



NEWSLETTER

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New Evidence on “Credo B” in Antonio Salieri’s D-Minor Mass: *A Fassung erster Hand*

Jane Schatkin Hettrick

The Moravian Museum in Brno (Czech Republic) possesses an autograph manuscript of Antonio Salieri which he titled “nel Credo della messa in d minore” (A 2418, hereafter “nel Credo”). Consisting of one folio, written on both sides, this manuscript contains corrections and changes that the composer wanted to be made to a copy or copies of the Credo of his *Mass in D Minor* (1805). As I described in my edition of this Mass (A-R Editions, 2002), Salieri wrote three settings of its Credo, all of which survive in the composer’s hand: Credo A, Credo B (my letter designations), and *Credo nuovo* (Salieri’s title). Credo A exists only as a two-staff organ score, the other two are complete scores. In each successive version—the order of composition being apparently Credo A, Credo B, and *Credo nuovo*—Salieri adapted material from the previous setting, so the three share thematic material and aspects of structure. We know that he chose the *Credo nuovo* for the final version of the Mass, not only by its title (new Credo), but because in the Hofkapelle performance parts, prepared under the composer’s direction, the *Credo nuovo* setting is sewn into each individual part, covering the original Credo setting. With the exception of the organ part, which retains the complete Credo B, in most instances the newly attached leaves render it impossible to read the notation underneath them.

The *nel Credo* manuscript belongs to a large collection originally from “Náměšť nad Oslavou,” the estate of Count Heinrich Wilhelm Haugwitz (1770–1842) and his family, located forty kilometers northwest of Brno. A close friendship existed between the Kapellmeister and the Count, who, in the 1780s had studied with Salieri and became a strong supporter of his teacher’s music. Haugwitz maintained an exceptionally large Kapelle, making Náměšť one of the most important musical centers in middle Europe around 1800–1850. He preferred older music, his favorite composers being Gluck, Handel, and Naumann, as well as Salieri. He mounted numerous performances of operas, oratorios, and other works, for which purpose he accumulated a vast library of

scores and performance parts. In addition to scores of Salieri’s operas, he acquired copies of several of his liturgical pieces, including graduals, offertories, and two masses (D Major and D Minor). The composer made him a gift of the autograph score of his *Requiem Mass* and, presumably, of the one other of his autograph manuscripts in the collection, the gradual *Audite vocem magnam*.

The Moravian Museum copy of the *Mass in D Minor* includes two of the abovementioned versions of the Credo. These materials are preserved as follows: a bound copy of the score entitled “Missa von Salieri” (A 17.241a), a copy of the *Credo nuovo*, entitled “Credo Nro 2,” consisting of seventeen folios sewn together (A 17.241b),

and an unbound copy of the organ part of *Credo nuovo*, consisting of three folios (also A 17.241b). The bound copy of the complete Mass includes Credo B, not the *Credo nuovo*. The corrections noted in *nel Credo* all apply to Credo B. Credo A, which was crossed out in the composer’s autograph organ score, was not transmitted into the Náměšť copy of the Mass.

We do not know exactly when or for which circumstances Salieri noted down this list of corrections. Clearly, however, it derived from corrections that he made to his autograph score (A:Wn, HK 485) of Credo B. All the changes called for in *nel Credo* are present in the autograph score. We know that these were changes made to the autograph score after its original completion from the appearance of those corrections that required a deletion or alteration of something in the original notation and of which the process of change remains visible (as opposed to changes involving an added item, such as a dynamic mark-

ing, whose time of notation is less readily apparent). In all likelihood, he wrote *nel Credo* after he corrected the score. From the combined evidence of his corrections to the score and the instructions on the list, we can conclude that, while *Credo nuovo* is the *Fassung letzter Hand*, at some point Credo B must have been the intended Credo, and that the *Mass in D Minor* was performed with Credo B on some occasion. If not, Salieri would probably not have bothered to write a detailed list of corrections to be entered into existing copies of the work, scores and/or performance parts.



Antonio Salieri by Joseph Willibrod Mähler

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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 the SECM Newsletter editor (Thomas.cimarusti@ttu.edu). 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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Newly Elected Officers and Board Members

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New Members

Ruta Bloomfield, Joseph Darby, Jean Hellner (Lifetime), Matthew Morrow, Tracy Parish, Elaine Sisman (Lifetime), Sarah Waltz

A Word From the President

Bertil van Boer

As I wind up this term as President of SECM, I would like to reflect back on the past two years, where we have been and where we are headed as an organization. Since my last column in the fall of 2008, we have once more collaborated with a sister organization, the Mozart Society of America, on a fabulous week in Prague this past June. The setting was stunning, the organization as smooth as a Swiss (all right, Czech) clock, and the papers stimulating, once more demonstrating the breadth of research already underway across the globe. It was also our first international conference, giving us as a society a template for both further collaborations and venues outside of North America. It also portends well for future meetings, such as the forthcoming biennial SECM conference to be held in Brooklyn, New York at St. Francis College this coming spring (and this is my hint to watch for details, now that the Call for Papers has gone out).

One issue that still concerns us is one of marketing and publicity. To be sure, many of us are active across the musical-historical spectrum, and as the Newsletter continues to show, more dissertations are in progress. Personally, I am pleased at the number and variety of eighteenth-century music that is now almost continually available through recording or online (having, for example, purchased a disc by Antonio Brioschi with a first-rate Italian ensemble, Atalanta fugiens, under the direction of Vanni Moretto which I can now use in classes as a first-rate example from the dawn of the history of the symphony), and it is thanks to the wide-ranging activities of our membership that this is happening. But there is much, much more that needs to be done. Last year an ad hoc committee was formed to create a series of initiatives that will become our future projects as an organization. This strategic planning was presented to the SECM board in Nashville and was enthusiastically accepted as a fine blueprint. It included four areas of focus for our society: 1) to make SECM the nexus for all eighteenth-century music studies both by serving as an umbrella organization and as a point for dialogue between composer societies; 2) to support source-based research (by means that will need to be determined, especially in these hard economic times); 3) to build opportunities that will bring people working on topics together; and 4) to create an overall historical framework for presenting a more equitable view of the lives and music of that time. Proposed activities, which I ardently hope will be developed soon, include: an interactive database of all composers and musicians active during this century; a database of concerts and/or operas created by city; online discographies (even if things go out of print relatively rapidly); a digital library of portraits and illustrations (of performances, etc.); and additional documentary and textual resources. This is a tall order, but one that is already in progress with the Burney text on our website.

This can and will lead to an exciting and, more important, relevant future for the organization. In turn, it will encourage more exploration. I would like to conclude by appealing to all of our membership to become involved, however you can, in these projects. By creating such opportunities, we ensure our future but also provide an invaluable service to history and scholarship.



Newest Honorary Member

The Board of the Society for Eighteenth-Century Music is pleased to award Honorary Lifetime Membership to Professor Bathia Churgin, Bar-Ilan University. Professor Churgin's accomplishments on behalf of the music of this period have been far-reaching and crucial to our understanding of its historical importance and roots, in particular her work on Milanese composer Giovanni Battista Sammartini, whose works she catalogued along with the late Newell Jenkins. Professor Churgin was raised in a musical family in New York, later attending the High School of Music and Art, Hunter College, Radcliffe College, and Harvard University. She was invited to establish the Music Department at Bar-Ilan University, and from 1970–1984 she served as chair of the department. Her work includes numerous scholarly studies on the music of Beethoven, Mozart, Haydn, and the composers of Lombardy. Most recently, she has been the co-editor of the *History of the Eighteenth-Century Symphony* to be published by Indiana University Press. The Society is particularly honored by her work and looks forward to many years of continued research.



