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COMMUNICATIONS

REPORTS

MARIANNE DANCKWARDT writes:

Together with Salzburg and Vienna, Augsburg counts as a *Mozartstadt*. The city's connections to the Mozarts, father and son, are many. Father Leopold was born in Augsburg (his birthplace is now a museum); the city is home to a rich collection of primary and secondary sources for his life and works (including the music collection of the former Augsburg Chorherrenstift Heilig Kreuz at the Staats- und Stadtbibliothek, the greater part of the so-called 'Zenger-Sammlung' as well as music manuscripts and prints from Stift Lambach at the Stadtarchiv, and the princely Oettingen-Wallerstein manuscript collection at the Universitätsbibliothek); the city is a co-sponsor of the Neue Mozart-Ausgabe and home to the Deutsche Mozart-Gesellschaft as well as the Mozartgemeinde Augsburg; and it is periodically home to the Deutsche Mozartfeste, the Augsburger Mozartfeste and the International Leopold Mozart Violin Competition.

The Internationale Leopold Mozart Gesellschaft was founded in Augsburg in 1992. Its chief aims are to promote, deepen and disseminate interdisciplinary studies of Leopold Mozart's life, works and social and musical environment, and to sponsor the publication and performance of his works, in print and on recordings. In particular, the ILMG is concerned with the evaluation of the rich Augsburg Mozart holdings. At present the Gesellschaft includes about fifty members from six countries.

Between 1994 and 1999 the ILMG sponsored two Leopold Mozart colloquia and published three *Beiträge zur Leopold-Mozart-Forschung*. The first, published in 1994 and edited by Wolfgang Plath and Josef Mančal (*Leopold Mozart. Auf dem Weg zu einem Verständnis*), gives an overview of Leopold Mozart research between 1908 and 1993, including articles by Max Seiffert, Wilhelm Fischer, Anna Amalie Abert, Wolfgang Plath, Gerhard Allroggen, Robert Münster, Neal Zaslaw and Josef Mančal. The second volume, also edited by Josef Mančal and Wolfgang Plath, appeared in 1995; it reprints articles from two Leopold Mozart colloquia. Finally, the third volume, Josef Mančal's *Mozart-Schätze in Augsburg*, comprises a comprehensive overview of Mozart sources in Augsburg. Future volumes will include Cliff Eisen's Leopold Mozart catalogue and the dissertations of Christian and Erich Broy, whose work, financed by the Deutsche Forschungsgemeinschaft, is part of a university research project concerning questions of both dissemination and style. In addition, the ILMG provides financial support for the publication of Leopold Mozart's works in the series *Documenta Augustana Musica* (Wißner Verlag, Augsburg).

The ILMG was a co-sponsor of the fifty-third Deutsche Mozartfest in May 2004, the Augsburg Mozartfest in May 2005 and the Mozart-Sommer at Schloss Salem am Bodensee in August 2005. In 2006 the Gesellschaft will participate in the city's celebration of the Mozart year, again at Schloss Salem. Since early 2004 it has regularly published the *Leopold-Mozart-Nachrichten*, which, among other things, give information on new publications, editions, CDs and concert dates.

The officers of the Gesellschaft are Prof. Dr. Marianne Danckwardt (president), Helma Kurz (vice-president), Claudia Gedrich (treasurer) and Günther Grünsteudel (secretary); the past president is Josef Mančal and the advisory board includes Prof. Dr. Rudolf-Dieter Kraemer, Prof. Dr. Franz Krautwurst, Franz Wallisch and Dr. Bernd Wißner. The Gesellschaft can be contacted care of Prof. Dr. Marianne Danckwardt, Eibenweg 1b, D-82194 Gröbenzell (tel. 0049-0-8142/8793; email: <info@leopold-mozart.de>); or visit <www.leopold-mozart.de>.

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PAUL CORNEILSON OF *CARL PHILIPP EMANUEL BACH: THE COMPLETE WORKS* WRITES:

According to Nicholas Cook, 'There are two problems with [producing critical editions]: first, that it is hard, and second, that it is impossible.' (*A Very Short Introduction to Music* (Oxford: Oxford University Press, 2000), 83) As managing editor of a critical edition, I often feel as if our job is *Mission: Impossible*.

There are several good reasons why there has never been a complete edition of the works of C. P. E. Bach. First, he wrote about a thousand works between 1731, the date of his first dated composition, the *Menuet pour le Clavecin,* Wq111, which he engraved himself, and 1788, when he completed his final work, a St Matthew Passion that was performed in Lent 1789. Much of his solo keyboard music circulated in prints and manuscript copies, and these survive today in libraries throughout Europe and the United States. Second, until 1999 a large percentage of his Hamburg vocal music was inaccessible and virtually unknown. By now, however, everyone is probably aware of the significance of the recovered music archives of the Sing-Akademie zu Berlin (not only for C. P. E. Bach studies), which were identified in the Ukraine by Christoph Wolff and has been returned to Berlin. This means that we have about ninety-nine per cent of the music Bach wrote, as well as much other music from north Germany, especially Berlin and Dresden. Third, although he was much admired in the late eighteenth century, his music was largely ignored in the nineteenth. (Ironically, considering that his own compositions were forgotten, C. P. E. was in part responsible for the elevation of his father in the pantheon of German music: he wrote an obituary of Johann Sebastian in 1753, preserved much of his father's music and assisted Johann Nikolaus Forkel in writing his biography, which was published in 1802.) Fourth, C. P. E. Bach was a shrewd businessman, and he had an editor's instincts for tinkering with a text. He was always happy to sell the same work in a different version if he could make more money from it. (He was very annoyed when other people did this and did not pay him.) For instance, in one not untypical case, he reused the third movement of a sonata or sinfonia for harpsichord and violin, Wq74 (1754) – which, incidentally, also survives in an authentic version for two violins and basso continuo, H585 – as a character piece for solo keyboard (*La Louise*, Wq117/36) in 1757 and later arranged this as the third movement of his sonatina in D major, Wq102 (1762). Such recycling is a big problem if you are trying to establish relationships between works or to determine whether one version is earlier or later than another. Of course, a critical edition wants to get this right, if at all possible. Finally, we have three catalogues of Bach's work published roughly a hundred years apart: his estate catalogue or *Nachlaß-Verzeichnis* (NV1790), prepared by his widow and daughter and published in 1790; Alfred Wotquenne's thematic catalogue, published in 1905; and finally, Eugene Helm's thematic catalogue, published in 1989. All three are classified catalogues, though the categories of works are somewhat different in each. Similarly, all three present the works in more or less chronological order within each category, but only NV1790 and Helm attempt a complete listing of Bach's music. Wotquenne limited his catalogue to works in Brussels, where he was librarian, thereby omitting a great deal of the Hamburg vocal music. Helm's is by far the most scholarly and complete catalogue (indeed, overly complete, since he includes many doubtful and spurious works), but he did not have access to the material in the Sing-Akademie.

