



NEWSLETTER

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Conference Report: Celebrating Pleyel

Allan Badley

Composer anniversaries inevitably give rise to performances both good and bad. In Mozart's case, 2006 saw an unprecedented number of performances of his works around the globe; some of these were of the highest imaginable artistic standard while many more had little to recommend them beyond the devotion and enthusiasm of the performers. Although the Mozart fever has abated somewhat, we can be more than confident that his works will continue to be played in the years ahead. With other composers this is not necessarily so. Anniversary years provide an opportunity for concert programmers to leaven their frequently predictable offerings with something a little out of the ordinary. Musicological conferences also provide a context in which performances of a particular composer's works can take place. Once the anniversary year has passed, however, so too does the incentive to perform the composer's works, unless a strong group of advocates exists to advance the cause.

The Internationale Ignaz Joseph Pleyel Gesellschaft (IPG), based in Pleyel's birthplace Rupperthal, has played an extraordinary role in the past few years in promoting Pleyel research and performances and recordings of his music. Under the leadership of its indefatigable president, Adolf Ehrentraud, the IPG has mounted nearly one hundred concerts, ranging in content from Pleyel's arrangements of Scottish folksongs to the modern world-premiere of his opera *Ifigenia in Aulide*, composed in Naples in 1785. It is against this background of activity that the celebrations marking the two hundred and fiftieth anniversary of Pleyel's birth took place. In the week prior to the official commemoration, a con-

cert was presented under the auspices of the IPG by the Wiener Concert-Verein, a chamber orchestra whose members are drawn from the Vienna Symphony Orchestra, under the musical direction of Christian Birnbaum. The Festival Concert opened very appropriately with a symphony by the first of Pleyel's two important teachers, Johann Baptist Wanhal. The power and concentration of Wanhal's remarkable Symphony in C minor (Bryan c2) served to remind the audience—if indeed it needed reminding—of the immense richness and vitality of the musical world in which Pleyel moved, and, by inference, of the dangers inherent in viewing his works solely through the lens of Haydn. The most interesting work on the programme from a Pleyel perspective was the first performance of Heinz Anderle's new edition of the Symphony in E-flat (Benton 152), which, its editor plausibly argues, may well be one of the "lost" symphonies that Pleyel composed in 1792 while in London. The concert also included performances of the Symphony in D (Benton 126), which is one of several works Pleyel composed in 1785, and Haydn's Violin Concerto in C, stylishly played by the young Korean violinist Moon Kyung Lee.

On 15–16 June the IPG, in partnership with the Universität für Musik und darstellende Kunst, Graz, hosted the first ever international Pleyel Symposium, with contributions from leading specialists from Austria, Germany, New Zealand, Switzerland, and the United Kingdom. Only one concert took place during the symposium: a programme of music for windband by Pleyel and Haydn, performed on original instruments by Harmonia Antiqua Pleyel (Peter Rabl and Reinhold Brunner, clarinets; Hermann Ebner and Fabian Zangl, horns; and Klaus Hubmann, bassoon). The concert

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Premiere of Pleyel's opera Ifigenia in Aulide, Heldenberg, Austria, 5 August 2005

Photo: Heinz Anderle

From the Editor

The SECM Newsletter is published twice yearly, in October and April. Submissions in the following categories are encouraged:

- News of recent accomplishments from members of the society (publications, presentations, awards, performances, promotions, etc.);
- Reviews of performances of eighteenth-century music;
- Reviews of books, editions, or recordings of eighteenth-century music;
- Conference reports;
- Dissertations in progress on eighteenth-century music;
- Upcoming conferences and meetings;
- Calls for papers and manuscripts;
- Research reports and research resources;
- Grant opportunities.

Contributions should be submitted as an attachment to an e-mail message (preferably in Microsoft Word format) to Nancy November, SECM Newsletter editor, at n.november@auckland.ac.nz. Submissions must be received by July 1 for the October issue and by January 1 for the April issue. Claims for missing issues of the Newsletter must be requested within six months of publication. Annotated discographies (in the format given in the inaugural issue, October 2002) will also be accepted and will be posted on the SECM web site. Discographies should be sent to mknoll@steglein.com.



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Society News

SECM was awarded affiliate society status in the American Society for Eighteenth Century Studies (ASECS) by their board during their annual meeting in Portland, Oregon in March. This allows for greater cross-promotional opportunities between the two societies, as well as allowing SECM to sponsor up to two sessions at the annual ASECS meetings, the next of which will take place in Richmond, VA in April 2009. The SECM Board of Directors is now planning for our first ASECS session. More details will be posted soon to the SECM web site.

Genre in Eighteenth-Century Music, the proceedings of SECM's second biennial conference in Williamsburg will soon be available from Steglein Publishing, Inc. Check www.steglein.com for the publication announcement.



Members' News

Bruce A. Brown has published a "Musicological Introduction" to Wolfgang Amadeus Mozart, *Idomeneo, K. 366, with Ballet K. 367: Facsimile of the Autograph Score, Staatsbibliothek zu Berlin—Preußischer Kulturbesitz, Biblioteka Jagiellońska Kraków (Mus. ms. autogr. W. A. Mozart 366, 367, 489 and 490)* (Los Altos, CA: Packard Humanities Institute; Kassel: Bärenreiter, 2006), 3:9–20, 3:29–41 (translation). He also recently published an article, 'Gli Sciti di Gluck,' in *Le arti della scena e l'esotismo in età moderna/The Performing Arts and Exoticism in the Modern Age*, ed. Francesco Cotticelli and Paologiovanni Maione (Naples: Turchini Edizioni, 2006), 555–73.

Margaret Butler received a Scholarship Enhancement Grant from the University of Florida for research in Italy in summer 2008.

Bathia Churgin has been elected a corresponding member of the AMS in 2007.

Drew Edward Davies received the 2006 Wiley Housewright Dissertation Award for his work "The Italianized Frontier: Music at Durango Cathedral, Español Culture, and the Aesthetics of Devotion in Eighteenth-Century New Spain," which explores the currency of the galant style in Mexican cathedral ritual. Active in Mexican musicology, Davies continues to serve as Mexico City Regional Coordinator for the MUSICAT project at the Universidad Nacional Autónoma de México and will be publishing the complete works of Santiago Billoni, a Roman composer active in 1740s New Spain, through A-R Editions.

Jane Schatkin Hettrick organized the Fifth Annual Concordia Academy (October 2007) at Redeemer Lutheran Church, Bay-side, New York. The Academy marked the 400th anniversary of the great Lutheran hymn-writer Paul Gerhardt (1607–1676) by publishing a singing translation of "Schwing dich auf zu deinem Gott" (17 verses), one of some one hundred Gerhardt hymns not currently available in English hymnals. Dr. Hettrick also directed the choir in historic Lutheran liturgies and performed organ works by Buxtehude, to honor the composer's 300th *Todesjahr*.

Karen Hiles has been awarded an Alvin H. Johnson AMS 50 Fellowship, a Mellon/ACLS Dissertation Completion Fellowship, and a Whiting Foundation Fellowship for 2008–2009.

Steven Zohn has published *Music for a Mixed Taste: Style, Genre, and Meaning in Telemann's Instrumental Works* (Oxford: Oxford University Press, 2008).

Book Review

W. Dean Sutcliffe

Lowe, Melanie. *Pleasure and Meaning in the Classical Symphony* (Bloomington and Indianapolis: Indiana University Press, 2007). xii + 224 pp. ISBN 0-253-34827-2.

