

Daniel Hartz: A Tribute

John A. Rice

At the SECM business meeting that took place during the meeting of the American Musicological Society last November in Houston, Bruce Alan Brown announced that the Society had awarded an honorary membership to Daniel Hartz.

Daniel Hartz was born in Exeter, New Hampshire, in 1928. From the time of his undergraduate studies at the University of New Hampshire, where he played Mozart's Piano Concerto in A, K. 488 with a student orchestra, he felt a particular affinity for the music of Mozart, and for eighteenth-century music in general. At Harvard, under Otto Gombosi, he wrote his doctoral dissertation on the dance music of Renaissance France. He would have preferred to study Mozart, he declared several years ago in the newsletter of the Mozart Society of America. "Yet the intellectual climate at graduate school in the 1950s was not very charitable to Mozart, and I was discouraged from writing the dissertation I wanted to write on *Idomeneo*."



Photo: Kathleen Karn

Hartz's interest in *Idomeneo*, initially inspired by Boris Goldovsky's production in Boston in the late 1940s, has shaped much of his career. Once freed from the intellectual restraints of graduate school, Hartz devoted a good part of the 1960s to an edition of the opera for the *Neue Mozart-Ausgabe* and to a series of pathbreaking articles. Broadening his perspective, he searched for the roots of Mozart's achievements in the music of such illustrious predecessors as Hasse and Jommelli. His exploration of Galuppi's comic operas—and especially of Galuppi's collaboration with Goldoni on the comic finale—was similarly motivated by curiosity about the antecedents of Mozart's comic operas. In the course of this research Hartz began to feel dissatisfied with the traditional periodization of eighteenth-century music. This dissatisfaction, in turn, led to further exploration of the origins and development of what he calls the galant style—research that formed the foundation of his magisterial books *Haydn, Mozart, and the Viennese School, 1740–1780* (1995) and *Music in European Capitals: The Galant Style, 1720–1780* (2003).

During forty years of teaching (at the University of Chicago from 1957 to 1960; from 1960 at the University of California, Berkeley) Hartz has shared with countless students the techniques of research and writing, and—perhaps more important—has inspired them with a love for music and music history. I consider myself privileged to have been among these

students, many of whom have gone on to make significant careers of their own (Hartz the Doktorvater has become a Grossvater) and have contributed in important ways to our knowledge of eighteenth-century music.

As I think about Hartz as a teacher, the image of an open door comes to mind. The year is 1980, and I am a young, insecure graduate student, trudging up the stairs of Morrison Hall (the music building at Berkeley). From the top of the stairs I can see only one door, the door to Professor Hartz's office. When it is open, as it very often is, it means that Hartz is there. If I need some advice on an assignment, he is always eager to help. If I don't receive a hoped-for grant, he is generous with his sympathy. If he likes a paper I have submitted, I bask in his approval while trying to keep in mind his suggestions for improvements. Hartz's office door, in short, was my door to a life of studying, listening to, and writing about music. I will always be grateful to him for keeping it open.

18th-Century Music From Musica Toscana

Robert L. Weaver

Musica Toscana, Inc. (MTI) is a Louisville tax-exempt educational foundation dedicated to the publishing, performance, and study of Tuscan music utilizing the resources in the eighteenth-century Ricasoli Collection in the Anderson Music Library of the School of Music at the University of Louisville. MTI recently released the first two volumes of its new series *Monuments of Tuscan Music*, under the general editorship of Robert L. Weaver, professor emeritus of the University of Louisville and president of MTI.

The first volume is *Selected Sacred Works by Eighteenth-Century Florentine Composers*, edited by John P. Karr of the University of Louisville and Jefferson Community College and executive director of MTI. The volume includes previously unpublished motets by some of the most important composers in Tuscany of the time, Bartolomeo Felici, Luigi Pelleschi, Ferdinando Rutini, Gaspero Sborgi, and Niccolò Valenti. Written in a fresh, clear classical style, these motets are suitable for performance by public school, college, and church choirs, and choral societies. Three of them have been performed by the Louisville Bach Society.

