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COMMUNICATIONS

REPORTS

ZOLTÁN FARKAS writes:

On the initiative of László Dobszay, the Institute of Musicology at the Hungarian Academy of Sciences in 1982 launched a series entitled Musicalia Danubiana (ISSN 0230 8223), with the aim of producing critical editions of Hungarian musical sources. As Hungary between the middle ages and the early twentieth century extended over almost the whole territory of the Carpathian basin, the series is not restricted to sources surviving in present-day Hungary but draws on the inheritance of a wider region which shared close cultural ties down the centuries. Some of the volumes were published in cooperation with colleagues from Slovakia and Romania.

So far Musicalia Danubiana has reached nineteen titles, which fall into three categories: (1) sources of liturgical monody in Latin and Hungarian, partly in facsimile editions (codices of the plainchant repertory and Protestant graduals respectively); (2) vocal church music and keyboard collections from the sixteenth and seventeenth centuries; and (3) music written by composers active in Hungary during the eighteenth and early nineteenth centuries. In addition to facsimile illustrations and editorial notes, all of the volumes contain one or two introductory studies in both English and Hungarian. In line with the original editorial policy, the series aims to stimulate rather than summarize research. Thus the introductions are not intended to provide detailed analyses but to present only the most basic information required to evaluate the sources. In most cases, however, these represent the first published research on the actual composer or repertory. In particular, they examine the nature of the musical tradition and milieu reflected in the published work.

The latest volume (Volume 19), edited by Ágnes Sas and Katalin Szacsvai-Kim, contains church music (a mass and two offertories) by Benedek Istvánffy (1733–1778), *regens chori* at Györ (Raab) Cathedral, who was one of the most talented Hungarian composers of his age. This 2002 volume is the third in a set of titles containing all his known works. The offertories (copied by Carl Kraus, also known as a copyist of Haydn's compositions) were preserved in the music collection of the parish church in Eisenstadt, whereas the mass and a further copy of one of the offertories survived in the archives of Györ Cathedral. The notion that Istvánffy was acquainted with the musicians of the Esterházy court is confirmed by evidence presented in the introductory studies. Szacsvai-Kim presents a detailed analysis of the sources of the musical repertory of three regional cultural centres in west Hungary – Pannonhalma (the Benedictine monastery in former Saint Martin), Sopron (Ödenburg) and Eisenstadt – and points out the influence of this repertory on Istvánffy's compositional style. Zoltán Farkas attempts to date the offertories through music analysis. He discusses the influence of Gregor Joseph Werner on the pieces and compares and contrasts the Saint Benedict Mass with the Saint Dorothy Mass published earlier (Volume 13).

The forthcoming volume (July 2004), edited by János Bali, contains four symphonies by Anton Zimmermann (1741–1781), composer and organist in Pressburg (Pozsony, now Bratislava in Slovakia) at the court of Archbishop Joseph Batthyány. The primary sources for the edition come from the Esterházy collection of the Hungarian National Library. Péter Halász, author of the introductory study, provides fresh information on the famous Batthyány orchestra, active around 1780. The ensemble employed virtuoso instrumentalists who were themselves composers (Johann Sperger and Franz Xaver Hammer). Because of its short existence the ensemble was unable to become a catalyst for the musical life of its region in the same way as the Mannheim orchestra. Halász's comprehensive overview of the distribution of Zimmermann's works establishes and evaluates the characteristic differences in the dissemination of secular and church pieces. By exploring the

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scoring and the structural typology of the forty-one Zimmermann symphonies known today, Halász attempts to determine the dating of the pieces. The scores of the four symphonies – which include a *sinfonia militare* and a minor-key work with a canonic minuet, all four featuring skilful employment of the wind – give an insight into the workshop of one of Haydn's contemporaries who made notable contributions to the history of the genre.

For further information, including a complete list of volumes issued to date, please visit <www.zti.hu/publicat/danub.htm>.

As part of the forthcoming activities of the Associazione Musicologica Culturale 'Pietro Alessandro Guglielmi' of Massa, Italy, and thanks to contributions from the city of Massa and the province of Massa Carrara, the Associazione Musicologica Culturale 'Pietro Alessandro Guglielmi' has arranged a series of lectures, concerts and exhibitions honouring the two-hundredth anniversary of the death of the composer, an important representative of the eighteenth-century Neapolitan opera tradition. The association is chaired by Dr Carlo Ceccopieri; the academic supervisor is Dr Patrizia Radicchi.