The “problem” that lies behind this study is the popularity of later eighteenth-century musical style—in particular the popularity of Haydn, not just as a perceived attribute of his musical language but as an index of reception. Haydn, it seems, has still not been forgiven for his enormous popular success in his lifetime, truly a Europe-wide phenomenon but most readily encapsulated by his visits to London in the 1790s. If anyone doubts that this can still be found problematic, Richard Taruskin’s coverage of the composer in his recent *Oxford History of Western Music* (New York: Oxford University Press, 2005, volume 2: *The Seventeenth and Eighteenth Centuries*) offers a handy reminder of a persistent strain of critical reception. For all the incisive and often laudatory commentary, at times Taruskin revives the idea that Haydn somehow sold out to or colluded with the establishment, and that this accounts for part of his worldly success (“his sympathies and loyalties were entirely aristocratic” [550], “Haydn, who [compared with the young Beethoven] spent his life as a sort of courtier” [696]). While in one sense such critical reactions reflect the long shadow that continues to be cast by romantic music aesthetics, this is also a problem more specific to our understanding of later eighteenth-century music. Mozart’s apparent lack of consistent public success lies behind this as well; it has proved traumatic for musicologists and music critics, and has scarred our whole approach to musical classicism.

Against such implied values, Melanie Lowe’s critical watchwords are entertainment and pleasure. We are still not on full speaking terms with such concepts in musicology; even if they are conceded, one feels that they have not prompted concerted imaginative engagement. Lowe is certainly not the first to square up to this issue in recent decades, but she arguably pursues it further and more insistently than others have done. Part of her strategy is to appeal constantly to the experience of the ordinary lay listener of the time. While most discussions of art music are premised on the ideal of a musically literate and fully engaged listener, Lowe concentrates on “those features a lay listener would have been able to hear in the ‘real time’ of a first and likely *only* hearing of a given work” (2) in a public genre like the symphony.

The primary means by which such listeners oriented themselves, for Lowe, were musical topics alongside conventionalized signs of beginning, middle and end: Chapter 2 provides a very useful taxonomy of the way these formal functions could be signalled to the listener, in concert with particular topical references. The traditional analytical criteria of motive, harmony and large-scale form play little part in Lowe’s account. Not only is attending to them redolent of a different, “absolute” aesthetic, it is unrealistic to imagine that an average listener of the time could perceive then interpret any connections that these features suggest. Chapter 3 is boldly explicit about how a topical orientation might have worked, with its imagined reactions to a performance of Haydn’s Symphony No. 88 through the ears of “three historically grounded but otherwise fictional late-eighteenth-century listening subjects” (80). These accounts illustrate one of the book’s central arguments, that late eighteenth-century art music of this type empowers listeners

to construct meanings based on their perceptions of topical interplay. What is never quite confirmed within this discussion is how specifically applicable it is to the repertoire with which she deals. Lowe is surely right that such freedom of listener response is more strongly inbuilt in the musical language of the time, but does not connect this explicitly enough to the existence of a richly referential “mixed style.” This style undoubtedly does seem to connect directly with the experiences of the listener: offering itself as accessible, it encourages the pleasure of recognition, and so prompts the listener to construct some sort of frame for comprehension. In addition, in some nicely presented case studies of topical opposition or ambiguity, Lowe’s guiding assumption tends to be oppositional: that listeners will prefer one stylistic world to another, or that they will need to commit to one topical reading of passage. Yet what about the notion of a mixed style that suggests a greater lesson of pluralism and tolerance?

The author’s preference for extroversive over introversive interpretation is supported not just by the presumed reality of an average late eighteenth-century listening experience, but also her appeal to the aesthetic and theoretical literature of the time. These factors mean that too much searching for high-powered coherence must be laid aside. Yet it is only at a rhetorical level that the author remains quite so hard-line in her antipathy to “internal” considerations. The extensive treatment here of formal functions is, after all, premised on the ability to grasp certain “abstract” ideas connected with structural placement and the shape of a musical whole. The author readily acknowledges that “a certain degree of structural intelligibility” is needed for the listener “to follow the music’s structural argument” (136). And while the search for intermovement coherence—at least along certain traditional lines—has been rejected, there is a particularly valuable section where the author pursues exactly that. This takes the shape of a “general expressive paradigm” (68) involving an “expressive descent” (66) from high to low stylistic registers. Especially valuable here is the role proposed for slow movements, as they “pause in an intermediating affective state to bridge the expressive gap between high and low” (68). Given the uncertain way in which slow movements of this time are often still handled relative to the other movements of a cycle, this offers a newly focussed, and wonderfully suggestive, point of departure.

The benefits of such an orientation are apparent in one of the most memorable readings in the book, that of the Largo cantabile of Haydn’s Symphony No. 93. This features a juxtaposition not just of style but of voice, with the contrast between the individual voice and the community from which it derives, in this case solo oboe against the orchestra as a whole. In a compelling account of the social dynamics implied by a pastoral style, Lowe dwells on the way in which the oboe is eventually assimilated into the “pastoral collective” (150) by taking part in the presentation of the theme on its last full (and only *forte*) appearance.

Another aspect of the book’s arguments about listeners’ freedom is highlighted in the final chapter, where it is suggested that the possible reactions of a late eighteenth-century listener may have much in common with those of a listener situated in a postmodern culture. In both cases resistance and subordination can be variously experienced when trying to make sense of the cultural codes suggested by the music, and these are connected with a dialectic of entertainment and pleasure. For Lowe, true pleasure arises from some sort of active control over the construction of musical mean-

ing, while entertainment ultimately involves the relinquishing of agency and a passive consumption of the art. The rewards of this thematic strain are reaped in this chapter when she accounts for the meanings that Mozart's music has acquired in contemporary culture: its alignment with elitism, for instance, means that an originally largely comic art has become coded as "serious, inaccessible, even alienating" (172).

Yet the handling of this issue remains somewhat uncomfortable, above all because of a lack of relativism in the way it is framed. Once more Lowe tends to imply that pleasure and entertainment are specialized attributes of later eighteenth-century musical culture. A similar lack of definition around the edges, for all the substance and interest of the core, arises in the treatment of the central figure of Haydn. Reflecting the problem of reception outlined at the start of this review, Lowe is forced to account for the composer's popularity through formulations that seem unduly restrictive, for example: "The secret to Haydn's accessibility and public success, particularly in England, was to provide some listeners [with] a musical corroboration of Europe's stratified society while offering others a momentary, if imaginary, musical escape from this inescapable premise" (134). Before we get too carried away by the notion of an easily achieved popularity, we might bear in mind Simon McVeigh's comment that the "exaggeratedly popular style" Haydn cultivated for London was an "outrageous departure" (*Concert Life in London from Mozart to Haydn* [Cambridge: Cambridge University Press, 1993], 135). And perhaps Haydn's success owed at least as much to compositional features that lie beyond the current field of topical interaction. If the critical problems around the popularity of late eighteenth-century musical style, and its most successful representative, are not entirely solved in this book, Melanie Lowe has produced some bold and memorable lines of thought that will remain in the musicological canon for some time to come.



Book Review

Estelle Joubert

Rice, John. *The Temple of Night at Schönau: Architecture, Music and Theater in a Late Eighteenth-Century Viennese Garden*. Philadelphia, PA: American Philosophical Society, 2006. xv + 257 pp. ISBN 0-87-169258-9.

In this interdisciplinary study, John Rice provides a rich account of the Temple of Night, the grand terminating point of an elaborate pleasure garden constructed by Baron Peter von Braun in 1799 on his estate at Schönau, some thirty kilometres south of Vienna. This artificially constructed subterranean domed rotunda—with starry sky, graced by a figure of Night riding her chariot out of chaos, and accompanied by the sounds of a mechanical musical instrument from the top of the dome—served as the culmination of a series of winding artificial grottos in the garden. Indeed, the breathtaking effect of the architecture, fine sculpture, magical alabaster lighting, (unseen) music, elaborate botanic growth, and artificial waterfalls was well documented by guests and tourists during the early nineteenth century and achieved much fame throughout Europe. That the garden fell into disrepair by the early 1820s, however, gives evidence that it may be viewed as an artefact of late eighteenth- and early nineteenth-century Viennese culture. John Rice presents

the Temple of Night as a microcosm of Viennese culture during the transition from Enlightenment to the Biedermeier period. The subject is profitably approached from a series of interrelated perspectives (historic, socio-cultural, musicological, literary, architectural, and religious among others), resulting not only in a multifaceted view of the Temple of Night. More broadly, it brings to the forefront new interdisciplinary perspectives on instrumental music and opera around Vienna at the turn of the nineteenth century.