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From the Newsletter Editor

Margaret Butler

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 resources
- grant opportunities

Contributions should be submitted as an attachment to an e-mail (preferably in Microsoft Word) to Margaret Butler, SECM newsletter editor, at mbutler@music.ua.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 format given in inaugural issue, October 2002) will also be accepted and will be posted on the SECM web site.

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In Memoriam: Edward R. Reilly

Mary Oleskiewicz

It is with great sadness that we note the passing of Edward R. ("Ted") Reilly on February 28, 2004 at age 74. Ted, who had served on the faculty of Vassar College, is best known for his outstanding translation and study of Johann Joachim Quantz's *Versuch* (1752) as *On Playing the Flute*, which went through two editions and was reprinted with a new preface in 2001. This work, and his enormous kindness and generosity toward other scholars, made possible tremendous strides in Quantz scholarship and in eighteenth-century music studies more generally. Ted's scholarly contributions in later years extended to Mahler (Gustav Mahler and Guido Adler: *Records of a Friendship*, 1982), Mussorgsky, and Rimsky-Korsakov.

From the Webmaster

Mark Knoll

As part of the SECM board of director's continuing efforts to make our web site a more useful resource for those interested in eighteenth-century music we have initiated a project to post to the site selected contemporaneous writings about music. Although we are still at an early stage in the planning process, we can already provide a general outline of the project and announce the first title, which we hope to make available sometime this summer.

The purpose of the project is to present searchable full-text material that maintains the presentation of the original, including line breaks, page breaks, and orthography; in short, material that can quickly be searched and just as quickly cited without the need to consult the original for chapter and verse. In fact, we are even considering linking directly from the searchable text to facsimile pages to allow quick comparison to the original.

Our test material will be Charles Burney's *The Present State of Music in France and Italy*, for which the board has authorized nominal funding for keying in the text. Once keyed, the text will be proofread by members of the society (volunteers are welcome) and the line and page breaks corresponding to the original inserted. The text will then be imported into a database, which will allow for searching across pages (and, eventually, across volumes).

The board hopes to use the Burney as a proof of concept, after which the more difficult task of identifying and entering further texts comes to the fore. The advantage of doing this via the web site, however, is that material can be posted as it becomes available without having to wait for an entire book to be encoded. More details about the project will be provided in future newsletters as well as on the web site. A discussion forum has been created on the web site for this topic for those wishing to provide input.

Antonio Rosetti Music Festival

Günther Grünstedel

From 5 to 13 June 2004 the International Rosetti Society (IRG) will host the fifth annual *Rosetti-Festtage im Ries*, a week of concerts featuring the music of the Bavarian classical composer Antonio Rosetti (ca. 1750-1792). Rosetti, who was celebrated and highly esteemed by his contemporaries, spent a great part of his short musical career at the Court of Kraft Ernst, Prince zu Oettingen-Wallerstein, in the Nördlinger Ries of Bavaria. In addition to Rosetti's own music, compositions by his Wallerstein colleagues (Beecke, Fiala, Witt, etc.) and other lesser-known contemporaries (Hoffmeister, Pleyel, Süßmayer, etc.) will be heard. Frequently, compositions are being heard for the first time in modern-day performance.

In previous years concerts were performed primarily in the princely palaces in Wallerstein and Baldern. In the future, the International Rosetti Society will draw upon the entire area of the Ries. In 2004 seven performances will be held at five different

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Music in 18th-Century Life: Cities, Courts, Churches

The Society for Eighteenth-Century Music is pleased to announce its first annual conference, to be held at Georgetown University April 30–May 2, 2004. The Society cordially invites all members to attend. The registration form is included in this issue of the newsletter and the program appears below. Check our website at www.secm.org for more information.

