literature of the twentieth century. For both Hermann Hesse and Milan Kundera, Campisi argued, the name 'Mozart' came to represent 'lightness': a kind of existential levity that combines the seriousness of high art with the joys and virtues of childlike play. Similarly, motifs from Mozart's life and works would go on to influence post-war European literature, a notable example being Hermann Broch's novel of 1950, *Die Schuldlosen*, which, as Martin A. Hainz (Universität Wien) observed, deals at length with the character of Zerlina from *Don Giovanni*, albeit in a manner that deliberately plays with and subverts the traditional image of Zerlina found in Mozart's opera. In Wolf Wondratscheck's novella of 2002, *Mozarts Friseur*, the cultural type 'Mozart' is given one of its most original and inventive manifestations. Set in a hairdressing salon in contemporary Vienna, the novella is based upon the fantastic premise that Mozart is still alive two hundred years after his death and continues to visit his barber, while another subplot sees a textile restorer sent to Vienna on a quest to find Mozart's wig. Read by its author in a uniquely ironic style, this text showed that Mozart continues to act as a potent cultural symbol in contemporary literature.

The most famous representation of Mozart in recent popular culture is of course Milos Forman's film *Amadeus* (1984), based on Sir Peter Schaffer's play of the same name (1979). The climax of this conference was the event 'Amadeus – and After', a question-and-answer session with Schaffer staged at the Austrian embassy and moderated by the journalist and theatre critic Michael Billington. Earlier that day the conference delegates were treated to a detailed commentary on the difficulties of writing a Mozart biography that might do justice to his music. The speaker, Walter Kreyszig (University of Saskatchewan), addressed the landmark Mozart biography written by Wolfgang Hildesheimer and published in 1977. The problem that attends the task of encompassing the Mozart phenomenon in a prose work lies, argued Kreyszig, in the fact that Mozart's music does not convey semantic meaning in the same way as written language. Hildesheimer's biography placed a great stress on the experience of listening to Mozart's music, while at the same time being unable to uncover an original semantic meaning within the music itself. The interpreter of Mozart is therefore forced to project a meaning onto the music *a posteriori*, and Mozart's compositions become akin to what Roland Barthes called 'writerly' works of art: radically undetermined texts that constantly require the

https://doi.org/10.1017/S1478570606000649 Published online by Cambridge University Press

audience to invent and project a semantic meaning while reading or listening to them. The biopic is, of course, a completely different genre to written biography, and a genre which (in the case of Mozart) enjoys the ability to use the composer's music as a soundtrack. Perhaps for this reason, Schaffer's approach to representing Mozart's life was different to that of Hildesheimer. It appears to have been Mozart's letters, perhaps even more than his music, which influenced Schaffer's method of portraying the composer on stage and screen. Always answering the audience's questions in a forthright and totally unsentimental manner, Schaffer's candid observations on his career as a playwright and on Mozart provided a fitting end to this conference. The conference proceedings are scheduled for publication in spring 2007 with Peter Lang, in series A of the *Jahrbuch für Internationale Germanistik*.

ANGUS NICHOLLS

SECOND BIENNIAL CONFERENCE OF THE SOCIETY FOR EIGHTEENTH-CENTURY MUSIC: GENRE IN EIGHTEENTH-CENTURY MUSIC
WILLIAMSBURG, VA, 21–23 APRIL 2006

Colonial Williamsburg is a restored historic area that recreates life in the one-time capital of Virginia in the eighteenth century. Consisting of eighty-eight original buildings and more than five hundred reconstructed ones, this living museum spanning three hundred acres allows visitors to step back in time and see craftspeople plying their trades and colonists contemplating revolution, and hear fifes and drums in the street by day and chamber music in the capitol building by candlelight at night. The sights and sounds of eighteenth-century Williamsburg provided an appropriate backdrop for the second biennial conference of the Society for Eighteenth-Century Music.