An international conference ('Pietro Alessandro Guglielmi (1728–1804): musicista italiano nel settecento europea'), officially recognized by the President of Italy, the region of Tuscany and the city of Massa, among others, was held at the Palazzo Ducale, Massa, on 13–16 December 2001. The academic committee responsible for the conference included Alberto Basso, Amelia Isabella Bianchi, Carolyn Gianturco and Patrizia Radicchi. Twenty-seven scholars gave papers on Guglielmi's biography, his serious and comic operas, and his instrumental and sacred vocal music. Among the new discoveries reported were important, previously unknown, sources in Rome, Montecassino and Croatia. As part of the conference, the Cappella della Pietà de' Turchini, directed by Antonio Florio, gave a concert of selections from Guglielmi's *La pastorella nobile* at the Teatro Guglielmi, Massa.

The conference proceedings will be published in the series Studi Musicali Toscani, directed by Carolyn Gianturco (Pisa), to mark the inauguration of the 2004 Guglielmi celebrations. For information contact the Associazione Musicologica Culturale 'Pietro Alessandro Guglielmi', via Gramsci 26, 54030 Cinquale Massa, Italy (tel. 39 0585 309016 or 39 0585 830392, email <ca.matti@libero.it>).

Sonnerie – under the direction of violinist Monica Huggett – has been performing, recording and broadcasting for over twenty years. Recently they released discs of Handel's Trio Sonatas Op. 2 (Avie AV0033) and Biber's violin sonatas, Passacaglia and *Nisi Domini* (ASV GAU203, for which they won a Gramophone Award) as well as a compilation, 'The World's First Piano Concertos' (Avie AV0014). Two more discs are in the editing studio: Biber's Mystery Sonatas (Linn) and Handel's Organ Concertos Op. 4 (Avie). The group regularly collaborates with guest musicians and with artists from other fields. With actor Bill Paterson and sopranos Lorna Anderson and Mhairi Lawson they recently explored the music and poetry of Scottish Enlightenment figure Sir John Clerk of Penicuik, in performances at the Wigmore Hall and for BBC Radio 3's *The Early Music Show*. Soon they will embark on a new project, a multimedia production of Handel cantatas with writer and director Susanna Waters and choreographer Yolande Snaith.

Cellist Joseph Crouch writes about their working methods:

Sonnerie's new website introduces us as 'one of the most imaginative, flexible and dynamic period instrument ensembles in the country', a claim supported by glowing reviews and a repertory covering 250 years of music from Byrd to Mendelssohn. Some period! But aren't the terms 'flexible' and 'period' irreconcilable in historically informed performance?

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In order to be both truly 'flexible' and 'period' we ought perhaps to metamorphose into entirely new incarnations with every programme. Our techniques should be chameleon-like, adaptable to both geography and chronology. For a performance of music by J. C. Bach and Mozart such as we gave in Edinburgh recently, should I adopt the underhand, gamba-style bow grip of cellist Johann Schetky, a resident of Edinburgh, friend of Bach and one of the last great exponents of the technique? Then, for upcoming concerts of Mendelssohn's chamber music, should I faithfully resurrect the controversial, oblique violin-style left-hand technique of the composer's colleague and celebrated cellist Bernhard Romberg? And if we extend this reasoning to our performances of Mozart's flute quartets, should we strive to replicate the social climbing that was such a part of the Viennese salon? For concerts of Baroque trio sonatas, we could observe the immoderate drinking for which convivial gatherings associated with the repertory were known. More seriously, perhaps we should re-establish the fluctuating social roles and musical hierarchies within the group according to historical models?