Friday, 30 April

- 9:00 Trip to Library of Congress (travel by METRO, ca. \$3.00)
- 10:30 Registration begins
- 11:45 Opening Luncheon at Georgetown, Leavey Center
- 1:15 Recital, McNeir Auditorium: “Piano Music Around the Court of Marie Antoinette” Maria Rose, fortepiano
- 2:30 Paper Session 1: Opera, Paul Corneilson, chair
 Marie-Louise Catsalis, “Alessandro Scarlatti’s *Clori, Dorino e Amore: A Serenata for Filippo V*”
 John Rice, “A Dispute Involving the Musico Giovanni Manzoli and Mozart’s *Ascanio in Alba*”
 Margaret Butler, “Exoticism in Eighteenth-Century Turinese Opera: *Motezuma* in Context”
 Daniel E. Freeman, “Mozart, *La Clemenza di Tito*, and Aristocratic Reaction in Bohemia”
- 5:15 Project Report Session A: Genre Studies, Michael Ruhling, chair
 Mark Knoll, “The Early String Quartet”
 Mary Sue Morrow, “The Eighteenth-Century Symphony”

Saturday, 1 May

- 9:00 Paper Session 2: Sacred Music, Bruce McIntyre, chair
 Jen-yen Chen, “Church Music, ‘Classical’ Style, and the Dialectic of Old and New in Late Eighteenth-Century Musical Cultures”
 Harrison Gradwell Slater, “Mozart and Sacred Music in the Ambrosian Capital”
 Janet K. Page, “For The Use Of Her Spiritual Sisters: A Mid-Eighteenth-Century Devotional Book From the Viennese Convent of St. Jacob”
- 11:00 Paper Session 3: Italians Abroad, Anthony DelDonna, chair
 Guido Olivieri, “Between Naples and Paris: Neapolitan Virtuosi and the Aesthetic Debates in Eighteenth-Century France”

Bella Brover-Lubovsky, “Death in Vienna: Vivaldi and the Paradox of Historical Recognition”

12:15 Lunch

2:00 Paper Session 4: Music in London, Rupert Ridgewell, chair

Charles Gower Price, “Evidence for Corellian Style Adagio Improvisation in London Concerts: The Publications of Walsh and Hare (1707–1728)”

Todd Decker, “Scarlattino, The Wonder of His Time: Domenico Scarlatti’s Absent Presence in England”

Arthur Searle, “Pleyel’s ‘London’ Symphonies”

4:30 Project Report Session B: Composers and Historians, Alvaro Ribeiro, chair

Paul Corneilson and Dexter Edge, “*Carl Philipp Emanuel Bach: The Complete Works*”

Sheryl K. Murphy-Manley, “Francesco De Majò and His *Una Bellissima Musica: A Collected Edition of His Sacred Music*”

Philip Olleson, “Charles Burney in the 1790s”

6:00 Dinner

7:30 Concert, McNeir Auditorium: “Chamber Music of the Bach Circle” Mary Oleskiewicz and Steven Zohn, flutes, and David Schulenberg, harpsichord. (\$5.00)

9:30 Reception at Holiday Inn, Rosslyn. Dogwood Room.

Sunday, 2 May

9:30 Paper Session 5: Hamburg, Dresden and Stockholm, Sterling Murray, chair

Steven Zohn, “Telemann’s Wit: Burlesque, Parody, and Satire in the Overture-Suites”

Markus Rathey, “Celebrating Patriotism: C. P. E. Bach’s Compositions for the Militia in Hamburg (1780–1783)”

R. Todd Rober, “Gottlob Harrer’s Sinfonias and Society: Cultural Influence on Style Traits of an Early Sinfonia Repertory in Dresden”

Bertil Van Boer, “Anton Bournonville and the Stockholm Corps De Ballet: Out-Noverring Noverre”