Bathia Churgin



Members' News

Ilias Chrissochoidis has been appointed Research Fellow at the Centre for Economic Learning and Social Evolution, University College London. His forthcoming articles in *Music & Letters* and *Early Music* probe Handel's career in the late 1730s and the composer's intersections with contemporaries Hogarth and Goupy.

Anthony R. DelDonna, Georgetown University, and Pierpaolo Polzonetti, Notre Dame, are the editors of the recent publication, *The Cambridge Companion to Eighteenth-Century Opera*, Cambridge: Cambridge University Press, 2009. DelDonna also completed "A Documentary History of the Clarinet in the San Carlo Opera Orchestra in the Late Eighteenth Century," *Studi musicali* 36/2 (2009): 409–68.

Karen Hiles graduated from Columbia University in May of 2009. She begins her new position as Assistant Professor of Music at Muhlenberg College in fall 2009.

Beverly Jerold recently published "Maelzel's Role in Beethoven's Symphonic Metronome Marks" in *The Beethoven Journal* 24/1 (Summer 2009): 14–27.

Estelle Joubert, University of Oxford, was recently appointed Assistant Professor of Musicology at Dalhousie University. She held a SSHRC Postdoctoral Research Fellowship at the University of Toronto from 2007–2009.

Bonny H. Miller received a Janet Levy Grant for Independent Scholars to study music in two rare Irish periodicals held in Dublin special collections. The grant enabled research at the Royal Irish Academy, the National Library of Ireland, and the Dublin City Library and Archives during November 2008. The AMS-sponsored research facilitates completion of a database index of more than 3,500 songs and dances published in eighteenth-century British popular press periodicals such as the *Gentleman's Magazine*, *London Magazine*, *Hibernian Magazine*, *Lady's Magazine*, and *Universal Magazine*.

John A. Rice has been elected President of the Mozart Society of America. New MSA board members include Paul Corneilson, Pierpaolo Polzonetti, Edward Swenson, and Roye Wates.

W. Dean Sutcliffe, University of Auckland, was awarded the Dent Medal for 2009. In memory of Edward J. Dent (1876–1957), the Dent Medal is awarded annually by the Royal Musical Association for an outstanding contribution to musicology. A list of candidates is drawn by the Council of the Association and the Directorium of the International Musicological Society. Sutcliffe has produced a remarkably impressive body of published work, including monographs, critical editions, edited volumes, and journal articles, distinguished by an acute analytical insight and elegance of expression that are models of their kind. He has prompted new interest in ideas of dialogue in eighteenth-century instrumental music and his work on texture in Haydn's Piano Trios has prompted a critical re-evaluation of this neglected corpus. He has shed new light on works by Haydn, Mozart, and Beethoven with which we thought we were familiar. His monograph on Domenico Scarlatti's keyboard sonatas (2004) is a major musicological achievement. He has moreover made a leading contribution to the development of eighteenth-century studies as founding editor of the journal *Eighteenth-Century Music*.



Rosetti Festival 2009 in Germany

On 10–14 June 2009, the International Rosetti Society (IRG) celebrated the tenth anniversary of its annual Summer Antonio Rosetti Festival (Rosetti Festtage) in the Nördlinger Ries region of Germany north of Augsburg. The 2009 Festival featured eight performances within five days of orchestral and chamber music by composers such as Mozart, Haydn, Devienne, Schubert, Reicha, Krommer, Graf, Sacchini, Beecke, and Guglielmi, as well as the festival's namesake, Antonio Rosetti. All performances were presented by professional ensembles and took place in eighteenth-century settings in local castles and abbeys. The final program recreated an actual concert first performed by the Wallerstein Hofkapelle in 1786 for Rosetti's patron, Prince Kraft Ernst of Ottingen-Wallerstein.

Conference Report

Jean Marie Hellner

Joint Conference of SECM and the Mozart Society of America, Prague, 9-13 June 2009.

Attendees of the *Mozart in Prague* international conference held jointly with the Mozart Society in America time traveled to eighteenth- and nineteenth-century Prague and several of its vicinities, delighting in much of the culture and music that Wolfgang Amadeus Mozart and his contemporaries composed and enjoyed. From 9 June to 13 June 2009, conference attendees took in the sights and sounds of several of this magnificent city's theaters, castles, palaces, museums, and monasteries, whose splendor is shared by equally impressive spires, towers, and churches. The city that loved Mozart and that cultivated the music of its native and visiting composers offered a welcoming venue for discussing new perspectives on Mozart, the music of his contemporaries, and their influence on nineteenth-century Bohemian culture.

Prague's generous patronage and love for the arts were evident in the first event of the conference: a tour of the Lobkowitz Palace. After having the palace seized first by the Nazis and then by the Communists, the Lobkowitz family once again became owners and opened it to the public as a family museum in 2007. A private tour led by Kathryn Libin introduced the history of the family through their paintings and decorative arts collection. Particularly striking is the Beethoven room, which consists of a number of manuscripts and musical instruments, exemplifying the family's extraordinary patronage of composers.

A welcome dinner at Letenský zámeček (Letná Castle) marked the official first evening of the conference, one that was filled with grandeur and elegance. Upon conclusion of a seven-course dinner at this beautiful castle on the hill of Moldova, Kathryn Libin read from a remarkable poem about Mozart in Prague that transported us into his world of eighteenth-century music and culture.

The rich cultural heritage that permeated most of central Europe during the eighteenth and nineteenth centuries was evident

in tours and paper sessions outside of Prague, namely in the village of Nelahozeves and in the town of Zlonice. Our visit to Nelahozeves began with a tour of Antonín Dvořák's birthplace, located approximately 25 kilometers north of Prague. The highlight of this charming building features the room in which Dvořák was born, which is adjacent to what was on one side a barroom and on the other side a dance hall, the latter in particular attesting to the importance dance and folk music had on the composer's style. Across the street is the church of St. Andrew's where Dvořák was baptized and Nelahozeves Castle, where the first session was held.

Soňa Černocká, curator of the Roudnice Lobkowitz Library, began the first session of the conference, "Music and Patronage in Central Europe," in which she discussed the contents of this aristocratic library, which holds approximately 65,000 volumes. The music archive itself contains more than 4,000 manuscripts and printed editions collected over a two-hundred year period. Known especially for its eighteenth- and nineteenth-century music, including compositions by Mozart, Haydn, and Beethoven, the collection also contains music of more than five hundred other composers, as well as Baroque lute, mandolin, and guitar manuscripts and prints. The discussion of patronage continued with Todd Rober's paper on Heinrich von Brühl, a Count in Dresden who became the composer Gottlob Harrer's patron in what appeared to be a unique relationship. That Harrer and his patron shared an especially close, if not familial relationship, is evident in the composer's dedication of several of his *sinfonias* to extended members of the Count's household and in Harrer's quotations of melodies into his compositions that were requested by his patron.