Happily, time and physical constraints make the exact replication of historical techniques impossible, so that the notion of compromising our stage personalities with enforced historical re-creation is hardly raised. As for the question of hierarchy, this is answered as soon as Monica Huggett picks up her violin – and it has less to do with an awareness of our historical roles than with our director's strength of character. Many of the problems that tantalize us in the library are resolved through rehearsal and performance. Both individually and collectively we are fascinated by the history of performance and reception, and to some extent the fruits of this fascination inform the decisions we make in rehearsal; they can even prove to be the inspiration for radical departures in interpretation. More often, though, historical research is absorbed subconsciously and the influence of treatises and journals merely takes its place among a myriad of other things that make up our musical personalities. If one of us argues for a particular articulation, phrasing or tempo based on recent research, it is usually heard out with (a degree of) patience but superseded soon afterwards by the argument of musical conviction. And even if musical conviction is as historicized as any other conviction, at least it has the advantage that we can communicate it to the audience convincingly. Luckily, historical research fascinates us without its findings being morally binding in performance. Compromises are inevitable if performance is to be possible at all. The inappropriateness of locally available harpsichords, the budget that won't stretch to providing airplane seats for the instruments we'd like to use, the concert hall that has to masquerade as salon and church: all these problems must be solved practically rather than historically, and we haven't even started to think about the gender of our two violinists.

Oddly, the context in which we take greater care over historical questions is the recording studio, that antithesis of authenticity. This is partly because we have to – we don't want the validity of our recorded work to be too easily doubted – and partly because we can – it's our project, so we get to make the decisions. Thus we chose to record 'The World's First Piano Concertos' in the music room of the eighteenth-century Hatchlands House. David Owen Norris played the Cobbe Collection's exquisitely preserved Zumpe square piano, signed by J. C. Bach himself. And for our forthcoming disc of the Handel Op. 4 Organ Concertos, Matthew Halls played an organ he had fallen in love with in Holland. We had her (this is how organists feel about organs) shipped over specially, complete with guardian and tuner. Still, this extravagance was driven more by the desire for a wide range of colours than by dogmatic concerns to replicate the type of instrument Handel had at Covent Garden. We are most satisfied with the results when we find them moving, and this is the quality that critics and the public seem most responsive to as well. On the release of our Handel Op. 2 trio sonatas disc, a recording of which I am absurdly proud, reviewers seemed interested enough in the historical issues we discussed in the sleeve notes but nobody mentioned the historical performance practices displayed on the disc itself. To quote one, 'This recording by Sonnerie . . . is an extraordinary, engrossing interpretation. Or perhaps I should say: the musicians tell an engrossing story. They constantly keep the listener on his toes' (<www.musicweb.uk.net/classrev/2004/Mar04/Handel_avie.htm>). This powerful rejoinder to 'authenticity', fully engaging the listener, even allows us to avoid scrutiny altogether, as the audience's attention is held elsewhere!

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Critics rarely fail to appreciate Monica's riveting delivery, daredevil risk-taking and exquisite sound. She pours herself into the music in a manner reminiscent of many seventeenth- and eighteenth-century virtuosos; it was compelling then and remains so now. Often we, like the audience, find ourselves drawn into Monica's sound and interpretation, but in order to make the overall performance successful this has to work in reverse too – we are challenged to become equal partners. As the longest-serving member and effective leader of the ensemble, Monica has picked colleagues with strong musical voices of their own in order to create a fertile group dynamic. Thus, while she directs the group in a way that might not be authentic, one feature that I do believe to be historically accurate is the immediacy of our interaction with the audience. If it were our priority to follow historical convictions, our working methods would have to change. But for us this misses the point of period instruments. Groundbreaking work on historical performance over the last few decades has given us the right to choose gut strings simply because we love the sound of them and lighter bows because they give us access to a huge range of articulations and colours. In short: period instruments give us flexibility.

For more information, visit <www.sonnerie.org.uk>.

The Akademie für Mozart-Forschung of the Internationale Stiftung Mozarteum, Salzburg, will host an International Mozart Congress from 1 to 5 December 2005 in Salzburg. The topic of the congress is 'The young Mozart 1756–1780: Philology – Analysis – Reception'. Those interested in reading a paper should send a brief abstract (electronic form only: 3¼″ or ZIP disk, MS-Word or a compatible programme) no later than 5 December 2004 to: Akademie für Mozart-Forschung, attention Dr Faye Ferguson, Schwarzstraße 27, A-5020 Salzburg, Austria, or by e-mail to <faye.ferguson@nma.at>.

JUDITH LOADES writes:

In 2003 The Davenant Press launched a new journal, *Eighteenth Century World 1688–1715*, with a view to publishing articles on a wide variety of early eighteenth-century topics as well as book reviews, short notices and communications, and reports on exhibitions.