12:00 End of Conference

ISECS and ASECS at UCLA

Laurel E. Zeiss

The Eleventh International Society for Eighteenth-Century Studies' Congress on the Enlightenment (ISECS) and the annual meeting of the American Society for Eighteenth-Century Studies (ASECS) took place August 3–10, 2003 at the University of California at Los Angeles. The theme of the conference was the global eighteenth century. In his welcoming remarks, Peter Reill, Director of UCLA's Center for 17th- and 18th-Century Studies, noted that when UCLA agreed to host the conference the world seemed a calmer, more benign place. But in light of September 11 and the wars in Afghanistan and Iraq, he felt there was even more need for scholars from various countries to meet and exchange ideas. Participants did indeed come from all over the globe; approximately 1,000 scholars from over 40 countries attended the congress. In order to encourage participation from more nations, over 50 fellowships were awarded to scholars from countries with weak currencies.

A number of sessions were devoted solely to aspects of music. A two-part session entitled "Libretto as Enlightenment Text" brought together literary and music scholars and covered topics such as the changing treatment of human sacrifice, enlightenment themes in libretti set by Haydn, and how Rousseau's writings on music reflect Newtonian and Cartesian methods. Jane Brown's paper in this session questioned whether scholars should continue to consider the libretto and spoken tragedy as separate categories. She argued persuasively that while many tragedies maintain a facade of neo-classicism, at the core they employ Metastasian dramaturgy. Mozart's *Don Giovanni* was also examined by scholars from various fields. Candela Gala's paper on this panel, which showed how repetition and excess are employed as themes in the opera, was particularly thought-provoking and elegantly written. My own contribution to the session, "Mozart and Da Ponte's *Don Giovanni*: An Ambiguous Portrait," explored the role performers played and still play in our understanding of the opera and its title character. For example, some of the ambiguities in *Don Giovanni*'s music stem from tailoring the part to the strengths of the first singer of the role. Similarly, the session "National Identities in Eighteenth-Century Musical Cultures" incorporated scholars from different disciplines and nations. It covered a broad range of topics including nationalist discourse around the string quartet, why the acting of English singers was considered "natural," and Serbian liturgical music.

A number of sessions balanced close readings of music with its cultural context. For example, a session titled "Eighteenth-Century Lyric and the Enlightenment" included a paper on Haydn's songs by Marshall Brown. Brown argued that one of the strengths of Haydn's songwriting is that the music for his strophic settings considers all the verses of the poem and that repeated musical gestures highlight rather than diminish the differences between stanzas. Sarah Day-O'Connell's paper on this session demonstrated that time and its fleetingness became a popular topic in canzonets when clocks were becoming more widely available and society's understanding of time was changing. Similarly, the session "Catherine the Great and Performance" examined the role of dance in Catherine's imperial court, musical life in the court of Anhalt-Zerbst, and how Catherine's early comic operas are in

effect "anti-memoirs," fantasies that enact what her life lacked: spousal love, obedient sons, and stable, unquestioned empires. The Mozart Society of America sponsored two sessions: "Mozart in North America: The Eighteenth Century" and "Mozart and the Hapsburgs." There were sessions on dance and on relationships between words and music as well.

Sessions devoted to non-musical topics also included papers that addressed music. For instance, a session entitled "Personal Libraries: Their Uses and Significance in the Enlightenment" featured a paper on Haydn's library. The "Centers and Peripheries" panel included papers on topics as varied as peasant resistance under the Barberini rule, in-home amateur music-making in London, and legal disputes involving music publishers.