NV1790, which is *not* a scholarly catalogue, is the source of numerous problems. Nevertheless, Bach must have been involved in compiling it, since most of the numbering of the solo keyboard music reflects his personal library (manuscripts referred to as 'house copies' in the literature). However, there are certain oddities, as in the case of *L'Ernestine*, Wq199/16. This song is listed in a group of 'Petites Pièces' (NV1790, page 14, No. 97), along with another song (*La Sophie*) and the character pieces *La Xenophon*, *La Sybille* and *L'Auguste*. There is an autograph in Berlin containing exactly this set of five pieces (D-B, Mus. ms. Bach P 743). In 1762, however, Bach published this song in the collection *Oden mit Melodien*, with the title 'Auf den Namenstag der Mademoiselle S.'. (The S. refers to Ernestine Stahl.) It is not clear why Bach kept this song with some of his character pieces under the generic heading 'Petites Pièces'.

There also exists a pretender *L'Ernestine*, Wq117/38, which Wotquenne and Helm assumed was the character piece in NV1790. This is a transposed version of an earlier piece, *La Frederique*, which is closely related to the third movement of the Sonata in E major, Wq65/29 (Berlin 1755). The piece survives in only one

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source with this heading, but it is much better known in its D major version as the character piece Wq117/38. As far as we can tell, however, Bach did not authorize this transposition or the title, and our suspicion is that someone else (Westphal?) transposed the piece to D major and added the heading *L'Ernestine*. (Both pieces, Wq199/16 and 117/38, will be published in *Miscellaneous Keyboard Music II*, edited by Peter Wollny.)

After five years of preparatory work, we have developed a database to keep track of the works, catalogue numbers, sources and volumes within the edition. In organizing the contents of each volume (deciding what works should be published in which volumes and in what order), we have had to confront a number of practical problems unique to Bach's habits of composing. I have already mentioned that he reused works in different scorings, so a piece might end up being published in series I (solo keyboard music), II (chamber music) and III (orchestral music). A few of the early trio sonatas were later revised as solo sonatas with obbligato keyboard, and several concertos were arranged for flute, oboe, violoncello and/or keyboard.

The twenty-one Passions in series IV are no less problematic in that Bach produced pastiches of his own work mixed with borrowed or adapted movements by his father, his godfather Georg Philipp Telemann, Gottfried August Homilius and other composers. This posed a practical problem for the editorial board – whether to do one volume representing all five or six different settings of each gospel or twenty-one separate volumes representing the different Passions. We ultimately decided to treat each setting as a separate work, rather than attempting a composite or conflated version.

What about the massive double-choir *Heilig*, Wq217, published by Bach (Leipzig, 1779) with a short ariette for alto solo, but inserted by him (minus the ariette) in at least half a dozen multi-movement works? Series V is entitled *Choral Music*, but in Hamburg Bach had only eight singers to perform his cantatas. (The surviving parts in the Sing-Akademie often include the names of the singers.) How should we treat a brilliant hybrid work like *Klopstocks Morgengesang*, Wq239, which is less than half the length of his oratorios? Because Bach published the work in full score with a keyboard reduction (Leipzig, 1784), we have decided to place it in a volume of arias and chamber cantatas in series VI. Finally, what do we do with trumpet and timpani parts written for Graun's Te Deum, or single short recitatives inserted into cantatas by another composer?

These examples represent only the tip of the iceberg. Vilfredo Pareto, an Italian economist at the beginning of the twentieth century, calculated that twenty per cent of the people owned eighty per cent of the land. (Later Joseph Juran applied this eighty/twenty principle to business quality management.) The Pareto principle might be applied to scholarship and editing: we typically spend about eighty per cent of our time trying to solve the last twenty per cent of the problems. Or perhaps in effect our work is never done because Nicholas Cook is right: it really is impossible.

Organization of C. P. E. Bach: The Complete Works (revised January 2005)

I Keyboard Music

1 'Prussian and 'Württemberg' sonatas
2 Sonatas with varied reprises
3 'Probestücke', 'Leichte' and 'Damen' sonatas
4 'Kenner und Liebhaber' collections
5 Miscellaneous sonatas from prints
6 Sonatas from manuscript sources
7 Variations
8 Miscellaneous keyboard works
9 Organ works
10 Arrangements of orchestral works

II Chamber Music

1 Solos: works for one instrument and basso continuo
2 Works for two instruments and basso continuo

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3 Works for obbligato keyboard and one other instrument
4 Works for obbligato keyboard and two other instruments
5 Miscellaneous chamber works

III Orchestral Music

1 Berlin symphonies
2 Six symphonies for Baron van Swieten
3 Orchester-Sinfonien mit zwölf obligaten Stimmen
4 Flute concertos
5 Oboe concertos
6 Violoncello concertos
7 Keyboard concertos from prints
8 Sei concerti per il cembalo concertato
9 Keyboard concertos from manuscript sources
10 Concertos for two keyboards
11 Keyboard sonatinas from prints
12 Keyboard sonatinas from manuscript sources
13 Sonatinas for two keyboards

IV Oratorios and Passions

1 *Die Israeliten in der Wüste*
2 *Die Auferstehung und Himmelfahrt Jesu*
3 Passions-Cantate
4 Passions according to St Matthew
5 Passions according to St Mark
6 Passions according to St Luke
7 Passions according to St John

V Choral Music

1 Magnificat
2 Church cantatas
3 Installation cantatas
4 Bürgercapitains-Musiken
5 Dank-Hymne der Freundschaft
6 Cantatas for special occasions
7 Choruses, motet and chorales

VI Songs and Vocal Chamber Music

1 Collections of songs
2 Polyhymnia and Miscellaneous Songs
3 Arias and chamber cantatas

VII Theoretical Works

1 *Versuch über die wahre Art das Clavier zu spielen* I
2 *Versuch über die wahre Art das Clavier zu spielen* II

VIII Supplement

1 Musica varia
2 Historical catalogues and concordances
3 Catalogues of autographs, authorized copies, prints, and principal copyists
4 Indexes

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This report is based on a talk I gave last year at the inaugural conference of the Society for Eighteenth-Century Music at Georgetown University, Washington, D.C. I want to acknowledge my colleagues, especially Dexter Edge, Mark Knoll and Stephen Fisher, who are bravely facing the challenges with me.