The Society was founded in November 2001 at the national meeting of the American Musicological Society as a forum where scholars and performers can further their knowledge of music, history and interrelated arts of the eighteenth century and serves as a resource to facilitate and encourage collaboration. Although a relatively young organization, the Society boasts membership of over one hundred from several continents and held its first independent conference, 'Music in Eighteenth-Century Life: Cities, Courts, Churches', in 2004 on the campus of Georgetown University outside Washington, D. C. The Williamsburg conference focused on questions of genre, and included fourteen paper presentations divided over four sessions, a fortepiano concert by Malcolm Bilson and a special presentation on instrument conservation.

The first paper session, entitled 'Eighteenth-Century Neapolitan Comic Opera: Production, Convention and Innovation', began fittingly with a paper presented by Pierpaolo Polzonetti (University of North Carolina, Greensboro), 'Politics and *commedia per musica*: Paisiello's *Le gare generose* between Naples and Vienna', which examined plots based on North American subjects, especially slavery, in the decades around the American Revolution. While the misconceptions about American life reflected in the librettos often proved humorous (such as a Pennsylvania Quaker owning Native American slaves), Polzonetti's presentation also revealed subtle social and political differences in versions of *La gare generose* presented in Naples and Vienna. For example, the Vienna version replaces a comic aria from the Naples production with a more substantial *rondò* aria in a pivotal scene where a Quaker frees his slaves (in this case, they are Italian), thereby presenting a more serious face to the issues of slavery and equality that transcends the original comic plot. The second paper, 'The "Catechism" of the *commedeja pe'mmuseca* in the Early Eighteenth Century in Naples', presented by Paologiovanni Maione (Conservatorio Statale di Musica Domenico Cimarosa) analysed the evolution of comic opera in Naples during the early years of the eighteenth century through a critical reading and interpretation of the prefaces placed in contemporary librettos. What these *avvertimenti* by the librettists offer is a glimpse into the backstage intrigues that accompanied the staging of these innovative works. The presentation also illuminated theatrical techniques within the earliest genre of

https://doi.org/10.1017/S1478570606000649 Published online by Cambridge University Press

Neapolitan comic opera (*commedeja pe'mmuseca*), focusing on the dramatic theory (as it pertains to structure, language, dramaturgy and style) conveyed by early librettists in their works.

The last two papers of the session shifted again to Neapolitan opera of the later part of the century, first with 'Giambattista Lorenzi (1721–1807) and Neapolitan Comic Opera in the Late Eighteenth Century', presented by Anthony DelDonna (Georgetown University). DelDonna's focus on the one-act comedies (often referred to as *farsa*) written by Lorenzi for Carnival celebrations revealed how he incorporated specific aspects of the culture and daily life of Naples into the plots. At the same time, however, *topoi* from other genres (such as the *commedia dell'arte*) are present as well, indicating that an innovative blending of influences by Lorenzi was still ongoing, even in these late-century works. The last paper in the session, presented by Antonio Caroccia (Conservatorio San Pietro a Majella) – '*I letterati burlati*: Francesco Zini and the Neapolitan Academic "Querelle" of the Late Eighteenth Century' – discussed the last period of development within the Neapolitan *commedia per musica*, approximately the last third of the eighteenth century. The context for the final phase in the progressive evolution of the genre was the literary polemic between Saverio Mattei and Ferdinando Galiani regarding the appropriate utilization of didactic elements and the continued cultivation of the Neapolitan dialect. The paper focused, however, on the lingering effects of the argument on the contemporary writer Francesco Zini, whose librettos were examined, not only illuminating his artistic attitudes but also giving insight into the aforementioned dispute and inner workings of Neapolitan intellectual life.