Setting the stage for his multifaceted work, Rice opens with Braun's career and role as impresario of the Viennese court theatres from 1794 to 1807. Of particular value is the author's careful presentation of the impresario's personal relationships with well-known figures such as Salieri, Mozart, Cherubini, Beethoven, German playwrights von Kotzebue and Schikaneder, court architect Johann F. H. von Hohenberg, and Viennese stucco worker Martin K. Köhler, among others. The second chapter reconstructs the visitor's journey through the pleasure garden and grottos to the Temple of Night, using eighteenth- and nineteenth-century accounts (transcriptions are helpfully provided in appendix 1) and with the assistance of numerous beautiful engravings of the gardens, grottos, and the Temple itself. In the third chapter the author examines Braun's Temple of Night within the broader context of Temples as "garden follies." This serves to highlight the central unique feature of the Temple of Night, the subterranean dome, which viewers can only experience from within (69–70).

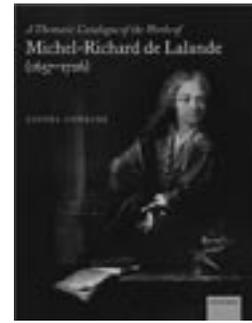
Braun's placement of the Temple inside a grotto also invokes eighteenth- and nineteenth-century notions of night—horrific, mysterious, beautiful, melancholic, sublime, or even divine—which aesthetic ideas Rice explores in his fourth chapter. While this investigation adds much to our understanding of visitors' experiences of and attitudes towards the Temple of Night at Schönau, the idea of travelling deep into the subterranean world deserves more emphasis. In her recent Mason lecture "Cyclops and Civilization: Visiting the Workplace in Enlightenment France" at the British Society for Eighteenth-Century Studies (January 2008), Rebecca Ford outlined the fears and mysteries of mining during the eighteenth century, and also the increasing rationalization and scientific exploration involved. Her discussion contains significant connections with Rice's discussion of "night". Most importantly, according to Ford, travellers' reports of their journeys to allegedly mysterious and feared underground communities echo reports of discovery and enlightenment at the Temple of Night: in both, the traveller can discover idealized, enlightened, and rational civilizations, or states of being, deep inside the earth. Rice's discussion of attitudes towards night in conjunction with ideas concerning the exploration of the subterranean represents important groundwork for new readings of operas such as Umlauf's *Die Bergknappen* and Cimarosa's *Gli Orazi e i Curiazi*, the latter of which is discussed in chapter seven.

The second half of the book commences with an examination of the types of musical instruments and pieces that may have been used in the Temple of Night. A thorough technical knowledge of these instruments allows the author to conclude that the instrument, which leading instrument maker Johann N. Mälzel installed in the dome of the Temple, was certainly a Flötenwerk (a clockwork organ with wooden pipes). Moreover, a wider examination of the type of music composed for Flötenwerke by composers such as Salieri, Mozart, and Haydn, reveals that opera excerpts featured prominently as musical selections for these instruments. Rice's re-

search reveals fascinating insight into relatively unexplored venues of the public sphere (pleasure gardens and grottos) within which excerpts and arrangements of late eighteenth-century Viennese opera were heard. While one might have expected to hear excerpts from Mozart's *Die Zauberflöte* in Braun's Temple of Night, Rice skilfully demonstrates that it was in fact a transcription of the vocal quartet "Silenzio facciasi" from Salieri's *Palmira* that charmed visitors upon entering the starry dome.

In chapter six Rice convincingly argues that the Temple of Night does not contain any explicitly Masonic objects, nor was it used as a Masonic temple. While the subsequent chapter probes similarities between *Die Zauberflöte* and Braun's Temple, Rice demonstrates that Mozart's opera was only one among many that may have contributed to the idea of the Temple of Night. From Rice's comments on Salieri's *Il grotto di Trofonio* and Cimarosa's *Gli Orazi e i Curiazi*, which draw upon the themes of grottos and underground temples respectively, it becomes clear that this was a prominent trope in Viennese culture. Certainly the theatrical and musical manifestations of this theme merit further investigation. One of the fascinating insights unearthed by Rice is that Schinkel's renowned designs for sets for an 1816 Berlin performance of *Die Zauberflöte*, most notably the scenic design depicting a starry dome as a backdrop for the Queen of the Night in Act I, Scene 6, were likely inspired by Braun's Temple of Night.

Overall, this book fleshes out important interdisciplinary connections between numerous and diverse subject areas related to the Temple of Night, while at the same time successfully appealing to a broad audience. It also provides inspiration and serves as a springboard from which to explore various exciting connections in greater detail. As the first book-length study on the Temple of Night, this carefully detailed investigation, richly illustrated with engravings, architectural plans, and photographs of the site, has filled a significant gap in Viennese cultural studies.

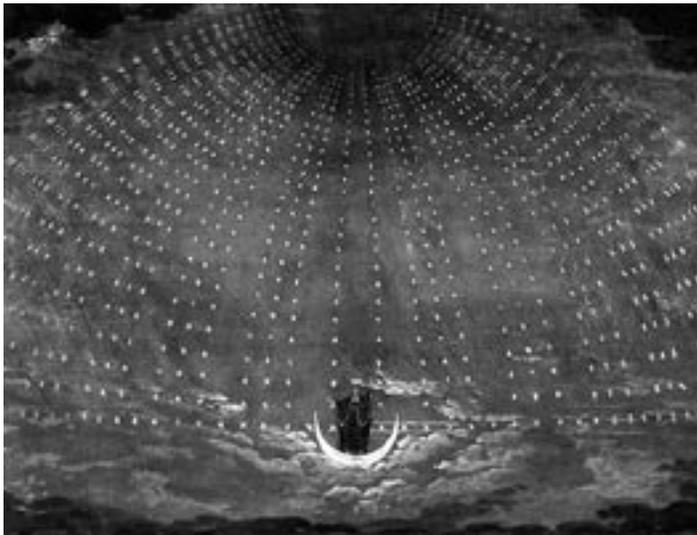


Michel-Richard de Lalande, a contemporary of Charpentier and an important court composer to Louis XIV and Louis XV, held "all but one of the possible court appointments available to musicians" during his lifetime (James Anthony, *French Baroque Music* [Portland, OR: Amadeus Press, 1997], 226–27). He wrote both secular and sacred music. Particularly admired for his sacred music, Lalande was recognized as a master of the grand motet in his lifetime and throughout the eighteenth-century. Recent studies of Lalande, such as this catalogue, are significant steps in the reconstruction of his important role in eighteenth-century French music. This volume facilitates further research and performance of his works, and counters the composer's relative neglect throughout the nineteenth and into the twentieth centuries (this reception history is traced by Anthony in his Foreword, v-vi).

That the study and performance of Lalande's music have been hindered is in part due to the complex source situation. Although he was one of the most popular composers of his day, most of his music was not published during his lifetime. Not only are autographs rare, but also, as the catalogue makes clear, Lalande frequently revised his works; this resulted in multiple sources, which represent the various stages of a given piece. Moreover, these sources are scattered throughout European and American collections, making the creation of performing editions difficult (Preface, viii).

This catalogue provides a wealth of information regarding all known surviving sources of the composer's works and thus indeed makes Lalande's music more accessible to performers and scholars than before, a primary goal of the volume (Preface, viii). While clearly oriented toward the specialist, the volume is logically organized into "sacred" and "secular" sections; within these sections sources are listed chronologically whenever possible. Each section is prefaced by an introduction, in both English and French, providing an overview of the composer's work in that area as well as the source material; this is followed by numerous helpful lists and tables. In the sacred section, these provide, for example, details of texts and compositions, correspondences between manuscript sources, versions and revisions, and contemporary composers and performers. Facsimiles show the hands of many of the copyists. The secular section includes an opening essay describing the source situation and previous knowledge concerning the composer's work in this area. It includes discussion of all known sources of secular music, including Lalande's stage works and collections of symphonies; the latter were sometimes connected with stage works.