BRUCE ALAN BROWN writes, concerning Ann Ford:

In his excellent article 'Ann Ford Revisited' (this journal, 1/2 [September 2004], 157–81) Peter Holman substantially corrects and augments our understanding of the career of this remarkable musician, whose portrait by Gainsborough (reproduced in the article as Figure 1) was a highlight of the recent exhibit of the artist's works at the Boston Museum of Fine Arts. An important, hitherto little known, account of Miss Ford's life that Holman adduces is the article 'MRS. THICKNESSE' from the 1806 volume of *Public Characters*, pages 89–90 of which he reproduces in facsimile as Figures 6 and 7. Among the 'AMATEURS' listed there as participating in Ford's Sunday concerts is (apparently) a certain 'Saltero', a player of 'Spanish guitar, arch-lute, and the piano-forte'. But I suspect that this 'otherwise unknown Saltero' (as Holman refers to him) is not a person, but rather an instrument: the salterio (as it was called in Italian), or hammer dulcimer. The typesetter of the article in *Public Characters* evidently misinterpreted the format of the list in the anonymous author's manuscript, breaking into two separate entries what was probably a single, long list of instruments played by Ann Ford herself: 'Miss Ford (now Mrs. Thicknesse), the viol di gamba[,] Salter[i]o, Spanish guitar, arch-lute, and the piano-forte'. (Another error in the list as published is the dash preceding her name, which serves as a 'ditto' indication for the word 'Late', even though the writer had just previously stated that of all the performers, Miss Ford was probably 'the only one that survives'.) As Holman points out, Ford is known from other accounts or portraits to have played both the Spanish guitar and the archlute (in addition to the English guitar, viola da gamba, musical glasses and harp); at this time – about 1759 – the salterio and fortepiano would also have been considered to be instruments just as exotic.

The dulcimer or 'salterio' achieved a certain notoriety at various European courts in the hands of virtuosos such as Pantaleon Hebenstreit – after whom a large form of the instrument was called the 'pantaleon' – and occasionally joined the orchestra, for example in the 'Turkish'-themed opera *Le Cadi dupé* by Gluck. The dulcimer and the fortepiano were similar in both construction and sound production, differing mainly in the presence or absence of a keyboard. Thus it is hardly surprising that a theatre chronicler noted the first Viennese use of the latter instrument in a concerto performance (on Sunday, 6 March 1763) in the following terms: 'concert à joué le Sr. Schmid sur un nouveau instrument fait comme un clavecin par le quel il veut immiter le Pantaleon'. If my interpretation of the *Public Characters* list is correct, Ann Ford can be credited as a performer on two additional instruments, one of which would only temporarily be termed 'exotic', becoming within her lifetime one of the most ubiquitous and highly developed musical instruments of all.

CONFERENCES

THE UNKNOWN SCHUBERT: NEW PERSPECTIVES, NEW INSIGHTS

LUTHER COLLEGE, UNIVERSITY OF REGINA, 4–5 DECEMBER 2004

Welcomed by unseasonably warm weather (which, alas, grew steadily more seasonable as the symposium progressed), scholars from around the world gathered for this symposium, hosted by Luther College and the Department of Music of the University of Regina. It was organized (with an all-too-rare combination of

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energy and organizational aptitude) by Barbara Reul of Luther College, in conjunction with the Canadian premiere of Schubert's incomplete setting of Goethe's singspiel *Claudine von Villa Bella* in an English translation by Dan Farelly. Lorraine Byrne (Mater Dei College, Dublin City University), who edited the piano-vocal score for the translation, introduced the singspiel with a richly informative pre-concert lecture.

Professor Byrne also gave the symposium's keynote address, 'Goethe and Schubert: Musicological Misconceptions'. Countering a long musicological tradition of dismissing Goethe, who notoriously ignored attempts to draw his attention to Schubert's settings of his texts, as at best limited in his conception of the lied and at worst essentially unmusical, Byrne drew attention to his sustained and serious engagement with music of all types. She noted in particular that Goethe's own discussions of the setting of his texts, while varied and not completely consistent, show that he recognized that composers could legitimately go beyond passive presentation. The habit of denying Goethe's receptiveness to Schubert (despite later accounts of his favourable response to hearing *Erlkönig*) can also be linked to a desire to confirm Schubert's place as the sole creator of the romantic lied by denying the relevance and value of composers more closely associated with Goethe, especially Reichardt and Zelter.

The symposium's other papers were presented in four sessions, interspersed with musical interludes performed by Bruce Radmacher and Flannery Supeene (voice) and Heather Williams (piano), students at the University of Regina. The first day of the symposium also closed with a Schubertiade featuring singers Lynn Channing and Peter Groom, pianists Janina Kuzmas and David McIntyre, and narrator Bruce Plouffe (all of the University of Regina), who presented Schubert's rarely heard melodrama *Abschied von der Erde* (D829). The programme included the F minor Fantasy for piano four hands (D940) and a selection of lieder, including *Suleika I* and *II* (D720 and 717), *Nacht und Träume* (D827), *Seligkeit* (D433), *Fahrt zum Hades* (D526), *Gruppe aus dem Tartarus* (D583), *Lied eines Schiffers an die Dioskuren* (D360) and *An die Leier* (D737).

