



great musical amateurs of their day. Some name prominent women amateur pardessus players: Mademoiselle de Bernay was depicted by the painter Carmontelle 'jouant à la pardessus de viole' (what we would call a quinton), while Stéphanie-Félicité du Crest, Comtesse de Genlis, played both harp and pardessus.

The symposium was followed by a concert on 15 June that featured five pardessus players performing eight works. The next day a series of lecture-demonstrations took place that included further performances, along with explanations of all four pardessus-type instruments. Attendance was very healthy on all three days, demonstrating that the pardessus could compete well among the tremendous wealth of the Boston Early Music Festival as a whole.

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OPERA'S CANONIC ENTANGLEMENTS

INTERNATIONAL STUDY CENTRE AT ČESKÝ KRUMLOV, 20–23 JUNE 2017

This conference was organized as part of the research project *Opera and the Musical Canon, 1750–1815*, based at the Fountain School of Performing Arts, Dalhousie University. Conveners Estelle Joubert and Austin Glatthorn invited researchers from Canada, the United States, Great Britain, Germany and Austria to the beautiful Bohemian town of Český Krumlov, a UNESCO World Heritage Site, to discuss aesthetics, the work concept and canon formation in central European opera c1800. Each presenter gave an hour-long paper, followed by extensive questions and discussions.

The conference opened with a keynote address delivered by Martin Nedbal (University of Kansas). He focused on the ideological approaches that lay behind Italian-, German- and Czech-language productions of *Don Giovanni* at Prague's Estates Theatre over the course of a century, 1787–1887. Between its world premiere by the company of Domenico Guardasoni and the festively celebrated centenary of its continuous presence on the stage, Mozart's opera served as a means of promoting increasingly nationalistic attitudes on the part of the two ethnic groups living in Bohemia. Archival sources reveal how nineteenth-century Czech-language adaptations opposed the dominant German culture by adhering to the original Italian production, which was associated with the city's prestigious status as a centre of Mozart opera performance, rather than following the singspiel tradition. After this presentation, the first day concluded with a friendly dinner in one of the town's restaurants specializing in delicious regional cuisine.

On the second day participants gathered for the morning session, 'Canonic Endeavours in Warsaw and Berlin'. My own paper (Anna Parkitna, Stony Brook University) was on the role of Polish adaptations of Italian operas, initiated by Wojciech Bogusławski (1779) and driven by his rivalry with foreign operatic companies, in the creation of a standard repertory at Warsaw's public theatre. I argued that while emerging eighteenth-century operatic practices in the vernacular may have reflected national aspirations stirred by the Enlightenment, this cannot be separated from the trend for retaining highly popular operas in the repertory for longer and repeating them more often. Thereafter Eric Schneeman (University of Texas at San Antonio) investigated operatic canon formation in Berlin during the first half of the nineteenth century within the context of the concurrent construction of the Königlichches Museum, which was an element of the Prussian authorities' plan to protect historical objects of national significance. In the aftermath of the Napoleonic Wars, German critics emphasized the need to preserve operas by Gluck and Mozart in the Berlin opera house and



make them models for future generations. During the break between sessions, the participants were offered a guided tour of the delightful baroque theatre at Český Krumlov Castle.

The afternoon meeting was dedicated to the theme of 'Rethinking Current Paradigms of the Work Concept'. A thorough analysis of the first movement of Beethoven's 'Tempest' Sonata, Op. 31 No. 2, from Matthew Head (King's College London) severely challenged Carl Dahlhaus's concept of 'twin styles' (as outlined in his *Nineteenth-Century Music*, trans. J. Bradford Robinson (Berkeley: University of California Press, 1989)). The movement draws on a number of operatic topics, and such affiliations allow us to demythologize the ideological associations pertaining to Beethoven's autonomous invention. The last presentation of the day, by Katharina Clausius (University of Cambridge), shone a light on late eighteenth-century opera seria's entanglements with visual art and the Enlightenment literary canon. Using the examples of Mozart's *Mitridate, re di Ponto* (1770) and *Idomeneo* (1781), the paper explored the ways in which the seria genre imaginatively reworked the conventions of French neoclassical tragedy. Scholarly conversations continued in a pleasant atmosphere beyond the official sessions during the dinner and evening walks through the picturesque town.

Both morning papers on the third day of the conference concerned late eighteenth-century singspiel versions of *The Tempest*. During the session entitled 'Die Geisterinsel's Entanglements with the Work Concept' Adeline Mueller (Mount Holyoke College) concentrated on the figure of Caliban in the libretto by Friedrich Wilhelm Gotter (1796) and, more broadly, on Caliban's role in the proliferation of German operatic adaptations inspired by Shakespeare's play. Caliban's humanization, emphasized through his ability to sing, poses questions relating to contemporary reception within a context of revolutionary discourse, and also to later postcolonial interpretations. Adrian Kuhl (Goethe-Universität Frankfurt) presented a paper on the innovative developments within the northern singspiel tradition that mark Johann Friedrich Reichardt's setting of Gotter's text (1798). The composer significantly expanded the instrumental sections and bestowed on them the function of conveying stage action. The effect of dramatic illusion was enhanced by historicized costumes, in accordance with the detailed instructions included in the published libretto.