Our arrival in Zlonice, where Dvořák's parents had sent him in autumn 1853 to further his musical and general education, began with a private concert at the Baroque church of the Assumption of the Virgin Mary. Irena Chřibková, organist of the Basilica of St. James in Prague, and Nadia Ladkany, a versatile mezzo-soprano whose specialty is contemporary Czech music, performed music by both Leopold and Wolfgang Mozart and Dvořák. Across from the church is a Memorial for Dvořák, who, in the neighboring house, studied violin, piano, and organ lessons with the local music teacher, Antonín Lehmann. The afternoon session at the Memorial continued the topic of music and patronage in central Europe, beginning with Jane Schatkin Hettrick's paper on Antonio Salieri's *Requiem Mass*, a work the composer began twenty-one years before his death. The compositional and performance history of this *Requiem* is clouded by conflicting information, including questions as to why the composer wrote the piece. Added to the intrigue is Salieri's entrustment of the autograph score to Count Heinrich Wilhelm Haugwitz of Náměšť, Moravia, an avid patron of music who translated the Latin text of the *Requiem* into German in 1837, twelve years after Salieri's death. Diary entries that recorded accounts of Mozart's reception in early nineteenth-century Bohemia written by Count Johann Nepomuk Chotek, an avid patron of music from one of Bo-



hemia's most important aristocratic families, was the focus of Rita Steblin's paper. Performances, both public and private involving up to thirty-three performers, featured an enormous number and variety of compositions, including those by Mozart and his son. Evidence from Chotek's diary and 349 boxes of family materials suggests that Mozart's reception by the Bohemian aristocracy in the early nineteenth century was acutely strong and that it was part of a vibrant life supported in large part by Bohemian patrons.

The session "Musical Practice in Bohemia," which began the second full day of the conference, generated a cross-section of activity involving the performance of Mozart's music throughout the region. Peter Heckl's study of arrangements for wind instruments of two of Mozart's piano sonatas and selected variations from his *Ah, vous dirai-je, Maman* demonstrates the interest in the composer's music for a variety of media, furthering his popularity. Furthermore, the divergent approaches to arrangements by Archduke Rudolph and Georg Druschetzky suggest a variety of concepts for how Mozart's music was perceived for winds. Research conducted by Michaela Freemanova into monastic and parish music collections within and outside of Prague reveals that both sacred and secular repertoire was performed in religious institutions. Although Mozart's Masses, small sacred works, and selections from the *Requiem* are part of these collections, music of Italian composers (especially oratorios) and sacred music by Joseph and Michael Haydn dominate. Nevertheless, Mozart's popularity in Prague necessitated a number of copyists for his music. Milada Jonášová has identified several in the employ of Anton Grams who produced copies of major compositions such as *Don Giovanni*, *Così fan tutte*, and *La Clemenza di Tito*. Furthermore, several dates of important copies from a variety of geographical areas, including Regensburg and Vienna, can be determined.

Tomislav Volek, president of the Czech Mozart Society, presented an assessment on current research on Mozart that has been conducted by American scholars. Having recognized contributions in archival research and extended studies in a variety of articles and monographs, which included several scholars present at the conference, Professor Volek also cited problematic interpretations that have persisted throughout much of the literature, many of which can be rectified through ongoing research. Pertaining specifically to researching Mozart in Prague, Professor Volek encouraged scholars to study Cliff Eisen's work as a model.

Concluding this session was a paper given by Jean Hellner on Mozart's *Die Entführung aus dem Serail*. The popularity of this opera in Prague in part may have been due to possible connections the Czechs made between their political and economic suppression under Habsburg rule and the suppression the European characters of the opera felt under the Turkish characters, most notably Osmin. This session, held at the Czech Museum of Music, was followed by a guided tour of the current exhibition of musical instruments. The museum, formerly the Baroque church of Santa Maria Magdalena until it was disbanded by Joseph II, is interactive in that several displays feature recordings of the instruments.

The afternoon events took place at the Villa Bertramka, which houses a Mozart exhibit. Professor Volek gave a guided tour that highlighted several of the key events that resulted in Mozart's success in Prague. Following was a private performance given by the Kinsky Trio Prague, which featured stunning interpretations of Mozart's Trio in C Major, K. 548 and Felix Mendelssohn's Trio in D Minor, Op. 49. A beautiful dinner in the gardens concluded

our visit to this most delightful villa where Mozart enjoyed the company of his good friends, the Duscorks.

Events at Bertramka provided the perfect segue into the third session of the conference, "Mozart's Singers," which took place on 12 June at the Břevnov Monastery, the first monastery in Bohemia. This session began with two papers addressing Mozart's relationship with the Duscorks, particularly Josepha. In his paper "In Defense of Josepha Duscork (and Mozart): Patronage, Friendship, and Evidence," Bruce Alan Brown addressed the social and political context in which the Duscorks practiced their art, one in which music and art were cultivated, particularly in their circle of aristocratic patrons. Historically, implications have been made (most recently by Maynard Solomon), that Mozart and Josepha's relationship was not entirely innocent; nevertheless, evidence suggests that their relationship was supportive and probably not nearly as secretive as once believed. Research on Mozart's arias for Josepha Duscork presented by Paul Corneilson also suggests that she and Mozart shared mutual support, part of which involved Mozart composing an aria for her, one that she had requested as he was composing *Idomeneo*. In determining which aria that Mozart wrote for her, several possibilities exist, including K. 528, which Mozart composed much later than the presumed K. 272.

John Rice explored paths that several of Mozart's singers crossed with other composers in his paper on Adriana Ferrarese. Mozart, Salieri, and Weigl all composed two-tempo rondòs for operas in which she starred. Innovations highlighting her musical and dramatic capabilities provide insight into her career development and into the musical possibilities in which these composers experimented.

The success of Mozart's operas in Prague proved to be but one facet of theatrical life. Beginning the fourth session of the conference, "Theatre," Lucio Tufano, in his paper "Transgenre: the Italian Reception of Benda's *Ariadne auf Naxos* and *Medea*," assessed the reception of Jiří Antonín Benda's monodramas that were performed for Italian audiences in the 1780s. Although both were translated and adapted for performances in Naples, criticism was mixed, most notably because of struggle between tradition and innovation and because of the dubiousness of genre identification. Bertil van Boer in his paper "Mozart's Difficulties with the Opera Overture; or, 'For Heaven's sake, begin it with a cavalry march!'" also treated the topic of innovation, specifically in Mozart's opera overtures. The variety found in his overtures regarding structure and interrelationships with the music that follows suggests that the opera overture occupied him throughout his career, particularly with difficulties in balancing tradition with novelty. Theatrical experimentation involving *Singspiel* in Vienna was the focus of Martin Nedbal's paper, "Preaching (German) Morals in Vienna: the Case of Mozart and Umlauf." In attempting to efficiently establish a moral German theater in Vienna through *Singspiel*, a genre virtually nonexistent in the Imperial city, both Mozart and Ignaz Umlauf adapted preexisting works by replacing suggestive elements with moral maxims in an effort to establish a national theater that was morally superior to that of other nations.

Mozart's success in Prague can be attributed in part to the efforts of an Italian impresario and tenor, Domenico Guardasoni, who served as Mozart's impresario. Pierluigi Petrobelli began the fifth session with a paper centering on a vibrant exchange of performances of Italian comic operas between Prague opera houses and the Court Theatre in Dresden, which was achieved through the

efforts of impresario Giuseppe Bustelli. Anna Ryszka-Komarnicka presented a paper tracing the impact that Gardasoni's troupe had on the success of Pasqual Anfossi's *Zenobia di Palmira* as well as on *opere serie* as a genre in Warsaw. Determining and understanding differences between managerial practices by comparing productions of *La Clemenza di Tito* in Prague and Turin was the focus of Margaret Butler's paper, which concluded this session. Comparing production processes and managerial models between the two cities yields insight into alterations that effect understandings of the work.