The first session, on chamber music, opened with Maja Cerar (Columbia University) discussing 'Intertextuality and Non-Linear Structures in Schubert's Late Quartets'. She argued that, in conjunction with his deployment of classical expressive topoi, Schubert's use of even fleeting references to his own songs in those works introduces a new narrative layer, providing juxtapositions that can be heard as analogous to the 'fantastic' mode of contemporary writers such as E. T. A. Hoffmann. Su Yin Mak (Hong Kong Academy of Performing Arts) then presented '"Et in Arcadia ego": The Elegiac Structure of Schubert's Quartettsatz in C minor (D703)', which offered another approach to the challenge of relating the composer's literary grounding to his instrumental compositional practice. Beginning with Schiller's definition of the elegiac and arguing for its relevance to Schubert on the basis of several examples, she focused on the interaction of the Quartettsatz's descending tetrachord figures (a conventional symbol of lament) with lyric themes understood to represent the unattainable ideal posited by the elegy; her presentation demonstrated how sensitivity to both formal and expressive conventions in music and to literary and philosophical issues around Schubert is necessary in order to discuss issues of meaning in the instrumental works. Larry Hamberlin (Tufts University) concluded the session with 'The Beethoven Allusions in *Auf dem Strom*: New Insights'. After reviewing earlier scholarship that had established such allusions in this song, written for the concert Schubert held on the first anniversary of Beethoven's death in 1828, Hamberlin noted a previously unrecognized correspondence between the opening of the song's obbligato horn part and a passage from the finale of Beethoven's Fifth Symphony. The transformation of that allusion clarifies the nature of Schubert's tribute to Beethoven as a departed hero.

Schubert's response to Beethoven's heroic manner was also considered by Cameron Gardner (Cardiff University), whose paper 'Displacing the Heroic: The First Movement of Schubert's D major Piano Sonata (D850)' opened the second session, devoted to piano music. Gardner's analysis demonstrated how, although Schubert explicitly draws on the heroic topic for the sonata's opening, that topic is altered in a variety of ways that reveal the displacement and redirection of the heroic as an essential part of the movement's musical process. Ryan McClelland (University of Toronto) continued the session with 'Hypermeter, Phrase Length, and Temporal Disjuncture in Schubert's Klavierstück No. 3 (D946)'. Despite the affective and tonal contrasts between this piece's two sections, the two are linked by the complex relationship of phrase lengths to

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hypermetre. In both cases, five-bar units are integral to the development and resolution of metrical tension, and such complexities challenge the prevailing image of Schubert's music as dominated by metrical regularity and symmetrical phrasing. With 'Revisiting Schubert's Czech Connections' Kenneth DeLong (University of Calgary) closed the session by re-examining the relationship of the composer's late lyric piano pieces to the music of Tomášek and Voříšek. Challenging the commonplace (originating in the work of Willi Kahl in the 1920s) that the two Czech composers were Schubert's models, DeLong argued that the link is stylistically implausible and without convincing documentary support (since the titles of both Voříšek's and Schubert's 'Impromptus' were added by publishers rather than given by the composers) and that Schubert's desire to provide publishers with the shorter piano works they favoured was a far more immediate motivation for his turn to such pieces.

The final session of the first day, the first of two on vocal music, began with Mary Wichusen (Wayne State University) presenting 'Franz Schubert and the Viennese Popular Comedy'. After establishing the pervasive presence of popular comedy in Schubert's Vienna and outlining its musical features, she noted that not only the composer's stage works but also his songs and instrumental music betray the influence of the popular style associated with this idiom and concluded that greater awareness of that style would provide insight into Schubert's ability to integrate high and low elements without compromising the integrity of either. Marjorie Hirsch (Williams College, MA) then considered 'Mayrhofer, Schubert, and the Myth of "Vocal Memnon"', beginning with an exploration of the mythological and historical context of the Memnon legend and an examination of its poetic evocation (and personalization) by Mayrhofer. She advanced the possibility that Schubert's setting was conceived in part as a kind of 'audition piece' with which to introduce himself to the singer Johann Michael Vogl, noting the unusual integration of Gluckian operatic gestures with those characteristic of the lied, an integration that may have been calculated to please the classically oriented Vogl, famous for his performances of Gluck. The day's final paper, 'Willful Disorder and Formal Rupture in Late Schubert', presented by Richard Giarusso (Harvard University), began by exploring the implications of Schubert's reordering of the concluding songs of *Winterreise* as a clear example of the interruption of dramatic and musical continuity. Having established this model, he noted similar disruptive gestures in less familiar passages in late Schubert, including the Agnus Dei of the Mass in E flat major (D950) and the *Hymnus an den heiligen Geist* (D948).

The final session of the symposium, on Sunday morning, was also devoted to vocal music. In 'Musical Representation of Concepts in Schubert's Settings of the Jena Romantics' Lisa Feurzeig (Grand Valley State University, MI) raised issues in the interpretation of Schubert's settings of texts by Friedrich Schlegel and Novalis, through an approach inspired by the hermeneutics of another Jena Romantic, Friedrich Schleiermacher. She argued that Schleiermacher's 'psychological' hermeneutics, in particular, could provide insight into the process by which Schubert created settings in which structural features of the music represent essential concepts (as opposed to dramatic processes or striking details) of the poetry. Moving beyond the songs to far less familiar vocal works, Brian Locke (Dalhousie University) presented '"Immer schrecklicher wird das Gewirre": Genre and the Problem of Musical Narrative in Schubert's *Fierrabras*'. Viewing Schubert's late opera project against the context of the extremely mixed heritage of German romantic opera and its problematic assimilation of elements of singspiel, rescue opera and *Zauberoper*, he focused on the problem of dramatic continuity that critics have long noted in Schubert's operatic efforts. The conventional argument over whether the composer or the librettist was to 'blame' for the paucity of viably dramatic scenes, he suggested, needs to be reconsidered in light of generic conventions that raised nearly insuperable obstacles for all involved. The symposium's final paper, 'Small Is Beautiful: Schubert's Smaller Sacred Works', by Alan Crawford Howie (University of Manchester) examined another relatively unfamiliar area of Schubert's activity, small-scale liturgical settings. Howie argued that these works provide an excellent opportunity to explore Schubert's compositional development within a single generic context. Furthermore, coincidences of compositional date, key and musical detail in several of these pieces and particular Schubert mass settings allow us to suggest specific liturgical festivals and dates at which they may have been

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performed alongside these masses, at times ranging from near the beginning to the very end of the composer's career.