As a small publisher, The Davenant Press offers a number of advantages to potential authors: the turn-around time for articles is about three months, the size of the journal is not fixed, and while it is our intention to publish four main articles per issue, if there is a larger number of acceptable submissions, all of them can be included. We particularly welcome high quality articles from postgraduates and postdoctoral scholars, as well as offers to review books.

Eighteenth Century World 1688–1715 has no particular bias: the first issue includes articles by Judith Moors ('Samuel Pepys and Restoration Reading'), John Green ('The Party of the Philosophes'), Paul Baines (' "Earless on High": Satire and the Pillory in the Early Eighteenth Century') and Alan Fearson ('I Junius', part of a biography of Junius that The Davenant Press will issue this autumn). We are interested in submissions concerning music in any country, the influence on musical life in England of the *Grand Tour*, organological or theoretical articles and biographical studies, whether speculative, historical or archival.

Articles should generally be 3,000–8,000 words, not including notes and bibliography. Black and white illustrations are welcome.

For more information please contact The Davenant Press, P. O. Box 323, Burford, Oxon OX18 4SG (tel: 01993 824754, fax: 01993 824 129), or write to <judith@history.u-net.com> or visit <www.davenantpress.co.uk>.

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CONFERENCES

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MUSICAL MARGINS: THIRTY-FIFTH ANNUAL MEETING OF THE AMERICAN SOCIETY FOR EIGHTEENTH-CENTURY STUDIES

SHERATON HOTEL, BOSTON, 24–28 MARCH 2004

Although it would be unwise to read an annual conference as though it were the barometer of a discipline, it is hard to escape the sense that ASECS represented a triumph of postmodern sensibilities. Modishly marginal themes were abundant; grand narratives were in short supply. And with up to fifteen sessions running at any one time in a warren of adjacent rooms, one soon gained the impression of margins encroaching rapidly on the centre. On a typical morning one could choose between panels on the uncanny, sentimentalism, animals and machines, women and satire, Johann Gottfried Herder, fashion and several other subjects besides. The only glimmer of unity among this diversity was the high proportion of papers relating to women's studies – itself an extremely diverse field of inquiry.

Since the study of music has hardly been free of grand narratives where the eighteenth century is concerned, it was instructive to see musicology positioning itself among this sprawling marginalia. Most papers were interdisciplinary, historicizing and contextualizing – and on the whole productively so. So much for the sense of eighteenth-century music as both timeless and autonomous. Indeed, searching for order among these margins, an optimist might even claim to have caught a liberating glimpse of a musicology that now barely even remembers the long German shadows formerly cast across the eighteenth century by historiographical constructions such as the classical triumvirate.

Be that as it may, it was pleasing to discover that what we might broadly call 'musicological issues' are not only relevant to many of the current concerns of eighteenth-century studies but vitally important to them. It quickly became apparent that scholars of eighteenth-century music have been grappling for some time with the themes that preoccupied speakers from all disciplines: performance and authorship; text and act; popularity and oral transmission; the public sphere and nationhood; sensibility and feeling; domesticity and the female domain. Some of the most relevant, interesting and pressing questions raised during the conference thus seemed to fall directly within the purview of musicology – and the papers of music scholars tended concomitantly to seem most receptive to the wider concerns of eighteenth-century studies.

The session dedicated to eighteenth-century dance, 'Dance composed by . . . : Textual, Choreographic, and Musical Productions of Dancing, 1700–1780', touched on many of these wider concerns. Carol G. Marsh (University of North Carolina, Greensboro) examined published choreographies from the early eighteenth century in her 'Dance Notation as Text: The Role of the Notator' and raised a series of related questions. How are we to understand the relation of text to performance? What status are we to grant such texts? What role did these texts play in the professional and commercial life of early eighteenth-century France? Can we re-imagine a transient historical performance? And Kathryn Lowerre (Michigan State University) attempted precisely to re-imagine such a performance in her 'An English *Ballet des nations*: *Europe's Revels for the Peace of Ryswick* (1697)' – a compact elucidation of the complex blend of traditions that informed a London stage production by Huguenot *émigré* Pierre Motteux.