Following the fifth session, several participants attended evening Vespers at the Strahov Monastery, which was established by the Premonstratensians in 1120. Dinner was held at the Strahov Brewery.

The last of six sessions, which took place at the Academy of Music in the Liechtenstein Palace, featured papers treating the character Don Giovanni. Edmund Goehring, in his paper "Of Libertines and Theologians: an Apology for Theater from the Austrian Enlightenment," presented Anton Cremeri's arguments for establishing the preeminence of the stage as a vehicle for moral persuasion, noting the often poignant tension between religion and ideals of the Enlightenment in Austria. One reason for the success of Mozart's *Don Giovanni* is its orchestration. In his paper "Die treffliche gewählten Instrumente': Orchestrating *Don Giovanni*," Simon Keefe discussed the positive reception history of Mozart's orchestration, arguing that its success is due largely to the orchestration's effective dramatic relationships to the characters and their situation. Arguments that the variety of forms and phrase structures Mozart used in his arias proved dramatically effective were presented by Nathan Martin in his paper "Formenlehre goes to the opera: Examples from *Don Giovanni*." Magnus Tessing Schneider and Ian Woodfield presented information about performances of Mozart's masterpiece. In his paper "New sources for Luigi Bassi and the original production of *Don Giovanni*," Magnus Tessing Schneider presented information gathered from Luigi Bassi, the baritone for whom Mozart composed the role of the Don, from the nineteenth-century interviews that provide insight into scenic and performance practices of the time. That information suggests that Lorenzo Da Ponte and Mozart may have conceived the character in such a way as to inspire audiences to question whether the Don or society itself is the story's true villain. A most fitting way to end the last session was Ian Woodfield's paper on the manuscript of *Don Giovanni* held at the Prague Conservatory. Information in this score can serve as a means to relate early sources of the opera, whose connections historically have been unclear. Furthermore, this manuscript, which seems to have been the primary copy for the Viennese transmission of the opera and perhaps the basis for the revised version given in Vienna, on the one hand suggests that the opera was disseminated as a static text; on the other hand, changes may have been introduced from opportunities with staging and performances.

Following the conclusion of the formal session on Mozart's masterpiece for Prague was a private tour of the Estates Theater, the very theater in which the composer himself conducted the premiere of *Don Giovanni* in 1787. Our tour guide told of the theater's rich history and even serenaded us. This special tour and our farewell dinner at the Bellavista Restaurant at the Strahov Monastery marked the end of a most wonderful conference in which we experienced so much of Prague's rich cultural heritage.

Conferences and Call for Papers

Society for Eighteenth-Century Music
Fourth Biennial Conference at St. Francis College
Brooklyn, New York
8–11 April 2010

Located in historic Brooklyn Heights, St. Francis College lies a short walk from the Promenade, an esplanade offering dramatic views of the Statue of Liberty, the Brooklyn and Manhattan Bridges, and the Manhattan skyline across the East River. The area is easily accessible to Midtown Manhattan and Lincoln Center for the Performing Arts. Featured events include a concert on period instruments at the Morris-Jumel Mansion; a concert by Brooklyn College musicians; a tour of downtown Manhattan with stops at the eighteenth-century Fraunces Tavern and other sites; and a visit to the Morgan Library. For additional information about the conference, please visit the society's webpage at www.secm.org.

After *The Magic Flute*
University of California, Berkeley
Department of Music
5–6 March 2010

The goal of this interdisciplinary conference is to examine recent developments in the history and historiography of Mozart's 1791 Singspiel, *Die Zauberflöte*. By including perspectives from disciplines outside musicology and engaging critically with over two centuries of productions and adaptations, we hope to destabilize received wisdom about this enduringly perplexing work, as well as to propose new questions that might be asked of *Die Zauberflöte* as it enters its third century in the operatic repertory. Featured speakers will include Wye J. Allanbrook (Emerita, Musicology, University of California, Berkeley) and Jane Brown (Germanics and Comparative Literature, University of Washington). The complete program will be made available through AMS-Announce later this fall. For additional information about the conference, please contact Adeline Mueller at aomueller@berkeley.edu.

Celebrating Jean-Georges Noverre (1727–1810):
His World, and Beyond
12th Oxford Dance Symposium
New College, Oxford
16–17 April 2010

The 12th Oxford Dance Symposium examines various aspects of the life and works of the French-Swiss choreographer and dance writer Jean-Georges Noverre, including his contemporaries, successors, detractors, and champions. The bicentenary of the death of Noverre presents an ideal opportunity to take a closer look at the world in which he lived and worked. Trained in Paris by the great Louis Dupré, Noverre went on to work in the opera houses of Paris, Lyons, Strasburg, Stuttgart, Vienna, Milan, and London, trained such future stars as Gaetan Vestris, Jean Dauberval, and Charles Didelot, and crossed swords with several European choreographers including his former pupils Gardel and Dauberval. Despite Noverre's claims to be an innovator and reformer in many aspects of dance, a number of the theories that he propounded in his own writings had been anticipated by other authors, but it was he

who left a mark on the history of theatrical dance which could not be ignored. By the end of his life, the French press was referring to him as 'the Nestor of our choreographers', and after his death in 1810, a flood of adulatory obituaries paved the way for a fame that has lasted virtually unchallenged until recent times. Inquires regarding the conference or requests to be included on the conference mailing list should be sent to the College Officers' Secretary, Maggie Davies at maggie.davies@new.ox.ac.uk.



New Society: Johann Baptist Wanhal Society

Major anniversaries serve a useful role in focusing wider attention on the lives and works of composers. All too often, however, interest wanes after the year has passed and the composer in question, unless he is a Bach, Mozart, or Beethoven, slides quietly back into varying degrees of obscurity.

The year 2013 will mark the 200th anniversary of the death of Johann Baptist Wanhal (1739–1813), one of the most enigmatic figures in late eighteenth-century Viennese music. Wanhal's reputation, as Paul Bryan argues, has suffered a good deal on account of the widely held misconception that he suffered from a debilitating long-term mental illness that eroded his originality as an artist. Unfortunately for Wanhal, the paucity of scholarly studies of his works, the lack of a modern and authoritative thematic catalogue, and the poor representation of his oeuvre in modern editions and recordings, make it difficult to refute this view and promote a more balanced assessment of his place in the musical world of his time.

In order to address these problems and to ensure that Wanhal's bicentennial year achieves more than a few token performances of his works, a Johann Baptist Wanhal Society is to be established formally later this year. Scholars from Austria, the Czech Republic, the United States, the United Kingdom, and New Zealand have already expressed interest in the proposed society and its programme. For further information, please contact Allan Badley (a.badley@auckland.ac.nz).



Recently Completed Dissertation

Joubert, Estelle. "Opera, Politics, and the Public Sphere in Enlightenment Germany," Ph.D. Musicology, University of Oxford, 2007. v, 272 p. illus., tbls., mus. exs., append., bibliog. Research Director: Reinhard Strohm.