Participants left the conference not only with a heightened appreciation of the impact of a winter's journey 'gegen Wind und Wetter', but also with a heightened sense of how much of the 'unknown Schubert' remains to be discovered, not only in little known works but also in those whose familiarity can conceal how much remains to be understood about them. Furthermore, the extent to which otherwise highly diverse papers hinged repeatedly on considering Schubert's musical heritage and accomplishment in light of his broader culture (especially including the German philosophical and literary tradition, but by no means limited to them) revealed the promise that continued exploration of these interdisciplinary intersections holds for greater understanding of that accomplishment.

DAVID GRAMIT

JOHN ECCLES AND HIS CONTEMPORARIES: THEATRE AND MUSIC IN LONDON, *c*1700

FLORIDA STATE UNIVERSITY, TALLAHASSEE, 25–27 FEBRUARY 2005

The idea of an interdisciplinary conference centred on theatre and music in London at the turn of the eighteenth century, concentrating on the music of John Eccles, first surfaced in Winston-Salem, NC, at the conference of the Society for Seventeenth-Century Music in 2003. Over dinner, Amanda Eubanks Winkler, Kathryn Lowerre, Anthony Rooley, Andrew Walking and Jeffrey Kite-Powell imagined whether such a specialist gathering could provide the impetus for producing a complete edition of Eccles's works, which is sorely needed in both scholarly and performable forms. A Programme Committee of the above mentioned scholars, together with Anna Battigelli and Jane Milling, set to work organizing the conference, which, at the invitation of Jeffrey Kite-Powell, would be held at Florida State University, Tallahassee.

And so a group of twenty scholars from the UK and the USA arrived in a distinctly wet Tallahassee in February 2005, early arrivals being treated to a reception hosted by Anthony Rooley, visiting lecturer at Florida State, and Evelyn Tubb, where old acquaintances were renewed, stories told and ideas exchanged. The first session, after lunch on 24 February, was an extended roundtable discussion on the proposal to compile a complete edition of the works of John Eccles. Paul Ranzini, Managing Editor of A-R Editions, offered helpful insights into the planning and proposal stages of the project and welcomed a full proposal for a collected edition of Eccles's works. A managing committee of Michael Burden, Amanda Eubanks Winkler and Kathryn Lowerre was formed to draw up this proposal, in parallel with the compilation of a thematic catalogue.

Following a convivial dinner, conference delegates were treated to a DVD showing of Florida State's production of Eccles's *Semele*, directed by Anthony Rooley in February 2003. With a libretto by William Congreve, later set by Handel, *Semele* was the first full-length opera in English written by an Englishman, though it was never staged in Eccles's lifetime. Although the combined effects of the after-dinner time slot, a darkened room and jet lag made concentration somewhat difficult for the transatlantic visitors, this fascinating work captivated the audience and provided a glimpse of 'what might have been', had this work been staged in 1707 as intended, before the arrival of Handel's Italian operas on the London stage.

Over the next three days there were four paper sessions, three lecture-recitals and two concerts. The paper sessions all took the same format: a set of papers followed by a roundtable-like discussion between the speakers and the audience. As the papers often touched on similar issues, or examined the same subject from differing viewpoints, this format brought together various arguments in a better way than a traditional question-and-answer session after each paper would have done.

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The first session, devoted to Anne Bracegirdle, Eccles's favourite singer-actress, showed the specialist, interdisciplinary nature of the conference from the outset. Diana Solomon (University of California, Santa Barbara) bemoaned the fact that at many conferences she had to use the first half of her paper explaining who Bracegirdle was, and that it was, in fact, her real name and not some *nom de théâtre* based on an obscure eighteenth-century item of clothing. However, her paper on Eccles and Bracegirdle's mad song cycle, examining two mad songs inspired by the D'urfey-Eccles 'I burn', from *Don Quixote, Part II* (1694) was able to take much of the background as read, given the expertise and knowledge of the audience. Joanna Carter Hunt (Florida State University) explored gender, madness and persona, particularly the connection between Bracegirdle's chaste public persona and her racier stage roles, whilst Anthony Rooley gave a characteristically enthusiastic paper around Anne Bracegirdle's 'passionate postures'.

Two lecture recitals followed. The first, by Jen Danby (Eugene Lang College, NY), included descriptions of gesture and deportment which were then demonstrated in a brief scene by Andrew Walking and Kathryn Lowerre. 'No prior acting experience is required for participation', the abstract worryingly asserted and, sure enough, all conference delegates had to shrug off shyness and reticence to try out some gestures for themselves. It was as well that this bashfulness was addressed, as Carol Marsh (University of North Carolina at Greensboro) then had delegates dancing a courtly minuet and a traditional English country dance as she presented an overview of dance historiography. A black market in photographs of the foremost scholars in this area dancing, not with a great degree of finesse but always with expressions of intense concentration, is allegedly flourishing.

A vital part of this conference were the two evening concerts, the first of which, presented by Evelyn Tubb and Anthony Rooley and entitled 'The British Enchanters: Singers and Actors 1690–1705 – Barry, Bracegirdle, Hodgson, and Hunt', sought to give an overview of works by Blow, Eccles, Henry Purcell and others for those singers. As Rooley wrote in the programme notes, these singers 'were each adored for their performance abilities . . . and idealized as the most perfect manifestations of feminine charms and skills'. By inhabiting these very different characters, Tubb took the audience on a fascinating journey into the world of the London theatre at the beginning of the eighteenth century.

The second full day of the conference started with four papers about contemporaries of Eccles. Beverly Beard (Florida State University) introduced Maurice Greene's secular music and its association with the London Academies, before Olive Baldwin and Thelma Wilson unravelled the relationship between John Eccles and John Walsh, the London music publisher, clarifying the somewhat confusing historio-bibliographic issues concerning Walsh's 'Monthly Mask of Vocal Music'. Mark Humphreys (New College, Oxford) then reviewed the evidence surrounding theatrical competition between the 'dramatick' operas of Daniel Purcell, composer-in-residence of the Theatre Royal, Drury Lane, and the works of Eccles, his counterpart at the rival Lincoln's Inn Fields company. Finally, Sean Parr (Columbia University) examined Johann Pepusch's *The Union of the Three Sister Arts*, a masque-cantata which describes the unification of the arts of painting, poetry and music.