The bulk of the catalogue is devoted to musical incipits and commentary on their sources. Incipits are given "for all themes of all movements of all works in the differing versions in as full a scoring as is known" (Preface, viii), a feature that, coupled with the thematic locator index, will surely prove useful as scholars grapple with the various surviving sources, or as new sources come to light.



Book Review

Mary Macklem

Sawkins, Lionel. *A Thematic Catalogue of the Works of Michel-Richard de Lalande (1657-1726)*. Oxford and New York: Oxford University Press, 2005. xlvii + 700 pp. ISBN 0-19-816360-6.

While an index of performers or names would have been a helpful addition (there are several references to performers throughout the catalogue), indices of the titles, first lines, and themes enhance the use of the catalogue.

The book is necessarily somewhat complicated to use, owing to the quantity and depth of information it contains; yet it is an invaluable source that paves the way for further study and appreciation of this important composer.



Music Review

Paul Corneilson

Der Stein der Weisen, edited by David J. Buch, *Recent Researches in the Music of the Classical Era*, 76. Middleton, Wisconsin: A-R Editions, 2007. lxiv + 332 pp., facsimile plates. ISBN 978-089579-616-5.

Eleven years ago, on June 12, 1997, the front page of the *New York Times* announced David Buch's discovery of a Singspiel that contained music attributed to the mature Mozart. Although the headline qualified "Not Even Mostly Mozart, but Clearly Some," Edward Rothstein, citing several prominent Mozart specialists, said that the discovery of these plausible attributions to Mozart had "generated considerable excitement among scholars." The work in question, *Der Stein der Weisen* (*The Philosopher's Stone*), which has a libretto by Emanuel Schikaneder and was performed about a year before *Die Zauberflöte* at the Theater auf der Wieden, has now been published.

Buch first published a summary of his findings in "Mozart and the Theater auf der Wieden: New Attributions and Perspectives," *Cambridge Opera Journal* 9/3 (1997): 195–232, and Martin Pearlman and Boston Baroque performed the work at Jordan Hall in Boston in the fall of 1998 (a recording was released on Telarc CD-80508 in 1999). At a symposium during the AMS meeting in Boston, which coincided with the modern premiere, Buch conceded, "The evidence [regarding attribution] points in one direction, but that does not mean it is true. We may never know for sure the extent of Mozart's involvement" (*New York Times*, November 2, 1998).

This is not the place to rehearse the evidence, both pro and con, which has been presented for the attributions. Interested readers should consult the article cited above, as well as Buch's "*Der Stein der Weisen*, Mozart, and Collaborative Singspiels at Schikaneder's Theater auf der Wieden," *Mozart-Jahrbuch 2000*, 91–126; and Faye Ferguson's response, "Interpreting the Source Tradition of *Stein der Weisen*," *ibid.*, 127–44. The proof is, as it were, "in the pudding." And while we may never know exactly how much music Mozart wrote for Schikaneder's *Stein der Weisen*, at least we have another important forerunner of *Die Zauberflöte* available for study.

The lack of any attributions on the title page of the volume is immediately striking. While Pearlman's recording lists five composers, with Mozart in first place, Buch's edition does not mention any of them at the outset, nor the librettist. Instead, he identifies the composers within the score (as they appear in the manuscript in Hamburg) and uses the locution "Attrib[uted to]" (presumably in case someone finds further confirmatory or contradictory evidence). As Buch points out, *Stein der Weisen* was not the only "col-

laborative" opera performed at Theater auf der Wieden in the 1790s. He has also identified another work, *Der wohlthätige Derwisch* (*The Beneficent Derwish*), dating from just six months before *Zauberflöte*, to which Mozart might also have contributed music. (Selections of *Der wohlthätige Derwisch* have likewise been recorded by Boston Baroque, on Telarc CD-80573.) Perhaps modern marketing demands that such works be designated as "Mozart's Circle," but it would be more accurate historically to say "Schikaneder's Circle."

Part of Buch's crusade has been to draw attention to some unknown works by Mozart's contemporaries. The argument, in a nutshell, is that Mozart did not live in a vacuum, and much (if not all) of the music that he heard helped to shape his own works. One of the missions of A-R Editions' Recent Researches has been to publish the forgotten or neglected music of the past, in order to provide a context for the music of the "great" composers. Occasionally Buch has become polemical about his discoveries, claiming that these lesser (known) works deserve a place in the modern repertory along side Mozart's operas. Yet, as Ferguson notes, the fact that Mozart heard other music, and perhaps even collaborated with other composers, does not necessarily point to the conclusion that he was influenced by them.



Scene from *Der Stein der Weisen* with Schikaneder as Lubanara

There is one piece in *Stein der Weisen* in which Mozart definitely had a hand, namely, the duet "Nun, liebes Weibchen," K 592a. A manuscript in Paris preserves the wind parts and some of the string parts in Mozart's autograph (see Buch, "On Mozart's Partial Autograph of the Duet 'Nun liebes Weibchen,' K 625/592a," *Journal of the Royal Musical Association* 124 [1999], 53–85). But even here it is not clear how much of the work is Mozart's. He did not bother to include it in his thematic catalogue (more than forty other works written between 1784 and his death in 1791 are also omitted). Since the vocal lines and the first sixteen measures of string accompaniment are in someone else's hand, it seems that

Mozart's contribution was limited to completing the strings and adding wind parts. Even this is not certain, since it is possible, for example, that Mozart was simply assisting a friend in copying a completed work, rather than composing.

In addition, two portions of the Act II finale are attributed to Mozart in the Hamburg score, but these are even less well documented and less distinct from a stylistic point of view than "Nun, liebes Weibchen" (the "Cat Duet"). The first section attributed to Mozart (mm. 1–77) features a reprise of the music of Labanara, who is still only able to utter "miau"; perhaps the anonymous attributer assumed that the same composer had written more cat music? The second section attributed to Mozart (mm. 264–324), a short duet between Genius and Nadir, is more Mozartian, but not particularly superior to anything else in the score. If Mozart did help with any of these passages, we can safely assume that he would have been happy to remain anonymous.

The obvious difference between *Stein der Weisen* and *Zauberflöte* is that the former was assembled by a team, while the latter was written entirely by one composer. The most significant revelation of *Stein der Weisen* is the similarity of the music, which was sung by largely the same cast as *Zauberflöte*:

Singer	Character in <i>Stein der Weisen</i> / <i>Zauberflöte</i>
Benedikt Schack	Astromonte/Tamino
Franz Xaver Gerl	Eutifronte/Sarastro
Emanuel Schikaneder	Lubano/Papageno
Barbara Gerl	Lubanara/Papagena
Anna Gottlieb	Nadine/Pamina

(Missing from *Stein der Weisen* was Josefa Hofer, Mozart's sister-in-law, who was on maternity leave in the autumn of 1790 but later portrayed the Queen of Night in *Zauberflöte*.)

Buch finds many parallels between scenes in the two Singspiel, which is not surprising since both are based on stories in Christoph Martin Wieland's collection of fairy tales *Dschinnistan, oder auserlesene Feen- und Geistermärchen*. Some are not entirely convincing (see his table 2, introduction, xiv), but it is surely no coincidence that Schikaneder has a strophic aria following the introductions in both operas, or that Gerl has an aria with chorus near the beginning of Act II. In fact, Gerl and Schack were assigned to write at least some of the music they were to sing: attributed to Gerl are nos. 5 (a duet for Lubanara and Lubano) and 6 (a recitative and aria for Eutifronte) in Act I, and no. 6 (an aria for Eutifronte) in Act II; attributed to Schack are nos. 4 (a chorus) and 9 (a recitative and aria for Astromonte and Nadir, also sung by a tenor) in Act I, and nos. 7 (a chorus) and the last section of the Act II finale ("Herr Astromonte, wir danken euch").