Publication Announcement

Harmonie Park Press announces the publication of *Josef Mysliveček, "Il Boemo"* by Daniel E. Freeman, the first English-language biography of an eighteenth-century Czech composer perhaps best known for his closeness to the Mozart family for a period of years in the 1770s. Josef Mysliveček (1737–81) was one of the most prolific composers of symphonies and chamber music during the second half of the eighteenth century, and the most prolific composer of Italian serious opera in Europe during the 1770s. Although raised in Prague, he lived most of his adult life in Italy as an exponent of Italianate modes of musical expression, in particular instrumental compositions cast in three movements, sonata-form structures lacking repeat signs, and a style of serious opera that is dominated by elaborate vocal set pieces. He was certainly the finest composer of symphonies and violin concertos resident in Italy at the time of Mozart's visits in the early 1770s and was among a select group of composers who provided most of the serious operas that were produced in the theaters of Italy at that time. This new biography presents for the first time a full documentation of the composer's life story, an evaluation of his contributions as a composer in all genres, and the first complete and accurate listing of his compositional output. The composer's biography is indeed a compelling one. With minimal training as a composer (but possessed with a dynamic personality), he established himself quickly as one of the most prominent musical figures in Italy shortly after his arrival in 1763. Incidents from his adventurous life have generated an unusually large number of fictional treatments, including novels, plays, and an opera.

Although the importance of Mysliveček's relationship with the Mozart family was widely acknowledged in the early twentieth century, he nearly disappeared from the consciousness of Mozart scholarship in western Europe and North America over a period of decades after World War II. One of the most interesting confirmations of this can be illustrated from various editions of Emily Anderson's translation of the Mozart correspondence. Anderson herself clearly recognized Mysliveček's significance by including a portrait of him in her original edition of 1938. After her death, subsequent editions suppressed it. Mysliveček's neglect in Mozart scholarship was then institutionalized in the *New Grove Dictionary of Music and Musicians* (published in 1980). The biographical entry for Mozart, famed as the most detailed of all the composer biographies in the dictionary, records his acquaintanceship with a plethora of minor figures, both musical and non-musical, but does not even mention Mysliveček's name (nor does the biographical notice for Mozart in the revised *New Grove Dictionary* of 2001). This new biography includes a thorough and up-to-date evaluation of Mysliveček's place in the Mozart family circle. It is now possible to refine the dating of several of Mozart's early symphonies for their borrowing of Mysliveček's musical motives, therefore illuminating our understanding of Mozart's development as a composer of opera, symphonies, violin concertos, and other works. No existing Mozart biography adequately recognizes the depth of the affection that the Mozarts at one time felt for Mysliveček. Indeed, the outpouring of emotion recorded in Wolfgang's letters from October of 1777, when he witnessed Mysliveček suffering in a Munich hospital, is unprecedented in the entire Mozart correspondence for the concern it reveals for any person outside of the Mozart family.

CD Reviews

Tony Gable

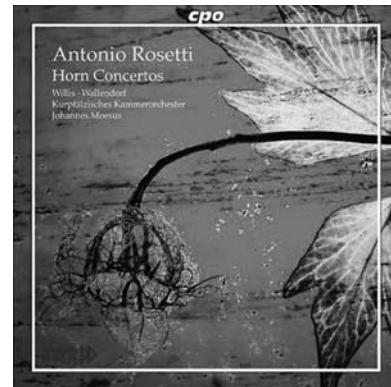
Henri-Joseph Rigel, Symphonies (Symphony No. 4 in C Minor, Op. 12, No. 4; Symphony No. 7 in D; Symphony No. 8 in G Minor; Symphony No. 10 in D Minor, Op. 21, No. 2; Symphony No. 14 in F, Op. 21, No. 6). Concerto Köln. Berlin Classics, 0016432BC



A disc of five symphonies by Rigel, four of them first recordings, contains some remarkable music. All three of Rigel's splendid minor-key works are included, published respectively in 1774 (the C-minor symphony), in 1783 (the G-minor symphony), and 1786 (the D-minor symphony). Of Rigel's eighteen symphonies spanning two decades, four are lost, though their incipits are known from Breitkopf (1767). The extant works were published in two sets of six, Op. 12 in 1774 and Op. 21 in 1786, with two others appearing in conjunction with symphonies by Gossec, Dittersdorf, and Rosetti. The liner notes say nothing about the numbering on the disc which is broadly chronological but differs from that established in 1962 by Barry S. Brook (*La symphonie française dans la seconde moitié du XVIII siècle*) and later adopted by Richard J. Viano in his Garland volume devoted to foreign composers in France (1984). Symphony Nos. 4, 7, 8, 10 and 14 on this disc are Garland Nos. 5, 1, 14, 9 and 13, but the new numbering makes more sense, placing the two individual works between the two sets of six. Concerto Köln intersperses the three minor-key works with two brief major-key works, the D-major symphony published in 1780, and the F-major symphony (Op. 21, No. 6) printed in 1786. The Concerto Köln style is familiar from previous recordings of Kraus, Rosetti, Brunetti, and others—forcefulness and driving energy in the allegros complimented by tenderness in the slow movements. Some may find their approach fierce and unyielding; others may bemoan their hyperactive continuo. The earliest work, the Symphony in C Minor, is the only piece to be played without continuo, despite being the symphony for which it would have been most appropriate; indeed an oddity. This powerful piece works admirably without a fussy harpsichord. The G-minor symphony is even finer, taut, and dramatic. Brook called the D-minor symphony 'short and somber', but he might equally have said it of the G-minor symphony. Unfortunately for Concerto Köln, a splendid and preferable version of the D-minor symphony, mercifully without continuo, was released shortly before theirs, performed by Le Cercle de l'Harmonie under Jérémie Rohrer (Naïve. MBF 1107, 200 ans de Musique à Versailles, 20 CDs not available separately). So confident is Rigel in this compelling work that his recapitulation defies convention by not restating the main theme. The two rather brief major-key

works are less arresting, despite the advocacy of an early enthusiast, Robert Sondheimer, who, in 1956, bizarrely claimed that the D-major was Rigel's finest symphony. It is certainly written for his largest orchestra, with bassoons joining the usual horns and oboes, and uniquely for Rigel, with the addition of trumpets and drums. However, the symphonies in G minor and D minor, both masterpieces, are considerable additions to the catalogue. Concerto Köln has another triumph on their hands thanks to adventurous programming, a superb ensemble, and a magnificent recording.

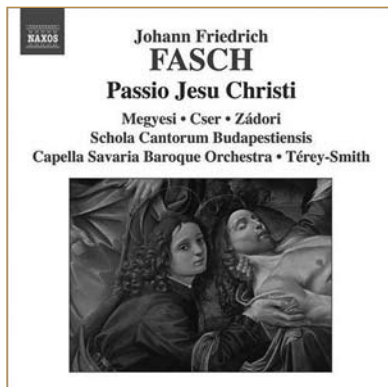
Antonio Rosetti, Concertos (Concerto for 2 Horns in F major, Murray C61; Concerto for Horn in E-flat C48; Concerto in E C50; Andante from Concerto for 2 Horns in E-flat C55Q, also attributed to J.M. Haydn), Klaus Wallendorf (C61, C48, C55Q), Sarah Willis (C61, C50, C55Q) horns, Kurpfälzisches Kammerorchester, conducted by Johannes Moesus. CPO 777 288-2