The second session presented two very different approaches to a consideration of London opera in the eighteenth century. Richard Hardie (Victoria University of Wellington) explored amateur music-making in his paper 'Domesticating Opera: The Publication of Opera Partbooks in England, 1706–1712'. Focusing on instrumental partbooks issued by John Walsh, Hardie convincingly demonstrated that these often misjudged publications were designed to coordinate with vocal partbooks to accommodate a variety of performance situations. The vocal partbooks were often adapted by adding rests for instrumental ritornellos, and the instrumental books are often incomplete without the voice. Hardie's research suggests there may have been a thriving world of amateur operatic performances in the first decades of the eighteenth century across England, though, as discussion after his paper highlighted, further research is warranted to locate letters, diaries or other documentation that might confirm these types of amateur productions. Michael Burden (University of Oxford) presented another insight into the sometimes ambivalent English operatic preferences after mid-century in his paper '"Greatly Inferior" Entertainments: Opera and Genre in Eighteenth-Century London'. One of the most popular operas in England, Thomas Arne's *Artaxerxes*, adapted an Italian libretto into English with music that blended Italian and English elements. Burden argues that combining the complexity and flair of the Italian opera with the simpler song style of English opera helped *Artaxerxes* remain popular during 450 performances over sixty years (with some arias appearing on concert programmes into the twentieth century). The presentation also warned us as scholars today against placing too great an emphasis on the meaning of specific genre designations of the day. For example, amid a flourish of various titles at the end of the century in England, one single opera might carry a title on the libretto that reflected the composer's wishes, another in advertising meant to attract the largest audience and a third on a partbook aimed to sell the most publications.

The third session took place at the historic College of William and Mary in Williamsburg, with a focus on genre and instrumental music, especially that of C. P. E. Bach in the first two papers. The paper by Joshua Walden (Columbia University), 'What's in a Name? C. P. E Bach, Aly Rupalich, and the Genre of Musical Portraiture', sparked some of the liveliest discussion of the conference concerning one of C. P. E. Bach's twenty-four character pieces for harpsichord with the published title *L'Aly Rupalich*, but also titled *La Bach* in the original manuscript. Walden compared these works to visual portraits, whereby certain signifiers shown in the picture may imply the character of a sitter. In the case of *L'Aly Rupalich*, the subject is portrayed in the act of composing, although in a most satirical way, with humorous gestures, key juxtapositions, weak phrase endings, compositional rule-breaking and an unremitting murky bass. Bach admonished pupils in his *Versuch* for just such a stiff left hand under an ornamented right hand, and the clever clumsiness of the

https://doi.org/10.1017/S1478570606000649 Published online by Cambridge University Press

work might seem to suggest a student, perhaps one of his brothers, as the subject rather than Bach himself. The discussion afterwards speculated on the actual subject of the musical portrait, differing interpretations of certain passages and whether the work might be a parody of the Italian style, highlighting the richness to be found in this small gem of a work brought to light through Walden's solid analysis.

The second paper of the session, 'C. P. E. Bach's Sonatinas for Keyboard(s) and Orchestra', presented by Stephen C. Fisher (Packard Humanities Institute), accentuated some of the complexities of issuing a modern complete works edition for the composer. As an example, Fisher traced the various incarnations of a work in D major (Wq109/H453), one of twelve that Bach called 'Sonatina'. While the original suite-like work employed a simple keyboard part along with two flutes and strings, its final version, now more like a concerto, included two demanding keyboard parts with multiple brass and woodwind, timpani and five-part strings. In between these versions lay a process of revision spanning over twenty years, with new sections added, sections based on earlier works omitted and in some cases Bach's editorial insertions appearing in copyists' scores. It is not surprising these works have been difficult for scholars to categorize, and they pose a challenge to producing a critical edition that reflects Bach's continued reinterpretations of the piece.

The final two papers of the session presented two approaches to understanding genre designations, in this case serenade and capriccio. The first approach, garnered from a close analysis of the music, was seen in the paper '*Capriccio* in the Symphonies of Antonio Rosetti: Meaning and Significance' by Sterling E. Murray (West Chester University). While movements designated as 'capriccio' in Rosetti symphonies of the early 1780s have a fantasia quality, after 1786 the term seemed to indicate some type of structural ambiguity, such as in the finale of the G minor Symphony (Murray A42), where a sonata-like exposition is enclosed within the episode of a rondo form. The second approach to understanding genre was demonstrated in the paper 'When is a *Serenade* a Serenade?', in which Andrew Kearns (Clemson University) parsed out dictionary and encyclopedia entries dating from 1619 to 1835 for the term 'serenade' and linked it to its related terms, including 'cassatio', 'notturno', 'divertimento' and 'aubade', among many others. While today we seem to equate genre with the structure and instrumentation of a work, Kearns's work reminds us that place and occasion carried more weight in a composer's designation of genre in the eighteenth century.