Altogether three complete scores survive: one in Hamburg (the only one with attributions), one in Frankfurt, and one in Berlin. In Buch's edition, Act I is based on the Hamburg score, while Act II is based mostly on the Frankfurt score (except for the "Cat Duet," no. 6 and finale, no. 10). Both of these sources contain the work of scribes who are known to have worked at the Theater auf der Wieden. My one complaint with the edition is with the score layout, which follows modern practice (winds at the top, voices in the middle, and strings at the bottom). In his mature works, Mozart was quite consistent in placing the violins at the top, with the winds in the middle, and voices directly above the basso. Johann Baptist Henneberg, Schikaneder's music director and one of the

collaborators on the opera, apparently preferred the winds at the top, then strings and voices. (Again, Ferguson is right that score order provides evidence of a composer's working habits.) Obviously, it makes little sense to preserve the inconsistencies in score order among various pieces within the opera, but the one thing that is consistent throughout all the numbers and sources is that the voices all come directly above the basso and below the strings or winds. This is worth preserving because it shows the essential relationship between the vocal lines and the bass.

Stein der Weisen has now been through several productions, including staged performances at the Hampstead & Highgate Festival (in an English translation by Barry Millington, 27 May 2000); Theater Augsburg (May–June 2001); Bampton Opera (July 2001); a touring production by the Combattimento Consort Amsterdam (fall 2003); and more recently by the Garsington Opera and Astoria Music Festival (summer 2006). This attention is without doubt better than average for a late-eighteenth-century, non-Mozart opera, and for the most part the critics have liked the work. But *Stein der Weisen* will never replace *Zauberflöte* in the repertory. Nevertheless, Buch has done a great service to bring this and other operas of Schikaneder's repertory to our attention. And A-R Editions (my former employer) is to be commended for investing in an edition that is extremely expensive to produce, and which (selling at \$280) is hard pressed to compete with more established works.



Performance Review

Anthony R. DelDonna

Orchestra of the Cappella Pietà dei Turchini. Gaston Hall, Georgetown University, December 1, 2007

The Orchestra of the Cappella Pietà dei Turchini of Naples made its long anticipated American debut on December 1, 2007 at Georgetown University, Washington DC. Founded in 1987 by artistic director Antonio Florio, the Turchini have concentrated on reviving the vast musical traditions of seventeenth- and eighteenth-century Naples. The Turchini have performed to great acclaim in Europe, Asia, and South America, and they have released a number of highly respected recordings on the Opus 111 label. Their American debut was a joint collaboration between the Program in Performing Arts of Georgetown University and the Italian Cultural Institute of the Italian Embassy. The Turchini offered a program entitled "Angeli e Demoni," featuring a cross-section of rarely performed works from the Neapolitan musical patrimony.

In the spirit of the Advent Season, the Turchini began their concert with the brief cantata *Peccatori su su* by Orazio Giaccio, featuring soprano Maria Ercolano and tenor Giuseppe de Vittorio. The tuneful melody of the refrain was perfectly realized by the sensitive singers and orchestra, the latter led by talented concertmaster Alessandro Ciccolini. Notable among the instrumental works, which alternated with the vocal selections, were Leonardo Vinci's Sinfonia to his opera *Partenope* and Domenico Scarlatti's Sinfonia in C major, one of twelve works located by Florio in a Parisian manuscript. Domenico Gallo's delightful Sonata for Strings in C major was also performed; its incorporation of a melody from an indigenous *pastorale* was a further reminder of the Christmas sea-

son. Four vocal selections were highlights in the program: “Son regina e son amante” from Niccolò Piccinni’s *Didone abbandonata* (1770); Giovanni Paisiello’s *Pulcinella Vendicato*; Michelangelo Faggioli’s “Stò paglietta presuntuoso” from *La Cilla*; and Giuseppe Petri’s *Graziella e Nello*. Ercolano’s commanding stage presence, excellent technique, and warm timbre were in full evidence for Piccinni’s aria. Her exacting vocal agility and tasteful ornamentation of the reprise of the first poetic strophe were of special note.

The *intermezzi* by Paisiello and the little-known Petri provided the vocalists with the opportunity to address one another directly and to incorporate gestures into these highly entertaining works. Giuseppe de Vittorio’s use of pantomime and well-defined poses for Petri’s *Graziella e Nello* helped to underscore the gender subversion of the text and the affective resonances of the Neapolitan language. For the Paisiello composition, de Vittorio assumed the role of Pulcinella, the veritable identity of Naples. The singer’s striking use of gesture evoked not only the *commedia* tradition but also the innumerable images of the Neapolitan mask in the eighteenth century. De Vittorio’s considerable acting skills were again in evidence for his rendition of the aria “Stò paglietta presuntuoso” from *La Cilla*, the first comic opera entirely in Neapolitan. This work belonged to the genre called the *commedja per musica*, which was not only the prototype for eighteenth-century comic traditions in Naples, but also offered trenchant social criticism of Neapolitan life under foreign rule and attendant bureaucracy.

Maestro Florio led the ensemble through each selection with impressive command, enthusiastic style, and fluid technique. The orchestra and vocal soloists performed with great precision, balance, nuance, and musicality. Particular praise is due to Ciccolini for his considerable leadership skills, and to harpsichordist Patrizia Varone, who performed with great finesse in accompanying the vocal recitatives and realizing the continuo part in general. Evidence of the orchestra’s successful American debut was provided by the demand for three encores and by the audiences’ extended applause.



Conference Report

Corrina Connor

Archive of Performances of Greek and Roman Drama Conference, “Ancient Drama in Modern Opera, 1600–1800,” University of Oxford, July 12, 2007.

The Ioannou Centre for Classical and Byzantine Studies was the venue for the conference “Ancient Drama in Modern Opera, 1600–1800” on Thursday 12 July 2007. The conference was organised by the University of Oxford’s Archive of Performances of Greek and Roman Drama (APGRD), an interdisciplinary research group that studies the history of ancient drama in performance. The speakers had backgrounds in classics, musicology, and modern languages. Such a mix of speakers made for a stimulating cross-fertilisation: from a music scholar’s point of view, it demonstrated the potentials for approaching musicological research from alternative perspectives and for collaborating with scholars in other disciplines.

In the first session Wendy Heller (Princeton University) spoke on “Fedra’s Handmaiden: Tragedy as Comedy and Spectacle in the Seicento.” Heller established a very useful starting point for

understanding aesthetic and dramatic attitudes towards the use of ancient tragedy as a source for libretti. She illustrated the fact that tragedies were not as aesthetically palatable to librettists or aestheticians as myth or epic history. Librettists felt it necessary to add new characters; to alter the importance or role of other characters; and to introduce romantic subplots, often involving a love triangle. Heller’s conclusions demonstrated that seventeenth-century librettists partook of the legacy of the ancients, but did not follow doggedly in their footsteps; rather they used ancient tragedy as fuel for their imaginations, creating texts that would appeal to their audiences.

Suzana Ograjenšek (Clare Hall, Cambridge; APGRD Researcher) traced the relationship between the *Andromaque* of Jean Racine (1677) and the libretti of Salvi (*Astianatte*, 1701) and d’Avera (*Andromaca*, 1701). She also presented a document that listed related operas from the 1661 *Gl’amori infruttuosi di Pirro* (Aureli/Sartorio) to the 1819 Tottola/Rossini *Ermione*. When discussing the ways in which librettists had utilised Racine, Ograjenšek provided many specific examples of the trends outlined by Heller, particularly librettists’ practices of adding new scenes or characters to maintain the interest of the audience. Ograjenšek’s “The rise and fall of *Andromache* on the operatic stage, 1660s–1820s” showed that despite the remarkable popularity of the *Andromache* theme during the eighteenth century—Bononcini, Jommelli, Martín y Soler, and Paisiello were just a few of the composers who used Salvi’s libretto—the subject fell from favour in the nineteenth century, demonstrated by the failure of Rossini’s *Ermione*.