Johannes Moesus has followed up his CPO disc of Rosetti double-horn concertos with another containing three horn concertos, including the remaining authentic concerto for two horns. The brilliant soloists are the same but the Kurpfälzisches Kammerorchester is new, although Moesus had recorded some Rosetti symphonies and violin concertos with the orchestra in 2003. The program is nicely-balanced, each soloist performing a solo concerto. All the music has been previously recorded but never has it sounded quite like this. This is rather a short disc (53 minutes), its brevity partly due to the fast tempi, with Moesus shearing three minutes off rival versions. In the E-flat solo concerto, the Adagio non tanto romance is transformed into a three-minute Allegretto. The disc often catches Rosetti's humorous and boisterous side where other conductors have stressed weight and melody. As on the previous disc, the double concerto is an exciting, bare-knuckle ride from the risk-taking soloists. There are some gloriously edgy, even raucous dialogues here, producing a powerful tingle-factor. Compared with this brilliant new version, Ifor James and Tobias Schnirring can sound over-cautious (EBS 6045), and the Tylšar brothers rather earth-bound in their A-flat version of the concerto (Naxos 8.550459). Wallendorf and Willis are gripping in the haunting Andante and dazzling in the playful finale. Moesus paces the orchestral material expertly, sometimes hurrying the orchestra along to return us to the soloists' seemingly effortless pyrotechnics. In the first-movement cadenza, the good humor is palpable. However, not all risks are perhaps worth taking, as Wallendorf demonstrates in his solo concerto. Half a minute into the Allegro's development, his casual articulation allows a succession of six fluffed turns which

become irritating on repeated hearing. These are more convincingly taken by Peter Francomb and the Northern Sinfonia of England under Howard Griffiths (Pan Classics 510 095). Francomb's liner notes stress Rosetti's "achingly beautiful melodies," not a priority for Wallendorf; Francomb's Adagio, however, drags compared with that of the new disc, and Moesus's briskness pays dividends in the perky finale. In the E-major concerto, Sarah Willis is up against Barry Tuckwell's version (EMI CD-EMX 9514) though they use editions with different material in the development section. More restrained than Wallendorf, Willis marvelously conveys the mysterious stillness at the end of the development, and is superb in the lovely romance. The filler on the disc is an odd choice—it is the slow movement from a much earlier concerto marked as questionable in Murray's catalogue and also attributed to Michael Haydn. Space was available for the whole concerto or (perhaps even better) for the authentic E-flat solo concerto C42 which still awaits a recording. Moesus's liner notes prove that he is not just a fine conductor but also up to the task of providing first-class scholarly documentation for his discs.

Johann Friedrich Fasch, Overture in D Minor FWV K:d5, Passio Jesu Christi FWV F:1. Zoltán Megyesi (Tenor, Evangelist), Péter Cser (Bass, Jesus), Mária Zádori (Soprano, Daughter of Zion), Schola Cantorum Budapestiensis, Capella Savaria Baroque Orchestra, Mary Térey-Smith. Naxos 8.570326



The Fasch revival continues with the composer's considerably shortened version of the Passion by Barthold Heinrich Brockes, previously set by Keiser, Handel, and Telemann. The disc opens with a substantial bonus—the six-movement Overture in D Minor. Fasch's Passion was thought to have originated in 1723 in Anhalt-Zerbst, but Nigel Springthorpe's liner notes date it to the end of Fasch's Greiz period, around 1718, making it contemporary with Mattheson's setting. Fasch's German text is not without its problems. A certain randomness in the construction means that the ordering of events is odd. Thus the last aria of Part One depicts Christ on the Cross while Part Two finds Christ defending himself in Caiaphas's palace. The first dozen of the thirty-six numbers are rather bland and narrative-free, apart from a reference to the Last Supper; unfortunately, this is reflected to a certain degree in the music. The Second Part ratchets up the tension and in "Wie nun Pilates Jesum fragt" (No. 26), some real drama briefly erupts with the Evangelist's recitative conveying Pilate's anger at Christ's imperturbability. "Verwegene Rotte" (No. 27) contains a tenor out-

burst against the "foolhardy mob," but in the Daughter of Zion's aria (No. 29), the music does not quite respond to the challenge of berating "murderers. . . hounds, devils." Consequently, the work overall has a slightly passive and gentle feel, an impression compounded by Mária Zádori's sweet but colorless soprano. However, the melodic invention is noteworthy throughout. Of the three soloists, the tenor Zoltán Megyesi especially deserves commendation for some lovely singing, as in the glorious 'Break, my heart' with its solo flute (No.18). The playing is of a high order under the assured direction of Mary Térey-Smith. For example, she paces the arias for bass (No.14) and for tenor (No.16) expertly. She also adds a liner note on the D-minor Overture, suggesting that it was a post-1727 commission originating in Dresden. Here the Handel connection returns, as some of Fasch's dances are almost cousins of those in *Alcina*. To avoid monotony, Térey-Smith wisely adopts a very brisk tempo for the long Aria marked Largo (track 5). As in the Passion, there is some cherishable wind-playing which underscores one of Fasch's major virtues – his superb writing for winds. Naxos should ask Térey-Smith to resurrect more of Fasch's overtures, with so many yet to be recorded. Naxos does not include the Passion text but an English translation of this five-page document can easily be downloaded.



Francesco Geminiani Opera Omnia

Christopher Hogwood, General Editor

Of all the leading composers in the eighteenth century, only Francesco Geminiani (1687–1762) is lacking a complete critical edition of his music and writings. Although held to be the equal of Corelli in his own day—and indeed thought by some to be superior to his contemporary Handel in instrumental composition—a surprisingly large proportion of his compositions have never been reissued since his lifetime; and with the exception of a few solo sonatas and his treatises on "good taste" and violin playing, Geminiani has largely been ignored by the baroque taste of the present day.

The lack of availability of his music in scrupulous modern editions designed for practical performance has concealed the enormous originality he showed both in writing and revising his own music, and that of his teacher, Corelli. His adaptations and reworkings have never to date been presented fully and in a form that allows for pertinent comparison, and the majority of his music has not been revisited by musicologists for the last half century.

The Francesco Geminiani Opera Omnia will present all his works, instrumental, vocal and didactic, in full critical editions, with the composer's first versions, revisions and re-workings presented consecutively by opus number, including a full critical commentary and facsimiles, together with complete performance material for the orchestral and chamber works. The didactic treatises issued in English will be accompanied by Italian, French or German translations of the period, where these exist, together with full commentaries from modern authorities.

All volumes of the edition in both library volumes and practical performing versions are scheduled to be available by 2012, the 250th anniversary of Geminiani's death. For additional information, visit www.francescogeminiani.com.

Bathia Churgin Symposium Report

Adena Portowitz

On 12 July 2009 the Music Department at Bar-Ilan University and the Israel Musicological Society sponsored a symposium honoring Professor Bathia Churgin on her eightieth birthday. Many colleagues, students, friends, and family members gathered together in tribute to Bathia for her many contributions to musicology in Israel and to congratulate her on the publication of her book, *Transcendent Mastery: Studies in the Music of Beethoven*. In addition to the expressions of high esteem and respect for Professor Churgin's scholarly accomplishments, a warm and personal atmosphere permeated the event as generations of former students thanked their beloved teacher for the deep and long-lasting effect that she had on their personal and professional lives.

The symposium's varied program addressed different facets of Bathia's career at Bar-Ilan. Most notably, The University's President, Professor Moshe Kaveh, presented the department with a large plaque, now positioned in the entrance of the Music building, acknowledging Bathia Churgin as the founder and long-time chair of the Music Department. In addition, two professionally organized and fine exhibitions, *Professor Bathia Churgin—A Life in Music* (Curator: Hannah Abrahamson, Bar-Ilan University) and *Beethoveniana* from the Jewish National and University Library, Jerusalem (Curator: Dr. Gila Flam, Director of the National Library Music Department) displayed pictures of Bathia's family, colleagues and friends, rare Beethoven prints, and copies of her publications.