A delightful concert on Saturday evening by Malcolm Bilson (Ithaca) presented piano works by Cramer, Dussek, Haydn, Clementi and Mozart. The concert also allowed comparison of the unique timbres of two different instruments employed by the performer: the dark, rich tone of a newly restored 1816 Broadwood piano owned by the College of William and Mary and the brighter timbre of Bilson's own reproduction of a *c*1799 Longman and Clementi piano built by Chris Maene (Ruiselede, Belgium). John Watson (Colonial Williamsburg Foundation) addressed ethical issues concerning his restoration of the Broadwood piano earlier in the conference during a tour of his conservation lab. While his job as a conservator often means refusing to return an instrument to playing condition because it will destroy historical evidence, previous attempts to restore the Broadwood piano had already altered enough of the instrument that an informed restoration was appropriate.

The final session of the conference included four papers on a range of different genres. Timothy Sharp (Rhodes College, Memphis) began the session with his paper 'The German Songbook in Colonial America', in which he traced the origins and purpose of a manuscript from *c*1800 by John Herbst entitled 'Hymns to be Sung at the Pianoforte'. Although most works in the collection are his own, Herbst probably also copied works from published German keyboard-vocal collections before emigrating to America. Since many of the words underlaid in the text do not fit the melodies, Sharp posited that they were intended mainly for keyboard performance, but that retaining the sacred text allowed the works to be integrated more readily into the Pietism of Moravian daily life in the early nineteenth century. In 'Chorale Genres in Telemann's Liturgical Passions' Jason B. Grant (University of Pittsburgh) presented a detailed overview of the unusual treatment of chorales in several of the passions from the 1750s and 1760s. Telemann blended new poetry with the then archaic chorale aria style of one voice and continuo in some sections and included other types of chorale settings, such as the chorale fantasia, concerto chorale and poetic chorale among others, which he often adopted from other genres.

https://doi.org/10.1017/S1478570606000649 Published online by Cambridge University Press

Drew Edward Davies (Northwestern University) presented a fascinating view into music-making in New Spain (an area encompassing much of today's Mexico, Central America, the Caribbean and the Philippines) in 'Villancicos, Cantadas, Arias, and Tonadas: Making Sense of Italianized Spanish Genres in the Eighteenth Century'. While both the *villancicos* and *cantadas* adopted Italianate musical conventions of the da capo aria, their texts differed, with the former retaining seventeenth-century Spanish neo-Platonic conceits, and the latter Italian poetic forms similar to those of Metastasio librettos. The differing style also suggests that choirboys may have sung the less artistic *villancicos*, while trained singers would have performed the more modern Italian style of the *cantadas*. The final paper of the session, and the conference, did an admirable job in presenting changes and similarities in one genre over almost half a century. In 'The Composing of "Musick" in the English Language: The English Cantata, 1700–1745', Jennifer Cable (University of Richmond) outlined several such changes, including earlier da capo arias being replaced by strophic airs and other earlier song forms, and pastoral texts replaced by modern ones that often featured social satire. In short, by the 1740s the English cantatas of Henry Carey and John Stanley stand as a distinct genre in their own right, unlike the earlier works of Johann Pepusch, John Eccols and Daniel Purcell, which were modelled on Italian cantatas.

While the strand of genre tied the papers of the conference together, the various topics, approaches, geographical regions and styles touched on over the three days of the conference made for a wide-ranging and stimulating event. More information about the Society for Eighteenth-Century Music may be found at <www.secm.org>.

R. TODD ROBER

https://doi.org/10.1017/S1478570606000649 Published online by Cambridge University Press