Robert Ketterer (University of Iowa) began his paper “Agostino Piovene’s translation of Greek tragedy and his opera libretti” with the comment that one of the great problems of turning a Greek tragedy into a Baroque opera was that the former was usually about a third as long as the latter. In discussion after Keller’s paper, delegates raised the question of language: were the librettists who used Greek tragedy as a source familiar with texts in the original or in translation? Ketterer concentrated on Agostino Piovene, using the examples of his *Edipo* and *La Feniciane*. In *Edipo* Piovene made a literal translation of Sophocles’ *Oedipus Tyrannus* for the dialogue, but translated this in such a way as to create extra vehemence. One of Piovene’s techniques was to expand the role of the chorus. Ketterer used the example of a chorus from *La Feniciane*, in which Piovene incorporated solo and duo sections to enlarge upon the text. It appears that Piovene was influenced by Euripides and Sophocles to move away from the operatic convention of a darkness-to-light narrative in his libretti, as evinced by his last libretto, *Nerone*. In this case, Agrippina is murdered as the curtain comes down.

In his “Myth in Metastasio’s works”, Michael Burden (New College, Oxford) addressed the view that Greek drama did not have a consistent influence on Metastasio. Burden showed how Metastasio’s commentary on the *Ars Poetica*, was not only an apologia for Aristotle: Metastasio contrives his discussion of the *Ars Poetica* such that his own principles are reflected by those of Aristotle, rather than the reverse. Thus the eighteenth-century poet paid homage to Aristotle only when the latter appeared to “support” the former’s views; where he diverged from Aristotle, Metastasio used the instance to illustrate his world’s distance from antiquity.

“Addio Tebani!” *Oedipus Tyrannus* (1729)” was the subject of Reinhard Strohm’s (Oxford University; Honorary Research Associate APGRD) paper, which began with the question of why

some subjects were ignored as sources for libretti. Strohm spoke primarily about the Domenico Lalli's and Pietro Tolli's *Edippo*, which was performed in Munich (1729) for the birthday of Maria Amalia, Electress of Barvaria, with Faustina Bordoni as Giocasta and Farinelli as Edippo. Strohm identified the difficulty of using the legacy of Thebes as an allegory: it would entirely contravene operatic decorum, not to mention compromising the future career of the composer if he were to depict the downfall of a reigning dynasty in an opera that was designed as an allegory for the glories of the Barvarian court. However, he argued that Lalli surmounted the challenges posed by a problematic story by creating a lament on the fragility of royal power and kings, in which Giocasta and Edippo are exiled at the end and Edippo is a sympathetic figure who apologises for his actions. Avoiding a direct allegory, Lalli implied that the Elector of Bavaria would not succumb to fragility.

Bruno Forment's (University of Ghent) "The gods out of the machine . . . and their come-back" was (perhaps somewhat inappropriately) a remarkable technical *tour de force*. Forment illustrated that the technical *tours de force* of seventeenth- and eighteenth-century stage machinery were not as central to opera as their remarkable "magic" effects would have us believe. Invoking Aristotle's view that resolution of the plot must be rational and not brought about by *Deus ex machina*, and Horace's advice that the gods should only be allowed to disentangle mortal complications with *very* good reason, Forment showed that in some cases—for example Giovanni Faustini's *L'Egisto* (1642-43)—instances of *ex machina* (such as the appearances of Harmony and Cupid) were extraneous to the fundamental plot to the extent that they could be omitted if circumstances did not permit the requisite machinery. Like Aristotle and Horace, Corneille expressed reluctance for superfluous divine resolution of human problems: it undermined the division between spoken drama (the arena of human endeavour) and opera (the arena for super-human endeavour and the realm of the deities). The role of the *Deus ex machina* was a source of concern in the wider dramaturgical world of the seventeenth century and also for church authorities, who were concerned about opera's apparent promotion of paganism.

Up to this point in the day, musical examples had not been a prominent element of many papers, perhaps principally because many of the operas that had been discussed have not been performed in the last century, let alone recorded. Jennifer Thorp (New College, Oxford), in "Dance in Lully's *Alceste*," took us in an entirely new direction, with both musical examples and demonstrations (done by herself) of sections of choreography from *Alceste*. Dance played an integral not purely decorative role in Lully's operas: dance theorists in his day had begun to study Aristotle and to construct theories of expression through movement, which would support and complement the sung drama. Thorp demonstrated the contrast between "ordinary" dancing and "expressive" dancing using two examples with the same choreography: the "expressive" example deployed special characterisation and props (the latter caused a moment of alarm to those conference participants who sat in the front row!) Thorp also broached the question of whether Lully had imported particular types of dance from Italy, or whether he used and adapted existing French styles; she also pointed out that Lully reused particular dances from opera to opera.

The final paper of the day, given by Amy Wygant (Glasgow University), was "The Ghost of Alcestis." Wygant's primary focus was on Gluck's *Alceste*; however, the scope of her paper, to which it

is impossible to give justice here, included a fascinating examination of the "troubled ontology" of the ghost in opera and drama more generally, and the specific problems of making a ghost into a believable entity in the theatre. Wyngate concluded by showing how Gluck musically personified the ghost of Alceste. She examined not only Alceste's "pre-death" music, but also the "ghost" or "death" music sung or associated with ghosts in other operas. With an open discussion of this morbid but fascinating topic, the formal part of the conference concluded.

After a short break for refreshments and conversation, we reconvened for a short recital by Ensemble *La Falsirina*. Suzana Ograjenšek reappeared, this time in soprano/tragic heroine mode, with Luke Green (harpsichord) and Henrik Persson (Baroque cello). In addition to recitatives and arias from Handel's *Admeto*, and Gluck's *Alceste*, we heard music from Bononcini's *Astianatte* (London, 1727), which has probably not been performed since the occasion of the public fracas between Faustina Bordoni and Francesca Cuzzoni. We also heard examples from two different versions of *Andromaca* (Leonardo Leo, Naples, 1742; Antonio Bioni, Wroclaw, 1729-30), and from *Ifigenia in Tauride* (Vienna, 1763), all performed from source material accessed by Ograjenšek. The emotional excesses of some of this music, which was performed with some intensity by Ograjenšek and her "orchestra," made for a satisfying and exciting end to a very stimulating day.



Conference Report (continued from Issue no. 11)

Gloria Eirve

The American Society for Eighteenth-Century Studies and the Southeastern Society for Eighteenth-Century Studies Annual Meetings, Atlanta, Georgia, March 22–25, 2007.

As in past years, the ASECS-SEASECS conference offered a wide array of panels and papers, representing diverse perspectives on all the disciplines included under the heading of "eighteenth-century studies." Despite the large number of panels, proportionately there were far fewer devoted to music and theatre than at the much smaller EC-ASECS and SCSECS meetings (reviewed in the previous Newsletter). Nonetheless, the papers on various aspects of music and theater provided many rewards. Two of the music panels were devoted to Mozart scholarship. In the panel on "Mozart and late Eighteenth Century Literacy," organized by the Deutsche Gesellschaft für die Erforschung des 18. Jahrhunderts, Thomas Irvine (University of Southampton) provided new insights on the many texts and references in Leopold Mozart's writings, including some that were thought to be so fundamental to Enlightenment literacy that no citations were considered necessary ("The Well-Read Kapellmeister: Leopold Mozart and the Literatures of Enlightenment"). Ulrich Konrad (University of Würzburg) offered a new analysis of "Mozart as Reader," and Alejandro E. Planchart (University of California, Santa Barbara) examined Mozart's mischievous sense of humour in his *Ein musikalischer Spass*, K.522 ("Mozart's *Musikalischer Spass* and Eighteenth Century Literacy"). The two papers in the Mozart Society's panel, "Mozart after 250," offered new perspectives on familiar concerns in Mozart scholarship: the pianoforte and Freemasonry. Lauren Whitelaw

Upcoming Conferences and Festivals

(Northwestern University) examined the musical consequences of the pianoforte on the structure and technical details of Mozart's sonatas ("Mozart Sonatas and the Impact of the Pianoforte"), and Royce Wates (Boston University) considered Mozart, Freemasonry, and the pastoral ("Freemasonry and the English Garden. Thoughts on Mozart and the Pastoral").