Even a panel sponsored by the International Herder Society entitled 'Eighteenth-Century Styles of Thinking II' had an agenda ultimately directed by music. Emily Dolan (Cornell University) told a persuasive tale about changing philosophical conceptions of musical sound and structure at the end of the century in 'Style, Structure and Musical Transience in the Aesthetics of Kant and Herder'. Showing how the second half of the century gradually created a discursive space for the idea of timbre, Dolan provided an enlightening standpoint from which to view Haydn's late experiments with orchestration and offered a fresh reading of

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Herder – a thinker who, she maintained, realized the radical implications of Kant's famously ambivalent musical aesthetics. Meanwhile, Keith Chapin (Fordham University) focused on evolving eighteenth-century conceptions of musical listening habits in 'The Amateur-Connoisseur Listener: E. T. A. Hoffmann as Inheritor of Eighteenth-Century Modes of Music Appreciation'. Sketching a typology of eighteenth-century listeners implied by contemporary critics, he argued that Hoffmann's literary but technical criticism at once maintained and transformed eighteenth-century notions of Kenner and Liebhaber.

Listening habits and their social implications were also a principal theme of the session dedicated to Rousseau's *Dictionnaire de musique*, 'J.-J. Rousseau's *Dictionnaire de musique*: Reception and Consumption'. Mark Darlow (University of Nottingham) traced Rousseau's reception of concurrent mimetical aesthetics and ideas of feeling in 'Theatrical Imitation in the *Dictionnaire de musique*'. Rousseau's theories of musical representation, he argued, retain many of the principal categories of classical aesthetics even as they sow the seeds of their dissolution; indeed, an emphasis on music's immediacy allied to a vision of its role as a vehicle of moral instruction provided part of the philosophical background for French Revolutionary aesthetics. Taking up where Darlow left off, Catherine Cole (University of Iowa) complicated commonplace teleological conceptions of Rousseau as a 'proto-romantic' in her 'Linguistic Melody in the Aesthetics of Absolute Music' by sketching the reception and co-option of Rousseau's dictionary in nineteenth-century aesthetics and criticism. Cole maintained that Rousseau's own ambivalence permitted a variety of divergent appropriations and concluded by showing how even Hanslick had managed to assimilate Rousseau's arguments into his own formalistic vision. Michael O'Dea (Université de Lyon III) continued the theme of Rousseau's reception with an account of 'Rousseau's *Dictionnaire de musique* in Contemporary Periodicals' before Matthew Riley (University of Birmingham) brought the session to a close by returning to the subject of eighteenth-century listening habits in his paper on 'The *Dictionnaire* in German Music Theory: Attention, Distraction, and the Listener'. For Riley, a generation of German critics and thinkers, including Sulzer, Kirnberger and Forkel, maintained Rousseau's interest in the rhetorical and musical techniques best suited to maintaining listeners' attention – a particularly pressing concern in the expanding public cultures of North Germany.

The musical construction of publics, communities and nations was a motif of two panels dedicated to ballads and folksongs. 'Ballads and Folksongs in Eighteenth-Century Europe and the British Isles' began with Judith Slagle (East Tennessee State University) on the subject of 'The Musical Collaboration of Joanna Baillie and George Thomson' – an engaging account of how a significant corpus of eighteenth-century 'folksongs' was collected, edited and altered. Nicholas Mathew (Cornell University) presented a more specifically music-centred paper, 'From Folk Song to National Song in the Age of Haydn and Beethoven', in which he traced the style and populist ideology of Beethoven's political music of the Vienna Congress to an increasingly aggrandized eighteenth-century 'folksong' aesthetic. Carol McGuirk (Florida Atlantic University) ended the session with a paper entitled 'Portable Culture' – a sophisticated elucidation of the complex political, social and national connotations of Robert Burns's and Carolina Oliphant's Jacobite Songs. The other folksong panel was limited to 'Ballads and Folksongs of Eighteenth-Century England' and coupled questions of oral transmission with eighteenth-century conceptions of nation and public. Thus Maureen McClaine (MIT) complicated our ideas of popular balladry and 'oral culture' in her paper 'Dating Orality, Thinking Balladry: Of Minstrels and Milkmaids in 1771'. Nick Groom (University of Bristol) presented a complex 'neo-pragmatist' reading of Thomas Percy's *Reliques of Ancient English Poetry* (1765), advancing the claim that Percy's stylistic and even typographical construction of a 'gothic' English past also represented a 'residual orality' in the text. William B. Warner and Paddy Fumerton (University of California, Santa Barbara) closed the session by connecting the primarily domestic world of the popular ballad to the political concerns of the 1770s in 'From Ballads of Domestic Strife to Ballads of the American Revolution'. This was one of the few papers in the entire conference to deal directly with the theme of the American Revolution – a curious state of affairs at an eighteenth-century studies conference in Boston, to say the least.