The plenary lectures by distinguished senior scholars are always one of the highlights of ISECS and ASECS conferences. This congress featured four such addresses. Michel Delon of the Sorbonne explored how gradations, measuring, and organizing were themes during the Enlightenment. Anthony Padgen of UCLA discussed how philosophers, including Voltaire, Burke, Montesquieu and others were reassessing the reasons for what they viewed as the decline of Asia and the ascendancy of Europe. ASECS President John Bender compared the novels *Robinson Crusoe*, *Frankenstein* and *Dracula* and showed how they became "modern myths." Thomas Crowe of the Getty Research Institute used a painting by Chardin as the springboard to discuss "Overlooked Issues of Religion in Eighteenth-Century Painting." His presentation took place at the Getty Museum itself and was followed by a lavish outdoor reception. The Getty was closed to the public that day, so conference participants were given private tours of the galleries and its restoration laboratories prior to the address.

Another highlight of the congress was Tom Beghin's performance of C. P. E. Bach's 24 Character Pieces on the fortepiano. C. P. E. Bach modeled these pieces after specific persons. In his opening remarks, Beghin drew parallels between C. P. E.'s musical portraits and William Hogarth's caricatures; he related both artists to the mid-eighteenth-century trend away from general types and towards individuation. Complementary slides of Hogarth's prints were projected on a large screen while Beghin performed. This juxtaposition prompted discussion afterwards about the nature of humor, national differences, and extra-musical associations in the era's music.

Some sessions, including one sponsored by the MSA, were marred by unexplained, last-minute schedule changes; even more were hurt by presenters who failed to appear and who did not notify their chairs. While some of these no-shows were due to problems obtaining visas to enter the U.S., many were not. Perhaps in the future ISECS should consider requiring presenters to confirm their participation by paying the conference registration fee prior to the printing the final program.

Despite these inconveniences, the interdisciplinary character and international participation in the conference was stimulating. Members of the Society for Eighteenth-Century Music are strongly encouraged to participate in future meetings of ASECS and ISECS.

Book Review

Paul Corneilson

Daniel Hartz. *Music in European Capitals: The Galant Style, 1720–1780*. New York: Norton, 2003.

Dan Hartz is a scholar whose knowledge of eighteenth-century music is as deep as it is broad. In his new book, a companion to *Haydn, Mozart, and the Viennese School, 1740–1780* (New York: Norton, 1995), he paints a massive canvas with a fine brush. The plan is relatively simple: chapters are organized first by the most important cities and cultural centers of Europe, and second by the most important composers associated with each place. But the wealth of detailed commentary on individual works is astonishing—forty titled works appear as section headings in the table of contents, and dozens of others (from keyboard sonatas and arias to concertos, ballets, and operas) receive attention. He has the gift of writing about music in such a way that you want to hear and study the music yourself.

Almost every page in a narrative over a thousand pages has noteworthy information. For instance, I just opened the book at random and my eye fell on the following passage (on p. 304):

Lotti's stay of three years [1718–20 at the Dresden court] left a mark on the entire musical scene in central Europe, not just on opera.... As late as 1777 Michael Haydn led a performance of a gradual by Lotti that had been given to him in Vienna by Georg Reutter, the music winning the applause of Leopold Mozart (in his letters of 2 and 13 November 1777).

And Antonio Lotti occupies only a minor supporting role in the book, the stars of which are Vivaldi, Vinci, Pergolesi, Galuppi, Piccinni, Jommelli, Hasse, and Gluck.

Hartz purposefully ignores Handel and J. S. Bach, both of whom cast long shadows on the periodization of music history in the late nineteenth and early twentieth centuries. In a sense both of these composers stand outside the mainstream of *galant* music, as did Bach's two eldest sons—W. F. and C. P. E. Bach. After a promising start, W. F. Bach's career foundered, and he never realized his potential. C. P. E. Bach, on the other hand, was admired as an "Original Genius," but his music had little impact on succeeding generations. As Carl Friedrich Abel explained to Charles Burney:

If Sebastian Bach and his admirable son Emanuel, instead of being music directors in commercial cities, had been fortunately employed to compose for the stage and public of great capitals, such as Naples, Paris, or London, and for performers of the first class, they would doubtless have simplified their style more to the level of their judges; the one would have sacrificed all unmeaning art and contrivance, and the other have been less fantastical and *recherché*; and both, by writing in a style more popular, and generally intelligible and pleasing, would have extended their fame, and been indisputably the greatest musicians of the eighteenth century. (cited by Hartz on p. 63)

Only the youngest, J. C. Bach (whom Hartz calls an "apostle" of the *galant* style) did escape to Italy, where he learned to write Italian opera, and ultimately settled in London as a successor to Handel, who had died about three years before Bach arrived. Out of respect for the popularity of Handel's choruses, J. C. Bach and his rival Sacchini included choruses in their operas for London.