The SEASECS music panel, "Sweet Music: Amateurs, Professionals and Audiences" included a variety of topics illustrating both the "old world" and the "new." Marcie Ray (University of California, Los Angeles) discussed the conflicting aesthetics required to accurately represent Rameau's strange *Platée* in a traditionally "beautiful" theatrical context ("The Problem of Aesthetics: Rameau's *Platée* and Controversial Hybridity"). Continuing the discussion of operatic concerns, Margaret Butler (University of Alabama, Tuscaloosa) examined the operatic conventions and challenges in preparing Gluck's *Alceste* for its Bologna performance in 1778. In "Unravelling the Social Code of British Amateur Music-Making," Howard Irving (University of Alabama at Birmingham) explained the social codes and implications that were well understood and accepted by British musical amateurs. Addressing the "new world," Elaine Breslaw (University of Tennessee, Knoxville), considered music making in Colonial America ("Musical Innovations in Colonial Maryland").

Extra-musical and textual implications in "Ballads and Songs in the Eighteenth Century" were the focus of the fourth music panel at the ASECS-SEASECS conference. Julie Henigan (University of Notre Dame) examined schoolmasters' songs and their implications ("For Want of Education: The Songs of the Hedge Schoolmaster"); Giles Gergel (University of California at Santa Barbara) considered ballad and its implications in transmitting oral history ("Versioning and Inheritance: The Wandering Jew's Chronicle and Genealogies of the Ballad"); and Katherine Binhammer (University of Alberta) analyzed the wiles, social codes, and musical "winks" described in the subjects and narratives of ballad literature ("Crafty Chambermaids and Knowing Virgins: Seduction in Ballad Literature").

Two papers from other interdisciplinary panels provided, effectively, the final commentaries on musical matters for this conference. In the panel on Nicholas Rowe's works ("Revisiting Rowe"), Kathryn Lowerre (Michigan State University) examined musical conventions in his tragedies ("The Employment of Musical Conventions in Rowe's Tragedies"). The Ibero-American Society's lighthearted panel, "The Chocolate Made Me Do It: The Eighteenth-Century Use of Stimulants . . . and Their Effects," belied the serious scholarship in the papers presented. This writer explored the social and musical traditions that inspired the Italian custom of serving a cup of chocolate to the *Maestro di Cappella* and celebrants after high Mass, and the very different musical and social implications in Bach's *Coffee Cantata* ("Irresistible Incentives and Privileged Rewards: Coffee and Chocolate Ceremonies in Court and Chapel"). Disappointingly, the special events for this ASECS-SEASECS conference did not include music or dramatic performances. In other respects the array of panels provided much to consider.



A conference on "Antonio Brioschi and the New Musical Style of 18th-Century Lombardy: Historical-Critical Research, Performance Practice, Production Issues" will take place on Sept. 20–21, 2008 in Alessandria, Italy. Brioschi was one of the most important early symphonic composers active in the second quarter of the eighteenth century. For further information, contact cesare.fer-tonani@unimi.it. The proceedings will be published.

The Burney Society of North America will hold its fourth biennial conference in Chicago, Illinois, on October 2–3, 2008 at the Newberry Library. The conference will explore the topic "Frances Burney and the City." For more information about the Burney Society, see <http://dc37.dawsoncollege.qc.ca/burney>. You may also wish to visit the Burney Centre website at <http://burneycentre.mcgill.ca>.

The 350th anniversary of the birth of Henry Purcell will be celebrated at the University of Toronto with a conference on the greatest of Purcell's semi-operas, *King Arthur*, in conjunction with a performance by the Toronto Masque Theatre, on April 24–25, 2009. The conference will feature talks by Michael Burden, David Klausner, James Winn, and Steven Zwicker, as well as a panel discussion with members of the TMT production team. For more information contact Brian Corman, Department of English, University of Toronto, Jackman Humanities Building, 170 St. George Street, Toronto, ON M5R 2M8, or bcorman@chass.utoronto.ca.

The ninth annual Rosetti-Festtage im Ries, to take place 4–8 June 2008, will again focus on the work of Antonio Rosetti (1750–1792) and his colleagues of the Wallerstein School. Beautiful historic halls will be the site of performances by various ensembles and soloists of the music of Rosetti, Kraus, Beecke, and Fiala, as well as Mozart, Haydn, and Beethoven. For detailed information, please see http://www.johannes-moesus.de/rosetti_flyer_2008.pdf or contact Günther Grünsteudel: gg@rosetti.de.

The 2008 Madison Early Music Festival, "Handel's Journey: From Germany to England via Italy," focuses on Handel's musical development during his travels throughout Europe. To be held 12–19 July at the University of Wisconsin-Madison, the festival includes a series of seven concerts as well as a workshop with classes and ensembles for participants of all levels. Featured ensembles in 2008 will be the Newberry Consort, Tempesta di Mare, Quicksilver, and Baroque Band; workshop faculty will include members of these ensembles and other renowned performers. For more information, visit www.memf.dcs.wisc.edu or contact Program Director Chelcy Bowles (cbowles@dcs.wisc.edu; 608/265-5629).

As a part of the Festspiele Mecklenburg Vorpommern a special weekend of three concerts dedicated to works of the so-called Ludwigscluster Klassik will take place 28–30 August 2008. Performances, held in the castles and churches of Ludwigslust/Mecklenburg-Vorpommern, will music by Hertel, Westenholtz, Sperger, Pergolesi, Jommelli and Boccherini. Soloists and the North German radio choir will be accompanied by the Herzogliche Hofkapelle performing on period instruments. For more information, see <http://www.festspiele-mv.de>.

Letter to the Editor

Anthony R. DelDonna

I would like to comment briefly on Daniel E. Freeman's review of my collaborative edition of Pietro Alessandro Guglielmi's *Debora e Sisara*, which was published in the previous Newsletter (issue no. 11, October 2007). While I welcome Freeman's assessment, I find that it is necessary to correct a number of mistakes about and misinterpretations of the introductory essay by myself, Eleonora Negri, and Francesco Ermini-Polacci.

Freeman's most frequent and perhaps most egregious error is his description of *Debora* as an "oratorio." As noted clearly in the introductory essay, *Debora* was an *azione sacra per musica* staged at the Teatro di San Carlo during the religious season of Lent. We note that *Debora* was staged with full scenic apparatus, and that the compelling spectacle (which featured a menagerie of exotic animals, a full combat, and storm scene among others designed by Domenico Chelli) was a critical facet of its success and the genre of *azione sacra* itself. An examination of the libretto alone (which is included in the edition) reveals the copious stage directions and indications of scenic design.

Nowhere in the introductory essay do the editors state that Maria Carolina chose the libretto herself. Rather, we make the assertion that within the context of longstanding Neapolitan stage practices (for example, the operatic calendar was cadenced to important dates in the lives of the royal court such that the season was even initiated on August 13, the name day of the Queen), and a conspicuous preference for female protagonists in the decade of the 1780s (based on the documented chronology of the royal theater), a correlation can be made to the rise of Maria Carolina's political status in this period. As the editors clearly note, Maria Carolina was given a leadership role on the Council of State after producing a male heir (as dictated by the marital accord between Vienna and Naples in 1768). The fact that she personally guaranteed the ascension of Giovanni Beccadelli Bologna (the Marchese della Sambuca), and then John Acton, to the position of Prime Minister is given as further evidence that she possessed significant power at court. Maria Carolina was also the catalyst for the removal of Bernardo Tanucci, the most powerful of Carlo and Ferdinando Borbones' political advisors. Moreover, it was Maria Carolina who realigned Naples with England and Austria, neglecting traditional alliances with France and Spain. Hence to describe her role as nothing more than "queen consort" is a significant factual error, and misrepresents Neapolitan political history and Maria Carolina's influential role in particular.