Indeed, with the only other paper on the American Revolution coming from a musicologist, the discipline had a monopoly on the subject. Pierpaolo Polzonetti (University of North Carolina, Greensboro)

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spoke about 'Operatic Echoes of the American Revolution: Gender Subversions in Italian Operas Based on American Subjects' on a panel whose title neatly encapsulated the tone of the whole conference: 'Women and Enlightenment: From Margin to Center'. Focusing primarily on Piccinni's *I napoletani in America* (1768) and Guglielmi's *La Quakera spiritosa* (1783), Polzonetti pointed out that operas with American subjects tended to include transgressive female characters and consequently argued that a kind of American revolutionary 'exoticism' seemed to legitimize the subversion – in musical and textual terms – of conventional gender roles in Italian opera.

Among all of the speakers, perhaps only Balázs Mikusi (Cornell University) reminded us that a more traditional kind of musicology can comfortably persist in the margins. On a panel dedicated to 'The Genres and Materials of Mourning', Mikusi aimed to show that the slow movement of Haydn's Symphony No. 98 was in fact a 'requiem' for Mozart. Given our discipline's now thoroughly internalized instinct to regard such speculations about hidden connections between Great Men with suspicion, this was a courageous move. He based his argument on a network of musical parallels – including one between Haydn's symphony and the Agnus of the 'Coronation' Mass – shored up with more familiar (and for this reason rather less compelling) biographical details. It amounted to a very convincing argument – for those who were ready to be convinced.

Perhaps a more accurate sense of the current tendencies of Mozart scholarship, at least in connection with opera, was offered by the Mozart Society of America's 'Mozartean Couplings'. Jane R. Stevens (University of California, San Diego) opened the session with a paper based on the theories of Wye Allanbrook, whose methods of topical analysis have now, it seems, spawned an entire subdiscipline. Stevens suggested that, in Mozart's operatic language, gavotte rhythms indicate a character's emotional distance from the feelings being expressed, and she illustrated her argument with apparently gavotte-like passages from *Le nozze di Figaro* and *Così fan tutte*. The gavotte took on this signifying function, she argued, because of its late-century associations with shallow mid-century 'galanterie'. In a change of critical focus, Marshall Brown gave an immensely complex, breakneck-speed Hegelian close reading of *Don Giovanni*; considerations of time meant that it was ultimately speculative and thought-provoking rather than rigorously argued.

Subjects that continue to preoccupy women's studies resurfaced in the remaining two papers. Jessica Waldoff (Holy Cross College) spoke on 'reading for the sentiment' in 'Sentimental Strains in *Così fan tutte*'. Meanwhile, inspired by Don Giovanni's remark that Donna Elvira 'talks like a book', Peter Hoyt (Wesleyan University) discussed 'Donna Elvira as a Solitary Reader' in a paper that ultimately explored the eighteenth-century erotic rendering of female reading, with copious illustrations from contemporary portraiture.

Like the rest of the music papers at ASECS, the Mozart panel seemed outward-looking, interdisciplinary and anything but clannishly 'musicological'. Yet its speakers accomplished this without becoming faddish, abstruse or insensitive to the special demands that music makes on its exegetes. No one felt the need to cite this or that literary theorist: most speakers either did not need other people to tell their stories for them, had no need to dignify their generalizations with an approved name or were simply too busy engaging closely with matters of musical and historical detail to waste their time.

And this, it seems to me, was one of the most striking and encouraging things about the conference as a whole: despite the proliferation of zeitgeisty marginality, the transgressions, the transient performances, the ambivalences, the intricacies of cultural decoding – in short, despite the very real potential for grating modishness, there was practically nothing in the way of Big Theory. Very few papers in any discipline name-dropped Foucault or Habermas – although many could have done so quite effortlessly. Perhaps we have absorbed the lessons of Big Theory to the extent that we can now afford to ignore it more often. That would be nice.