Although a few capitals—including Rome, Turin, Hamburg, Munich, and Prague—are passed over, the principal cities are treated in lavish detail: Naples (chapter 2), Venice (chapter 3), Dresden and Berlin (chapter 4), Stuttgart and Mannheim (chapter 5), Paris (chapters 6–8), London, Saint Petersburg, and Madrid (chapter 9). Hartz relies heavily on eighteenth-century writers, especially Charles Burney, and whenever possible uses their own descriptions of people, places, and performances. Burney's comments about the musicians he met and the music he heard are usually quite astute. Hartz amplifies the testimony of his witnesses and draws attention to subtle details that breathe life into neglected music. After reading sections on Vinci's *Artaserse*, Jommelli's *Didone abbandonata*, and Traetta's *Sofonisba*, I could imagine hearing (and seeing) these works in an eighteenth-century theater. Almost as good as having a time machine.

We love and admire the great music of the eighteenth century—Bach's Mass in B Minor, Handel's *Giulio Cesare*, Haydn's "London" Symphonies, Mozart's *Figaro*—and rightly so. Throughout his distinguished career as a teacher, editor, and writer, Dan Hartz has devoted much of his energy and enthusiasm to the works that fell between the cracks, in particular opera seria. But this is no mere academic exercise for him, dusting off forgotten music by obscure composers; rather this has been his passion. To understand eighteenth-century music on its own terms helps us to see where Haydn, Mozart, and Beethoven were coming from. We eagerly await the sequel in which Hartz explains where they went.

Upcoming Conferences and Workshops

"Le Arti della scena e l'esotismo in età moderna," Centro di Musica Antica Pietà de' Turchini, 6-9 May 2004, Naples, Italy: www.turchini.it (click on "attività scientifica")

The North American British Music Studies Association, "Britannia (Re-) Sounding: Music in the Arts, Politics, and Culture of Great Britain," 18-19 June 2004, Oberlin College Conservatory of Music, Oberlin, Ohio: qcpages.qc.edu/~jloates/NABMSA.html

"Consort de Danse Baroque: International Summer School in Baroque Dance Studies," 20-30 August 2004, Cardiff, South Wales: homepage.ntlworld.com/p.waite3/summer/

Mozart Society of America, Annual Meeting and Study Session at AMS in Seattle, 11-14 November 2004: contact Jane R. Stevens: jrstevens@ucsd.edu

"John Eccles and His Contemporaries: Theatre & Music in London, c. 1700," 24-27 February 2005, Florida State University, Tallahassee, FL: contact Amanda Eubanks-Winkler: awinkler@syr.edu

Graduate Student News: Their World and Ours

Emily H. Green

It is no accident, I believe, that as we step more solidly into the third millennium—this age of new technologies, new political alliances and a globalized marketplace—many of us are intellectually drawn to the eighteenth century. We search for answers to today's perplexities in their parallels to or origins in Enlightenment events. The ever-increasing availability of music on the internet, for instance, recalls the boom in the dissemination of music in the mid- to late-eighteenth century. The decline of today's orchestras into bankruptcy forces some to consider the orchestra's conception and rise in the late eighteenth century. The prominent role of sampling in popular music today can be seen to mirror the prolific borrowing of Handel, Mozart, and others. In the political sphere, the current role of the United States as a world power draws attention to the circumstances of our country's birth and struggle to define itself in 1776. And so the connections continue.