The afternoon session was dedicated to the Prize Musick competition of 1701, which awarded prizes totalling 200 guineas in an attempt to find the composer that 'shall be adjudged to compose the best' setting of Congreve's specially written masque *The Judgment of Paris* (a competition which, seemingly to the conference delegates' chagrin, Eccles somehow failed to win). Read by Andrew Walking, a paper by Robert Rawson (Cambridge) on Gottfried Finger's lost entry for the competition speculated on the reasons for his poor fourth-place finish by examining his surviving works for the theatre. Olive Baldwin and Thelma Wilson discussed the other singers of the prize music, posing questions, partially answered by slight documentary and circumstantial evidence, on the identity of the other singers in the versions by Daniel Purcell, Finger and Weldon. Finally, Matthew Robertson (Florida State University) reinvestigated the physical circumstances of the Dorset Garden theatre for the performances of the masques, taking Congreve's famous description of the performance of Eccles's work and presenting a new and convincing picture of the alterations made to the theatre, and of the implications on how the performances were 'staged'.

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The second evening concert contained performances by the Florida State University Music Department of Eccles's *A Hymn to Harmony*, the ode written for London's St Cecilia's Day celebrations in 1701, and his version of *The Judgment of Paris*. Directed by Anthony Rooley, these performances again provided a rare opportunity to hear these works which, with *Semele*, are the best examples of the close collaboration between Eccles and the playwright William Congreve.

The closing day of the conference saw a final paper session on pastoral and myth. Drawing on the controversy surrounding Jeremy Collier's *Short View of the English Stage*, Tim Neufeldt (University of Toronto) focused on 'pastoral modes and moral codes' in three works of the turn of the century: *Rinaldo and Armida* (1698), *The Virgin Prophetess* (1701) and *The British Enchanters* (1706). Michael Burden (New College, Oxford) gave an overview of dance and the pastoral in English opera, whilst Robert Kelley (Florida State University) gave a critical analysis of dramatic themes in Eccles's *Semele*. The conference concluded with a final lecture-recital by Jennifer Cable (University of Richmond), in which, examining the early days of the English cantata, she performed excerpts from three of the earliest known cantatas: Daniel Purcell's *Love, I defy thee* (1706), Eccles's *They say you're angry* (1708) and Pepusch's *Alexis* (1710).

The conference provided an invaluable opportunity to take part in a concentrated study of the London theatre scene at the turn of the eighteenth century; the central characters – Eccles, Congreve, Bracegirdle – as well as other figures from the London stage – Daniel Purcell, Finger, Weldon, Betterton, Abell and others – appeared in strand after strand, paper after paper, and presenters were able to find parallels to their work in that of others throughout the conference. It is hoped that the production of a catalogue and collected edition of the works of John Eccles will bring his music, and that of his contemporaries, further into the public domain and shed light on the little known music produced in England in the decade after Henry Purcell's death. This conference will prove to have been a vital event in the progress towards that aim.

MARK HUMPHREYS

IL FARINELLI E GLI EVIRATI CANTORI

CENTRO STUDI FARINELLI, BOLOGNA, 5–6 APRIL 2005

The tercentenary of Farinelli's birth was bound to be celebrated with particular pomp and circumstance in Bologna, the traditionally opera-loving town in northern Italy which as early as 1732 granted him and his brother Riccardo Broschi full citizenship. Although the city and the renowned local university (plus a handful of private sponsors and public agencies) actively joined in the celebration, the prime mover was an independent learned society, the Centro Studi Farinelli, founded in 1998 by a group of Bologna-based scholars. During its first half-decade, the Centro Studi has fostered a variety of Farinelli-centred initiatives, of both a conventional and an unconventional nature, including lectures, exhibitions, publications, concerts, the opening of a public park on the site where the singer's villa used to stand until 1949 and the restoration of his long-neglected grave in the city's main cemetery, La Certosa. Moreover, the networking of scholars through the Centro's website (<http://www.comune.bologna.it/iperbole/farinelli>) has recently led to the birth of a virtual Farinelli research community worldwide, resulting in interesting discoveries in the fields of iconography and biography – as can be seen in *Il fantasma del Farinelli*, edited by Luigi Verdi (Lucca : Libreria Musicale Italiana, 2005). It is to be hoped that this publication, as was suggested during the official presentation, will be followed by a yearly newsletter addressed to both researchers and amateurs interested in applying for membership.

On 5–6 April Centro members and guest scholars from various countries met for a study conference, 'Il Farinelli e gli evirati cantori' – 'evirati cantori' (emasculated singers) being a period euphemism for the cruder term 'castrati'. Since the proceedings took place in the Aula magna of the Biblioteca Universitaria, the

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very site housing the correspondence between Farinelli and his lifelong friend Metastasio, one centrepiece was the papers submitted by library staffer Michele Catarinella and Sabine Radermacher, programme writer for the Cologne-based radio channel WDR3. While the former concentrated on historical circumstances and hard data detailing how the approximately 150 letters were exchanged and preserved, eventually finding their way into the library, the latter shared her experience in evaluating their contents, language and style, a result of her ongoing translation of the whole *corpus* into German. A dramaturgic path carved by Radermacher within the same correspondence was exploited by actor Alessandro Zurla during a recital of Farinelli and Senesino-related arias offered by countertenors Massimiliano Arizzi, Matteo Caria Marongiu, Flavio Ferri Benedetti and Andrea Zepponi, accompanied by harpsichordist Diadorim Saviola. A similarly unconventional approach was followed by film-director Riccardo Cannone, who presented his findings from the archives of his own (and Farinelli's) native Andria in the guise of an unstaged theatrical dialogue. Performative enactment – as opposed to mere description – of cultural information is already a well known technique in postmodern anthropology and ethnomusicology, often leading to conflicting methods or discourses of scholarship. Its application to historical musicology may pose further challenges, since no natives of the eighteenth century are at hand to validate such scholarly artefacts; nevertheless, the path seems worth pursuing.