NICHOLAS MATHEW

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MUSIC IN EIGHTEENTH-CENTURY LIFE: CITIES, COURTS, CHURCHES

GEORGETOWN UNIVERSITY, WASHINGTON, D. C., 30 APRIL - 2 MAY 2004

The Society for Eighteenth-Century Music was founded in November 2001 to provide a forum for scholars and performers to further their knowledge of the music, history and interrelated arts of the period, with special emphasis on composers and areas of research that have tended to be overlooked. Previously the Society had met on an annual basis in conjunction with meetings of the American Musicological Society and the American Society for Eighteenth-Century Studies, but it took a large step forward in 2004 by holding its first independent conference at Georgetown University in Washington, D. C., from 30 April to 2 May. The conference theme, 'Music in Eighteenth-Century Life: Cities, Courts, Churches', was broad enough to appeal to a wide cross-section of members while at the same time firmly emphasizing topics dealing with the institutional and social contexts for music-making in the eighteenth century. The formal papers were divided into sessions devoted to genres (opera, sacred music) and geographical locations (Italians abroad, London, Hamburg, Dresden and Stockholm), with project report sessions, concerts and social events adding to a varied programme.

The opera session opened with a paper by Marie-Louise Catsalis (North Carolina Central University) describing the events surrounding the genesis and performance of Alessandro Scarlatti's serenata *Clori, Dorino e Amore* as it was subtly adapted to suit the political exigency of a visit to Naples in 1702 by King Filippo V. The paper neatly illustrated the generic and musical distinctions between an overtly 'political' serenata and a merely 'celebratory' one devised for bourgeois consumption, thus offering a new perspective on the relationship between the genre and its social contexts. Margaret Butler's (University of Alabama) paper explored aspects of exoticism in operas by Jommelli, Traetta and other leading composers from the 1740s to the 1780s, drawing on primary sources surviving in Turinese archives. Producing exotic opera was not only good business for Turin's theatre, it helped Turin establish itself as a city worthy of inclusion in an ever-expanding Europe, thereby giving the Savoyard state legitimacy within a broader European context.

Other papers in the session were concerned principally with contextual issues, setting a notable trend for the conference as a whole. John Rice (Rochester, MN) offered a detailed background to the performances in Milan of Hasse's *Ruggiero* and Mozart's *Ascanio in Alba* to celebrate the marriage of Archduke Ferdinand and Maria Beatrice of Modena in 1771, based on a cache of documents assembled by the soprano castrato Giovanni Manzuoli now held by the Archivio di Stato in Florence. The papers confirm Mozart's report, in a letter to his sister, that Manzuoli had refused to accept the fee offered for singing in the operas because, having agreed to the engagement in Milan under the impression that he was to sing one opera (*Ruggiero*), he felt that he should now receive twice the fee to which he had originally agreed. Daniel E. Freeman (University of Minnesota) contributed an account of the circumstances surrounding the coronation of Leopold II as King of Bohemia in Prague in 1791, for which Mozart composed *La clemenza di Tito*. Rich in historical perspective, the paper demonstrated the extent of the political machinations surrounding the festivities as the Bohemian nobility sought to reclaim feudal rights that Joseph II had partially rescinded. Freeman was, however, careful not to attempt to read any political element into either Mozart's setting or the opera's reception.

The Mozartean theme continued in the session on sacred music, at which Harrison Gradwell Slater (Boston, MA) presented four newly discovered documents concerning Mozart's visits to Milan in the early 1770s and his experience of the archly conservative repertory of sacred music prevalent in the city at the time. Janet K. Page (Memphis State University) gave a thorough description of an undated devotional book published in Vienna in the first half of the eighteenth century by the abbess of the convent of St Jacob auf der Hülben (St Jacob in the Marsh). The book reflects a long musical tradition dating back to the thirteenth century and contains prayers, hymns and other service music for the daily liturgical hours. Page suggested that its publication not only served a pedagogical purpose but may also have been intended to counter criticism of the nuns' apparent lack of interest in what Maria Theresa had decreed was their proper mission – the education of girls.