'Dance and Melodrama' began with Elizabeth Rouget (University of Toronto) addressing the collaboration between Jean-Georges Noverre and Niccolò Jommelli at the Württemberg Court in Stuttgart between 1760 and 1767. She emphasized the excellent working conditions, artistic freedom and in particular the presence of many talented dancers at the court of Duke Charles Eugene, all pivotal factors behind Noverre's reform of dance techniques and the emergence of his *ballet d'action*. Austin Glatthorn (Dalhousie University) then addressed the aesthetic issues surrounding melodrama in the years immediately following the enormous success of Georg Benda's *Ariadne auf Naxos* and *Medea* (1775). The end of the 1770s denotes an important turning-point in the history of the genre, inasmuch as it initiated composers' experiments with the stylistic conventions of melodrama. Glatthorn examined these new developments as evidenced in Benda's *Theone* and Johann Karl Wezel's *Zelmor und Ermide*, both composed in 1779.

On the final day, 'Beyond Criticism' featured Andrea Horz (Universität Wien), who evaluated the critical category of *Wirkung* within late eighteenth-century German operatic discourse. In the years 1765–1800 stage effect was becoming an important element of critique in writings by Reichardt, Daniel Gottlob Türk and Christian Gottlob Neefe. Inspired by Kant's conception of genius, *Wirkung* was considered to be a better criterion for operatic criticism in the case of Gluck than exclusively score-based analyses. In the final presentation, Estelle Joubert (Dalhousie University) pointed out that the inapplicability of the operatic genre to Lydia Goehr's discussion of the work concept and canon creation (*The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music* (Oxford: Clarendon, 1992)) had resulted in scholarly neglect of opera's contribution to these phenomena. In fact, opera might well have participated in the development of the notion of self-contained 'works'. One example is provided by Beethoven's *Fidelio*, which seems (at least partially) to adhere to Goethe's concept of aesthetic autonomy. Following the session, the afternoon was spent on group sight-seeing. A seasonal event at the castle called 'Baroque Night' became the perfect way to close this inspiring conference. In a festive mood, the participants enjoyed multiple culinary and



artistic attractions, of which the historically oriented performance of the German comic opera *Das Orakel* by Antonín Laube (1718–1784) at the well-preserved baroque theatre was certainly the most memorable.

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EXTRAVAGANZ UND GESCHÄFTSSINN: TELEMANN'S HAMBURGER INNOVATIONEN

STAATS- UND UNIVERSITÄTSBIBLIOTHEK HAMBURG CARL VON OSSIETZKY, 23–25 JUNE 2017

This conference, held in the city where Georg Philipp Telemann served as music director for the last forty-six years of his life, was timed to coincide with the two hundred and fiftieth anniversary of his death on 25 June 1767. The eighteen formal papers and four associated concerts covered many aspects of Telemann's legacy – from the composition and performance of sacred and secular vocal works both large and small, to distinctive aspects of his compositional style, to his entrepreneurial activities as a publisher of his own music, to his social and professional circles in Hamburg and the vicinity, and to his epistolary, autobiographical and theoretical writings. More than a few of the papers broke new ground, while others offered fresh perspectives on familiar repertoires and subjects.

In their introductory remarks, conference organizers Bernhard Jahn and Ivana Rentsch (both Universität Hamburg) situated Telemann in Hamburg's aesthetic and literary contexts of the time. Rentsch took as her starting-point a couplet that Johann Mattheson had appended to his printing of Telemann's 1740 autobiography: 'Ein Lulli wird gerühmt; Corelli läßt sich loben; / Nur Telemann allein ist übers Lob erhoben' (A Lully is lauded; Corelli is extolled; / Telemann alone rises above praise; Johann Mattheson, *Grundlage einer Ehren-Pforte* (Hamburg: author, 1740), 369). She considered Mattheson's stance toward Lully and Corelli before comparing his views with Telemann's own aesthetics. Jahn drew attention to Telemann's interest in and promotion of new literary modes, as cultivated by young poets. In his *Vier und zwanzig, theils ernsthaft, theils scherzende, Oden* (1741), for example, Telemann set poetry by the twenty-four-year-old Johann Matthias Dreyer and eighteen-year-old Johann Arnold Ebert. During the 1750s the composer set the modern poetry of thirty-somethings Karl Wilhelm Ramler and Friedrich Gottlieb Klopstock, who was not well known at the time. And for his 1761 comic serenata *Don Quichotte auf der Hochzeit des Camacho*, TVWV21:32, Telemann turned to a libretto by the twenty-year-old Daniel Schiebeler.

The first formal paper of the Friday morning session on 'Aesthetic Innovation' was by Joachim Kremer (Staatliche Hochschule für Musik und darstellende Kunst Stuttgart), who focused on Hamburg as an urban mercantile centre. Noting that eighteenth-century observers saw the city's thriving business climate as promoting a healthy artistic life, Kremer cited Telemann's occasional vocal works in which Hamburg's culture is defined as distinctly urban, as opposed to the cultures of court and country. Kremer posed the question of whether this kind of self-referential, celebratory image was unique to Hamburg among cities of the time. Focusing on Telemann's harmonic innovations, Wolfgang Hirschmann (Martin-Luther-Universität Halle-Wittenberg) examined the composer's decades-long project of cultivating harmonic extravagance both through extreme modulations and through enharmonic sequences and intervals. Such compositional devices were often, though not always, motivated by texts, and may have been intended to elicit pleasure through surprise. Referring to a wide range of works by Telemann and invoking contemporary writers such as Mattheson, Scheibe and Rousseau, Hirschmann's talk generated a lively discussion. In the session's final