Among more traditional papers, the largest number dealt with Farinelli's personality, career and fame. Thomas McGeary (Urbana-Champaign) discussed those English admirers of Farinelli, notably the Earl of Essex and the Duke of Leeds, whose long-standing courtship, overcoming his anxieties about the climate and potential loss of income, was instrumental in having him engaged for three seasons at the London Opera of the Nobility; details of Farinelli's voyage to, and sojourn in, England were provided through cross-references in both British and Italian sources. Nicolas Morales (Madrid) emphasized how in the sparsely documented first stage of Farinelli's sojourn at the Spanish court (1737–1746) he was not merely a chamber virtuoso to Philip V of Bourbon and his wife Elisabetta Farnese but that, rather, he served as a top manager of the royal household, thus laying the foundation for his unprecedented personal influence in matters of state. Morales argued, however, that he used this influence with admirable discretion. Mario Valente (University of Rome) discussed the artistic collaboration between Farinelli and Metastasio during the period 1747–1759 as a part of Viennese policy towards a closer alliance with the Bourbons of Spain – as well as with their relatives ruling in France and in the Kingdom of Naples – to counter the growing power of Prussia and Great Britain.

Francesca Boris (Archivio di Stato, Bologna) provided a lively documentary outline of the singer's years of retirement in Bologna, in particular his lavish lifestyle, his relations with friends, visitors and members of his own family, and how survivors (mis)managed his heritage. Further Bologna-related topics were discussed by local arts specialists: Sandra Saccone (Biblioteca comunale dell'Archiginnasio) traced the dispersal of Farinelli's library through early auctions, analysing one fragmentarily surviving libretto; Elisabetta Landi (Istituto Beni Artistici e Culturali, Regione Emilia-Romagna) ventured kite-flying hypotheses about relations between Farinelli and Count Gian Luca Pallavicini (a patron of Mozart in the 1770s), pleading for further archival research in that direction; and Marina Calore summed up the history of the Teatro Malvezzi, the venue for Farinelli's public appearances in Bologna between 1727 and 1733.

Xavier Cervantes (University of Toulouse) focused on an early eighteenth-century satirical engraving published in London that has until now been thought to depict Farinelli during his British stay in the 1730s. Basing his argument on both internal and external evidence, Cervantes suggested that the subject is actually Angelo Maria Monticelli, the star castrato shining on the London operatic stage short after Farinelli had left Britain to settle in Spain. Maria Pia Jacoboni (Associazione Clavicembalistica Bolognese) sketched parallels in singing styles, acting skills and career developments between Farinelli and his rival Giovanni Battista Carestini, nicknamed 'Cusanino', a high mezzo-soprano castrato, later an alto. And Michèle Sajous d'Oria (University of Bari) described a small *corpus* of dramatic, narrative or operatic fiction devoted to Farinelli by Eugène Scribe and other writers during the French Restoration, from approximately 1816 to 1839. Although poorly informed in respect to the actual music he sang, these works are witness to a durable literary interest in the great castrato's myth.

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A variety of contributions, mostly concentrated in the second day, dealt with more peripheral topics. Roberto Pagano (Festival Scarlatti, Palermo) reported on the presence of castratos and sundry bel canto stars on the stages and in the churches of Palermo from the late seventeenth to early nineteenth centuries, as well as how they were perceived by Sicilian society. Vincenzo Lucchese (University of Venice) offered a survey of eighteenth-century opera singers who, like Farinelli, were connoisseurs of the visual arts, and sometimes also actively involved in them; one such character was the Bolognese Gaetano Ottani (1736–1808), a tenor-cum-painter. Patrick Barbier (University of Angers and chairman of Centro Studi Farinelli) talked about the colony of Italian castratos living at the court of Versailles and how they slowly but steadily integrated with the 'castratophobic' French society. Curiously enough, many masterpieces in the *grand motet* genre were written by renowned court composers expressly for these foreigners, whose presence within the royal chapel was perceived as less of an evil than allowing women to creep into the King's graces. Diadorim Saviola (Associazione Clavicembalistica Bolognese) delivered a comprehensive lecture on the eighteenth-century harpsichord and its revival in the early twentieth century thanks to the efforts of Wanda Landowska, Arnold Dolmetsch and Manuel de Falla, to name just some. Lastly, Nicola Lucarelli (Conservatorio A. Buzzolla, Adria) illustrated the career of a late castrato, Domenico Bruni from Umbertide (1758–1821), providing notated samples of his tessitura and remarkable agility.

Further highlights on the conference menu were a round table on modern falsetto voices chaired by Marco Beghelli (University of Bologna), with the singers mentioned above offering their views about the hard-to-assess boundaries among overlapping definitions such as 'countertenor', 'male alto', 'sopranist' and the like in different languages and national traditions; a tribute to Farinelli's grave at La Certosa; and the opening of a documentary Farinelli exhibition at the 'Museo Internazionale e Biblioteca della Musica', a recently opened museum facility in downtown Bologna, which houses *inter alia* Corrado Giaquinto's spectacular portait of Farinelli in his full apparel as knight of the Spanish Order of Calatrava.

CARLO VITALI

SEVENTH ANNUAL OXFORD DANCE SYMPOSIUM: DANCE AND THE PASTORAL

NEW COLLEGE, 20 APRIL 2005

As a site for nostalgia, it is unsurprising that the pastoral brings with it a myriad of political, sexual and social confusions that at times appear to trip the feet of the cautious dancer. The 2005 Dance Symposium delighted in these complexities and, through its interdisciplinary approach, brought to the surface the underlying tensions that make this annual event so deliciously volatile. Giambattista Guarini, the author of *Il pastor fido*, wrote in *Compendio della poesia tragicomica* (1599) that the pastoral is 'something modern' (cited in Daniel K. L. Chua, *Absolute Music and the Construction of Meaning* (Cambridge: Cambridge University Press, 1999), 29). Its vibrant modernity came across throughout this conference. Whilst some speakers proposed that pastoral dance steps could be catalogued and Arcadia represented, others suggested that it was already too late, and that this mirage of a Golden Age was really a site for subversion and parody.

Starting with a premise found in *Le bourgeois gentilhomme* that the pastoral was the natural environment for song, Benoît Bolduc (University of Toronto) asked whether pastoral was also the natural environment for dance. Citing G. C. Scaligero's *Poetics* (1561), Bolduc proposed that the pastoral is the first stage of life that allows leisure, the age when the desires of the body are fused with nature. Pastoral becomes a means for the exploration of self and the transformation of society. Highly malleable, the form has enabled characters to escape from the confines of court and city and put on a pastoral costume: 'sous la nouvelle harmonie des violins il fit voir qu'il avoit un excellent genie pour la danse, et qu'il n'avoit pas toujours esté nourry à la campagne' (Jacques Bramereau, *Les divers entretiens de la fontaine de Vaucluse* . . . (Avignon: author, 1649),

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cited in Paul Lacroix, *Ballets et mascarades de cour de Henri III à Louis XIV* (Geneva, 1868–1870), volume 6, 203). Bolduc's translation reads: 'With the new harmony of the violins, he showed that he had an excellent aptitude for dance, and that he had not spent all his life in the countryside'. The shepherd becomes a character allowed to express his true feelings without losing his civil qualities. In this, pastoral has the advantage over myth and fable: it invites the audience to share its space, enabling both audience and shepherd to explore topics too titillating for the corseted court.