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Several speakers chose topics relating to the reception histories of composers or genres. Jen-yen Chen (Occidental College) discussed the problematic reception of eighteenth-century church music in modern times, while Bella Brover-Lubovsky (University of Illinois), in a wide-ranging and insightful paper, focused on perceptions of Vivaldi and his music in England, Italy, France and Germany. The only speaker to choose a French subject, Guido Olivieri (University of California, Santa Barbara), explored the role of the Neapolitan violinists Michele Mascitti, Antonio Guido and Giovanni Antonio Piani in the dissemination of Italian instrumental music in Paris at the turn of the eighteenth century. In an interesting parallel to the Vivaldi paper, Todd Decker (University of Michigan) described what he called the 'absent presence' of Scarlatti's music in London during the eighteenth century – absent in that he never visited the city, but present in editions of up to eighty keyboard sonatas. Like Vivaldi, Scarlatti became known for the overt physical virtuosity of his music, an element that Decker found was especially prominent in the music distributed in England and that was treated with a degree of suspicion by some contemporary commentators, notably Charles Avison. Two further papers on music in London dealt with topics from opposite ends of the eighteenth century. Charles Gower Price (West Chester University) surveyed the publications of Walsh and Hare for evidence of improvisational performance styles in the works of Corelli, Gasparini and William Babell, while Arthur Searle (The British Library, Emeritus) – in a skilful piece of detective work – identified the four Pleyel symphonies performed by the Professional Concert to rival the success of Haydn's 'London' Symphonies of 1792.

The final paper session grouped together talks relating to three contrasting European cities: Hamburg, Dresden and Stockholm. Steven Zohn's (Temple University) revelatory presentation examined the musical representation of humour in Georg Philipp Telemann's ouverture suites, notably the depiction of three ailments (gout, hypochondria and vainglory) in the *Ouverture jointes d'un Suite tragi-comique*, which Zohn convincingly portrayed as a satire on the German public's fascination with enlightened medicine during the 1750s and 1760s. Markus Rathey (Yale University) offered a case study in the musical encoding of patriotism in C. P. E. Bach's music for two meetings of the captains of the militia in Hamburg (in 1780 and 1783) and R. Todd Rober (Dallas, TX) gave an overview of his valuable dissertation on Gottlob Harrer's concert sinfonias, composed in Dresden while Harrer was in the service of Count Heinrich von Brühl (1731–1750). Finally, Bertil van Boer (Western Washington State University) studied the history of the Stockholm Corps de Ballet, noting the legacy of the Bournonville family in the creation of a progressive style of dancing that later became a hallmark of the Romantic ballet.

The project report sessions provided a welcome opportunity to learn about projects of general interest and complemented the society's aim to foster collaboration among scholars working in related fields. Mark Knoll (The Packard Humanities Institute) reported on Steglein Editions, a new publishing firm exploring the byways of eighteenth-century chamber music. A series devoted to the string quartet is underway and a particularly useful database of works, aimed to be comprehensive, with incipits and details of manuscript and printed sources, has been made available via the Steglein website, <www.steglein.com>. Paul Corneilson (The Packard Humanities Institute) demonstrated some of the editorial and source problems posed in organizing the first critical edition of the complete works of C. P. E. Bach and offered an overview of the ambitious plans for publication over the coming decade. Other projects were more limited in scope. Mary Sue Morrow (University of Cincinnati) described how A. Peter Brown's monumental series on the symphony would be completed with a collaborative volume on the eighteenth century involving twenty scholars. The volume will follow in outline a sketch for the book found among Brown's papers after his untimely death in 2003. Philip Olleson (University of Nottingham) reported on progress with a collected edition of Charles Burney's letters under the general editorship of Alvaro Ribiero. The volume for the 1790s promises much new material concerning Burney's role in London's musical life and his contacts with notable figures such as Joseph Haydn. Sheryl K. Murphy-Manley's (Sam Houston State University) report described a projected collected edition of the sacred music of Francesco de Majo (1732–1770), which will make available for the first time works by a little studied composer whose music was admired by the fourteen-year-old Mozart during his visit to Naples in 1770.

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There were two concerts: a recital of fortepiano music from the court of Marie Antoinette given by Maria Rose and a selection of vocal and chamber music by Quantz, Handel, Telemann, Scarlatti and W. F. Bach performed by Jeanne Fischer (soprano) with Mary Oleskiewicz and Steven Zohn (flutes) and David Schulenberg (harpsichord). Conference delegates also had a welcome opportunity to visit the Library of Congress to view a display of items specially selected to illustrate the conference theme.

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