The paper sessions mostly dealt with issues relevant to the Classic period. Keynote speaker Professor Elaine Sisman (Columbia University) addressed the complex subject of "Haydn and the Music of Illumination," in which she drew connections between rising-sun and sun-overhead motifs to develop what she called "a poetics of solar time." Israel's music community was thrilled to welcome Elaine on her first academic visit to Israel, and hopes that she will return again in the near future. Professor Roger Kamien (Hebrew University) analyzed the Adagio ma non troppo and *Klagender Gesang* from Beethoven's Piano Sonata in A flat Major, Op. 110. In addition, Professor Tzvi Avni (The Jerusalem Academy of Music and Dance), a composer-in-residence when Bathia was Chair of the Music Department, delivered an interdisciplinary lecture entitled "*The Ship of Hours*: Mordechai Ardon's Paintings as a Source of Inspiration in my Music." Two more papers, "Professor Bathia Churgin's Contribution to Scholarship of the Classic Period" (excerpts below) and Dr. Beth Shamgar's "A Colleague's Reminiscences," outlined Bathia's contributions to musicology as seen by her colleagues and students.

Framing the paper sessions, excellent performances bridged theory and practice. Ahouva Babayoff-Kremer (Bar-Ilan University) opened the symposium with a performance of *Six Piano Pieces for Children* (1954) composed by the Israeli composer, Yardena Aolitin. Tzippi Fleischer, a former Ph.D. student of Bathia Churgin and active Israeli composer, presented one of her symphonic works, and Ahouva Babayoff-Kremer, (piano), Robert Mozes (violin), Iliana Loewenberg (violin and viola), and Yoram Alperin (cello), performed two works by Sammartini, the Trio for Two Violins and Cello and the Notturmo No. 1 in B-flat Major, along with Mozart's Piano Quartet in G Minor, K. 478. Innesa Fridman concluded the symposium with a stunning performance of Beethoven's Op. 110.

Excerpts from "Professor Bathia Churgin's Contribution to Scholarship of the Classic Period" reflect a life-long quest in the pursuit of understanding the sources and underlying mechanisms of Classic music. Her publications have not only established her as a world authority on the early Classic symphony and the music of G. B. Sammartini, but also as a leading Beethoven scholar. One of the main insights to emerge from years of analysis and in-depth study of the sources is the commonality of conventions and similar compositional goals that music of the Classic period shares. Understanding how these objectives are attained attests to the genius of the individual composer.

Bathia's earliest research centered on the composer Giovanni Battista Sammartini, who, until the middle of the twentieth century, was but a name in a history book—"one of the important symphonists of the eighteenth century." Only a few scores of his music were available, and these editions were generally inadequate. Today, we have access to analyses of all of Sammartini's symphonies. Co-edited with Newell Jenkins, the *Thematic Catalogue of the Works of Giovanni Battista Sammartini: Orchestral and Vocal Music* establishes a hierarchy in the evaluation of the sources, divides Sammartini's works into early, middle, and late periods, and suggests solutions to problems of dating and authenticity. In addition, her modern editions of 25 symphonies, one overture, six nocturnos for string trio, Op. 7, two symphonies by Antonio Brioschi, and one by Fortunato Chelleri have facilitated the study and performances of these works, and have inspired others to research the long-neglected, early Classic period.

Smoothly linking classroom lectures with concerts, Bathia's students from Vassar College often joined her in attending first performances of early classic works. Professor Judith Schwartz (Northwestern University) reminisces about her train trips home following their concerts:

Post-mortem discussion over coffee and on the midnight train back to Poughkeepsie became an additional seminar. Was that newly discovered Haydn symphony *really* by Haydn? What did *we* think? According to Bathia's infallible ear, it had Stamitz's sonic fingerprints all over it—an opinion confirmed not long afterwards by newer evidence supporting attribution to Stamitz—and here we were the first to know!

Bathia's ground breaking articles address central issues, often challenging widespread truisms. As such, we learn that secondary themes in sonata-form expositions are often harmonically unstable; that a great many sonata-form movements in the Classic period and Beethoven feature new themes in the development; that Beethoven, as early as 1801, chose third relationships as harmonic goals in his String Quintet in C major, Op. 29; and while composing the fugues in the *Missa Solemnis*, Beethoven studied the Kyrie fugue from Mozart's *Requiem*. Among these publications, the article "Francesco Galeazzi's Description (1796) of Sonata Form," reveals that in the second volume of his treatise, Galeazzi clearly outlines the thematic functions of sonata-form expositions.

Transcendent Mastery: Studies in the Music of Beethoven provides in-depth analyses of several works including: the early Piano Sonata in D Major, Op. 10, No. 3; the Violin Concerto in D Major, Op. 61 (1806); the Violin Sonata in G Major, Op. 96 (1812); and the late String Quartet in A Minor, Op. 132. A labor of love for over seven years, these chapters serve as paradigms for comprehensive musicological research. Each chapter provides analyses of

the music, anchored in the approaches of Jan LaRue and Leonard Ratner, information relating to the historical context and reception of the work, a thorough review and evaluation of all extant sources and sketches, and remarks pertaining to performance practice, especially tempos. Questions addressed in these discussions reflect the culmination of an all-inclusive method of research tried and perfected over fifty years. A sampling of these considerations include:

1) How can analysts coherently relay their detailed findings, clearly projecting the main events of the piece, while highlighting conventional as well as nonconventional practices? Timelines, provided for each movement, have been chosen to relay this information.

2) Where are seemingly unusual compositional procedures found elsewhere in the composer's *oeuvre*? This question arose, for example, with regard to program music and the recitative in Op. 132.

3) How does the composer transform seemingly inconsequential motives into strokes of genius? A chart of Multistage Variance traces the development of the Tapping Motive in the Violin Concerto.

4) As Beethoven's music becomes more complex and extended, how does he preserve formal unity? Defining cyclic relationships addresses this issue.

5) How can we assess the pertinence of previous, scholarly discussions, to contemporary research? While searching to understand the complex layout of the first movement of the Op. 132 quartet, we find a comprehensive survey (beginning as early as 1859) of analyses.

6) In what ways are materials or procedures previously sketched or borrowed from earlier works or altered when recalled in later works? This question arose, for example, when comparing the dynamic layout of the theme and variations in the final movements of Op. 74 and Op. 96, and the recall of the simple allemande in the Op. 132 quartet.

7) In what ways were Beethoven's works sources of inspiration for later composers, such as the slow movement of Bartok's third piano concerto, influenced by the third movement of the Op. 132 string quartet?

In conclusion, I would like to quote short excerpts of letters (later to be appear in a special issue of *MinAd: Israel Studies in Musicology Online*) written by former students from Bar-Ilan University, Vassar College, and friends in honor of Professor Churgin.