Continuing Bolduc's premise, Michael Burden (University of Oxford), in 'Dance and the Pastoral English Opera: Eccles, Purcell and Others', looked at some of the subjects represented in the pastoral and at the subversion of the stylized pastoral idyll by the character of the clown. He questioned what the public would really have made of the pastoral at a time when only sixty per cent of the population were able to sign their name on a wedding document. He also argued that many of the librettos implied repeats that, if taken, would increase the proportion of dance in opera of this period.

This was the subject picked up by Jennifer Thorp (University of Oxford), who opened the afternoon with an impressive paper, '"And the Peasants Came Too": Pastoral Themes in Entr'acte Dances on the London Stage'. She developed three strong themes: What was the notion of the pastoral in early eighteenth-century London? Which were the specific dance types deemed to be pastoral? And was there any place for the figure of the peasant in the pastoral? Her arguments were underpinned by the conflicts between two contemporaneous systems of thought, the neoclassical and the rational. The former regarded Arcadia as innocence and simplicity, removed from reality; the latter was concerned with the actual countryside and those who worked upon it. Thorp examined the language used in early eighteenth-century England to describe pastoral dances and went on to consider those dances of French origin that appear in the sources. Amongst them were the rigaudon (suggested for sailors and peasants), the passepied (which does not really appear in the treatises but is there in the works), the gavotte (used in pastoral scenes in late seventeenth-century opera), the dreamy louré and the musette (most frequently identified as pastoral, though not in itself a dance form). To these Thorp added the siciliana, of which only one 1714 example survives notated, and the English hornpipe, which was frequently juxtaposed with the louré.

As Bolduc had already observed, the success of the pastoral lay in its malleability. Observing that before 1718 no entr'acte appears with 'pastoral' in its title (with the exception of Isaac's 'The Pastorall' for the birthday of Queen Anne in 1713), Thorp provided a detailed statistical analysis of the occurrences of pastoral dances between 1718 and 1732, and of the appearance of shepherds and shepherdesses in other dances. There were at least sixty-two performances from this period entitled 'pastoral', and they used all possible combinations of dancers. Of the thirty-six of these that were benefit performances, only ten were for the dancers themselves. Thorp looked at fifty dances not entitled 'pastoral' but which used shepherds and shepherdesses: of these thirty-eight were for benefit nights. The relationship between the pastoral/shepherd theme and the benefit night provoked much discussion at the conference, asking whether its regular association was due to ease of performance or its guarantee of a full house. Whilst this question went unanswered, Thorp concluded her paper by asserting that the figure of the peasant had no place in either the neoclassical or the rationalist interpretation of the danced pastoral, and that the definition of the pastoral was broader in England than it was in France. A broader classification of the pastoral would increase the number of recognized pastoral dances from 300 to some 517. Taken in conjunction with Michael Burden's claim that the repeats suggested by librettos would also expand the dance repertory, the relationship of dance and the pastoral is clearly a subject area which is growing exponentially.

Edward Nye (University of Oxford) offered a reflective paper entitled 'Decoding the Figure of the Rose in *Les Indes galantes*'. By examining various critical responses, he looked at the relationship between high and low art in the eighteenth century. Identifying an undercurrent of libertinism, he concluded that the last entr'acte of *Les Indes galantes* (1735) contained an antidote to the ideal of the pastoral. The subversive element hidden within the genre, already examined in part by Bolduc and Burden, was exposed as a central concern: was this entr'acte a seduction scene? Nye proposed decodings that exposed the tensions in Arcadia, tensions he suggested would be readily understandable to an audience already familiar with Alexis Piron's comic

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opera *La Rose*. (Although written in 1726, problems with the censors kept this work off the stage until 1744.) These various parodies and readings introduce problems to Arcadia and redress the notion of the idealized pastoral.

The closing two papers were performance-based. This is one of the most appealing aspects of the annual conference, and even those who have not absorbed all the nuances of the day can sit back and enjoy the spectacle of some of the dances that have been under discussion, accompanied by an able continuo group. The dance-performance paper, interspersing a verbal presentation with energetic footwork and graceful turns, must be amongst the most exhausting of academic lectures, though its rigour never shows on the faces of the speakers. Linda Tomko (University of California, Riverside) investigated the polarity between duty and the competing claim of love in the genre. She examined how the role of the shepherd is often to encourage the barriers preventing love to be lifted, and focused specifically on the choreographic designs that traced the pattern of the heart on the stage. In collaboration with Jennifer Thorp and Ken Pierce (Longy School of Music, Cambridge, MA), actual dances were realized in order to demonstrate the possible compositional strategies which, Tomko proposed, signal 'things pastoral' on the dance floor. This was a subject developed in the final paper of the day – again beautifully illustrated by the three dancers/scholars – in which Pierce examined the difficulties of decoding social differences through a close reading of the choreography. Uncertainty as to which specific steps were pastoral and which were not led to much debate, causing many to conclude that it was the particular combination of music, dance and costume that created 'things pastoral'.

The conference demonstrated the paradoxes of the pastoral. It was a space shared by dancer and audience member, high and low art, idealism and subversion, at once rigidly conventional but difficult to classify: a wolf, perhaps, in sheep's clothing. Roger Savage (University of Edinburgh), who provided many an insight into the literary, musical and historical background of the papers, effortlessly chaired the entire day. Those who follow the dance conference circuit will know that this was but one of a series of baroque dance events that have been organized at New College. The most recent handful, perhaps those dating from the mammoth 'Gods, Men and Monsters' event of 2001, have demonstrated the wide-ranging implications of research into dance. As the sources come to the surface, it would not be at all surprising to see a broader revival of interest in this often neglected area. And academics who enjoy counting sheep can turn the results into a paper.

GULLIVER RALSTON

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