Freeman is also mistaken in interpreting Maria Carolina's influence as being in direct conflict with that of her husband Ferdinando IV. Once again, there is nothing of this kind implied in the introductory essay. The tastes of Ferdinando IV were towards the comic genre (whether performances in the public theaters or in the privacy of court) and he rarely, if ever, attended performances at San Carlo. We posit that Maria Carolina was cultivating her own image and identity through the San Carlo stage, which was not in direct contrast to Neapolitan practices since the beginning of the century but rather very much in line with them. Even the dedication of the Neapolitan libretto of *Debora* (which we transcribe, translate, and reference) clearly indicates that alterations were made to adjust the libretto to the taste of the monarch. One significant change was the inversion of the poetic strophes in *Debora's*

chief aria ("A compir gia", Part 2, Scene 5), to underline qualities that establish a good leader: self-sacrifice and love, tempered by a willingness to engage in combat. This piece demonstrates how harmonious the concept of the "warrior queen" was with Ferdinando's own views. The Neapolitan court, like most absolute aristocratic establishments, encouraged the projection of images of sovereignty. Our speculation that Maria Carolina may have practiced this herself in no sense places her in opposition to her husband; rather it would have been entirely consistent with standard practices.

Another point of concern is that Freeman has entirely overlooked the editors' discussion of the influence of Saverio Mattei, in particular his *Libri poetici della Bibbia* and *Filosofia della Musica* (both of which are cited in the introductory essay), on the development of Lenten tragedy. The genesis of Lenten tragedy and the *azione sacra* were derived specifically from Mattei's publications and also became the basis of numerous cantatas performed in honor of the royal court at San Carlo. We never imply that the subject matter in this work is distinct from operatic trends in Italy. Rather we cite and explain the significance of Mattei (a local theoretician) and his works as the philosophical as well as philological bases for the tradition of Lenten tragedy in Naples.

Freeman also takes issue with our interpretation of the conclusion to Part I, which we carefully note is not called a "finale" (footnote 22) in the scores or libretti consulted. Given the absence of this term and its specific connotations, the editors have described the conclusion to Part I as "a broad based ternary structure roughly equivalent to sonata form" (xii-xiii). Freeman dismisses our detailed harmonic and structural analysis, providing as a rebuttal a broad reference to comic opera in general, and Da Ponte's publication of 1819 in particular. We would welcome a more specific discussion. Indeed while the editors of *Debora* do not wish to take the stance that our edition is perfect, we do think that it merits at the least a more careful consideration and assessment based on the actual content. It is also particularly disappointing that Freeman makes no mention whatsoever of the bibliography, the careful coordination of the numerous sources consulted, the numerous editorial corrections to the original score and libretto, and the detailed *organico* included in the preface. These points and those cited above leave us with the impression that the review is unfortunately inaccurate and written without due consideration of the evidence at hand.



Concert Programmes Project Online Database

The Concert Programmes Project Online Database (Phase 1) has been launched at the culmination of a three-year project to document the programme holdings of major libraries, archives and museums in selected regional centres throughout the UK and Ireland. The database currently offers descriptions of some 5,500 collections of music-related performance ephemera held by 53 institutions, including the British Library, the Royal College of Music, the Royal Academy of Music, the national libraries of Scotland and Ireland, the Bodleian Library, and Trinity College, Dublin. The database is available free of charge at www.concert-programmes.org.uk.

took place in front of the charming Lourdes Kapelle in Ruppersthal, which stands in a small woodland clearing a few minutes walk from the house in which Pleyel was born.

The official Pleyel commemoration—the Festakt—took place on Sunday 17 June in the Ignaz-Pleyel-Platz in Ruppersthal. Over one thousand people attended the ceremony, among them an impressive array of dignitaries from political, official, and musical Austria, and what must have been the entire population of Ruppersthal and its immediate environs. The ceremony began with the celebration of the Mass. The centerpiece, Pleyel's *Missa Solemnis* in D, was very ably performed by the choir and orchestra of the Pfarre St. Stephan, Baden, under the direction of Martin Melcher. The tenor soloist, Martin Meier, was particularly impressive in Pleyel's beautiful setting of the *Benedictus* with its exquisite violin obbligato. The choral singing was crisp and effective, although as with all outdoor performances there were problems with balance from time to time. Composed while Pleyel was living in Strasbourg, the *Missa Solemnis* is an impressive example of the Viennese concerted mass; it is all the more interesting in that it was written during the period in which Joseph II's reforms had all but eliminated this elaborate style of church music in Vienna. After the Mass and the speeches that followed, Ruppersthal turned its mind to celebrating Pleyel—and a perfect summer's day—with Wein, Schnapps, and Schmankerl.

The first of the Pleyel concerts to follow the Festakt—a joint initiative of the IPG and Artaria Editions—must rank among the most interesting of 2007. Although Pleyel composed in virtually every genre, it was his chamber music that enjoyed the greatest vogue. His numerous trios, quartets, and quintets were the staple of amateur perform-

ers; lively, attractive works, they are impressive to hear, interesting to play, but not beyond the technical capabilities of skilled amateur players. With such a large number of works to choose from, Kyung-Sook Park and I hit upon the happy idea of presenting a cross-section of works for ever-expanding forces. The programme, styled *Pleyels Kammermusik vom Solowerk bis zum Quintett*, featured six works: three with keyboard and three for strings alone. A short and very attractive Rondo for piano solo (Benton 613) was followed by a fascinating eighteenth-century adaptation for piano and violin of the *Sinfonia Concertante* in A (Benton 114) and the impressive Piano Trio in E minor (Benton 435). After the interval, the String Trio in D (Benton 402), the String Quartet in D minor (Benton 333), and finally the String Quintet in E flat (Benton 271)—a work that we know was owned and studied carefully by Mozart—were performed, receiving enthusiastic applause. I edited all of the works on the programme myself; these will appear in due course through Artaria Editions.

If the concert programme emphasized Pleyel's versatility as a composer, the artists reflected the global nature of his reputation. The concert was given by five Korean musicians, who flew to Europe expressly for the occasion, and one guest artist, a New Zealander long resident in Vienna. In a brief address to the audience, Adolf Ehrentraud expressed great pleasure in the international aspects of the concert: "It speaks volumes for Pleyel's qualities as a composer that he engages the interests of musicians from all over the world. In this 250th anniversary year it is particularly pleasing to see New Zealanders, Koreans

and Austrians all working together, united in their fascination with this remarkable composer." The concert took place at Schloss Niederleis, the beautiful castle that still belongs to the descendants of Countess Schaffgotsch, Wanhal's first major patron.



Schloß Niederleis, Austria
Photo: Gregory Rogers

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Publication Announcement

The Viola da Gamba Society of Great Britain is issuing an online Journal to replace the former printed *Chelys*. It is the *Viola da Gamba Society Journal* and can be found on the Society's web site: www.vdgs.demon.co.uk. Access is free. This first issue contains three articles: Andrew Ashbee, "Manuscripts of Consort Music in London, c.1600–1625: some Observations"; Peter Holman, "Continuity and Change in English Bass Viol Music: The Case of Fitzwilliam MU. MS 647"; and Stephen Morris, "William Young, 'Englishman.'" Reviews are also published.

Errata

Errata from Ilias Chrissochoidis for *La Musique du Diable* (1711), published in the previous Newsletter:

1. The page references to La Gorce should be in reverse order: 93 (p. 8), 13 (p. 9);
2. Desmatins' liposuction was not performed by a local butcher (he was only the inspiration for the procedure);
3. The original version of the piece of music mentioned in this article, along with the illustration of Lully's infernal concert, can be viewed online at: www.ichriss.ccarh.org/Diable_title.pdf.



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