"While maintaining the highest standards and challenging us to rise to them, she always tempered her vast knowledge and impeccable scholarship with unfailing kindness, respect and compassion for her students."—Dr. Martha Frolich (Bar-Ilan University, Ph.D. student)

"She is one of the legendary great teachers, the kind of teacher who instructs by example, the example of her own commitment to the material. It should not go without saying that, as a female musicologist, Bathia was a pioneer. . . . It is hard to believe that now women members of the American Musicological Society nearly outnumber men, and women musicologists are in positions of power throughout the academy."—Professor Ellen Rosand (Vassar College, Yale University)

"In Bathia's classroom and writing, the notion of play as an aesthetic ideal within classicism is not just an abstraction, but rather an essential component of the music, spilling over into life. Haydn's

jokes with form, Beethoven's rhythmic sabotage, Sammartini's illusive dialoguing texture, all seem to mirror her own joyful engagement both with the composers and with her audience, be it a single student or a conference room full of peers."—Professor Judith Schwartz Karp (Vassar College, Northwestern)

"Just the thought that something of your wisdom, common sense, and determination might rub off a bit is enough to keep us going and to sustain belief in our own endeavors. Your ever-vigilant, ever-engaged presence among us is a blessing and an inspiration."—Floyd and Margaret Grave (Rutgers University)



Bathia Churgin with Adena Portowitz standing next to a wall inscription in honor of Professor Churgin's establishment of the Department of Musicology at Bar-Ilan University in Israel



continued from page 1

Given that it had an independent performance life (unlike Credo A, which the composer apparently did not complete and, in any event, did not have copied for performance), we may rightly call Credo B a *Fassung erster Hand*.

If Salieri wrote *nel Credo* for his copyists in Vienna, then he must have sent or brought it himself to Náměšť so that the same corrections could be entered into the copy already made for the Count's library. Haugwitz purchased much music from copy shops in Vienna, so he may have gotten this score by that method. We do not know whether he received the *Credo nuovo* and its organ part together with the complete score of the Mass, although the fact that Credo B is found in the bound volume suggests that the *Credo nuovo* came separately. The fact that the composer took the trouble to supply this detailed list of corrections shows the obligation he felt to Haugwitz as well as to the integrity of his composition.

The corrections contained in *nel credo* are written on twelve-staff music paper. There are six corrections, each consisting of a written description of the instruction (on the left half of the page) and a notated illustration of that instruction (to the right of each instruction). Following are the instructions, in the original and in translation:

[fol. 1r]

1mo Cinque battute avanti la fine del primo tempo di tre quarti, manca un decrescendo in questa maniera in tutte le parti

1st Five measures before the end of the primo tempo in 3/4 time a decrescendo is lacking in all the parts, as shown

2do Nell' istromentale delle prime battute del Et resurrexit manca ad ogni nota uno sforzato nella seguente maniera

2nd In the instruments of the first measures of the Et resurrexit a sforzato on all notes is lacking, as in the following manner

3zo Nella decima quarta battuta delli Bassi e Tenori, e decima quinta delli soprani e alti, sulla parola Dominum, si deve levar al g il diesis e lasciarle naturale senza metterci bequadro, a così far nell' istromentale nella forma qui segnata

3rd In the fourteenth measure [of the "Et resurrexit"] of the basses and tenors and the fifteenth of the sopranos and altos on the word Dominum, it is necessary to remove the sharp from the g and leave it natural without putting a natural sign there in order to make the ensemble in the form shown here

4to Sopra istromentale delle parole qui cum patrem si deve scriver un rinforzato durante sei note in questa guisa

4th Above the instruments on the words qui cum patrem it is necessary to write a *rinforzato* on the six notes as follows

5to Sulle parole et apostolicam ecclesiam tanto del vocale che dall'istromentale, si deve correggere così:

5th On the words et apostolicam ecclesiam certain of the vocal as well as the instrumental [parts] must be corrected thus:

[fol. 1v]

6to Sulla parola mortuorum manca un piano, ed infine sotto l'accompagnamento dell' Et vitam si deve metter alcuni rinforzi ed un decrescendo come segue

6th On the word mortuorum a piano is lacking and finally, a few *rinforzi* and a *decrescendo* should be placed under the accompaniment of Et vitam as follows

This document is of interest for several reasons. First, it shows Salieri to be a careful guardian of his creative products. He described the desired corrections in full sentences, when fewer words would have been just as clear. Moreover, the fact that he provided a notated example of each correction is further evidence of his concern that the copyist carry out his directions to the letter. All but one (no. 5) probably could have been understood without the accompanying musical illustration. If these corrections postdated his decision to replace this Credo with the *Credo nuovo*, it reveals that he thought it important to preserve a proper version of a superseded piece.

Beyond their significance to Credo B of the *Mass in D Minor*, Salieri's precise and straightforward instructions may have implications for interpreting his notational habits in general. For example, his first instruction states that a *decrescendo* is lacking in all the parts. The musical example of this direction shows five measures of two staves, labeled "Violini" and "Bassi," of which a hairpin symbol occupying approximately the first two measures is placed below each staff. Because the prose instruction designates a *decrescendo* for "all the parts," and the corresponding musical example shows a hairpin in only two parts, one could reasonably conclude that when Salieri wrote a dynamic marking in a few of the parts on a score, depending on the musical context, he probably intended that dynamic to extend to additional parts.

Dynamic markings are also the subject of two further instructions. Number 2 asks for the placement of a *sforzato* on notes lacking it; similarly, number 4 asks for a *rinforzato* on six notes. He illustrates each of these directions with a two-staff example, showing the dynamic *sf* written under a series of half notes in each staff. His use of two variants of the same word, within a short document, and illustrated by the identical abbreviation, confirms that he made no

distinction between the terms *sforzato* and *rinforzato*. Like instruction number 1, number 2 specifies the addition of the *sf* on "all the notes lacking it." In the Haugwitz score, the copyist carried out this instruction as directed: an *sf* appears on all the parts having the half-note theme shown in Salieri's illustration, not just the two parts given in the example. We know that the several *sf* dynamics were added after the original copying was complete because, compared with the same dynamic at other points in the manuscript, they are clearly the product of a different hand.

Instruction number 3 involves the cancellation of an accidental, a correction that is readily apparent in his autograph score as well as the Hofkapelle organ part and the Haugwitz score. What is striking about this correction is that, in addition to the correction itself, which entails the deletion of a sharp sign and thus a return to the key signature, he specifically directs the scribe to refrain from adding a natural sign to the note in question. This somewhat superfluous instruction suggests that he intended these directions for an unknown scribe, perhaps one at Náměšť, rather than his regular copyists working in the Hofkapelle. To be absolutely sure that this correction was carried out, he provided a four-staff musical example, which shows the four choral parts mentioned. The Haugwitz copy has the sharp crossed out not only in the four choral parts, but also in the organ and violin parts.

Salieri's request for the addition of a *piano* on the word "mortuorum" reflects the traditional Viennese treatment of that word: a sudden *piano* and an allusion to the minor mode (as seen in this setting). Consistent with his detailed instructions in *nel Credo*, Salieri gave a two-measure musical example containing both occurrences of the word "mortuorum." But, uncharacteristic of this very careful memo, is that he wrote the *p* only with the first statement of the phrase, giving the second statement with no dynamic marking, although surely it was intended to have the *p* also. The scribe who entered the corrections in the Haugwitz score faithfully reproduced Salieri's example, leaving the imitation of "mortuorum" without an added *piano*.

To summarize, we can glean from *nel Credo* that (1) Credo B must have been *the* setting performed in the *Mass in D Minor* for some time prior to being replaced by the *Credo nuovo*, and in the Haugwitz score, it apparently retained that status; (2) Salieri was concerned that any copy of his work conform in the smallest detail of dynamic markings to his notational blueprint for a given piece; and (3) his use of the phrase "all the parts," referring to placement of dynamic markings signals that, at least in homogeneous passages, he may have intended the same dynamic to apply throughout the ensemble, even though he notated it in only a couple of parts. Finally, that the corrections were carried out to the letter on the Haugwitz score testifies to the level of interest and concern that the Náměšť musical staff, possibly the Count himself, felt for the preservation of the score according to the original intent of the composer.



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