Moreover, these connections are particularly striking to those of us who have come of age in this new (post-) modern world—especially those of us who are now graduate students. As a result, many eighteenth-century dissertations are in the works. Those listed below include examinations of aesthetics, the dissemination of music, and musical communities of the Enlightenment. Conversations around these topics found outlets in graduate student papers at several recent conferences, including the BSECS Conference at Oxford (January 3–5, 2004), ISECS at UCLA (August 3–10, 2003), and “Mozart and the Keyboard Culture of His Time” at Cornell University (March 27–30, 2003).

Furthermore, because of the long eighteenth century's rich musical legacy, many of us who study this period from a scholarly standpoint continue to be drawn to it as performers as well. For instance, last October saw the first production since 1700 of Lully's *Le Carnaval Masquerade*, in which graduate students from Eastman and Cornell participated.

Ultimately, eighteenth-century studies seems to attract scholars who are readily excited by the multi-faceted nature of music and culture of the time. Those of us forging our own early careers in musicology and/or performance may feel a particularly pressing need for this work to be relevant to today's world as well, as we ask ourselves what sorts of career paths we would like to take and what sorts of legacies we would like to leave. Certainly, we are all drawn to our particular research topics for individual, deeply personal reasons, but these reasons are also grounded in a feeling that this research does and *must* resonate with our own, twenty-first-century lives.

Upcoming Conferences

American Musicological Society (AMS) Annual Meeting,
Seattle, November 11–14, 2004. www.ams-net.org/seattle/

East-Central American Society for Eighteenth-Century
Studies (EC/ASECS) Annual Meeting: “The Musical
Eighteenth Century,” Cape May, New Jersey, October
21–24, 2004. www.udel.edu/flit/faculty/braun/ec.html

American Society for Eighteenth-Century Studies (ASECS)
Annual Meeting, Boston, March 24–28, 2004.

A list of many other conferences on eighteenth-century topics:
www.c18.org/scedhs-csecs/liens.colloques.html

A list of all ASECS-affiliated conferences: asecs.press.jhu.edu/affiliat.html

Journals

Fermata, a journal from the University of Victoria with particular interest in publishing graduate student papers. For more information contact kbaron@uvic.ca.

Eighteenth-Century Music, a new journal from Cambridge University Press. SECM members receive a discount of 20% off individual subscriptions.

Eighteenth-Century Studies, an interdisciplinary journal and the official publication of ASECS. www.eci.northwestern.edu/ecsjournal.html

Dissertation Research Grants

The Eugene K. Wolf Travel Fund (for dissertation research in Europe): www.ams-net.org

Dissertations in Progress or Recently Completed

Emily Dolan, Cornell University: “Transforming the Composer's Palette: The Birth of ‘Timbre’ and the Rise of Instrumental Music”

Thomas Irvine, Cornell University: “The Many Faces of Mozart's Viennese Chamber Music: Sources, Ideologies, Performance”

Nancy November, Cornell University: “Haydn's Vocality and the Ideal of ‘True’ String Quartets”

Andrew Talle, Harvard University: “J. S. Bach's Keyboard Partitas and Their Early Audience”

Marianne Tettlebaum, Cornell University: “Kant's Noisy Neighbors: The Experience of Music and Community in the *Critique of Judgment*”

Wiebke Thormahlen, Cornell University: “Between Art, Education and Entertainment: The String Quintet in Vienna and Paris, 1780–1820”

To have your dissertation included in future issues of the newsletter, please send your name, dissertation title, and institution of affiliation to ehg3@cornell.edu for inclusion in this list.

Web Sites

An excellent source for scholarly eighteenth-century websites:
www.bsecs.org.uk/links.htm

Musica Toscana...continued from page 1

The second volume is *Debora e Sisara*, a sacred opera by Pietro Alessandro Guglielmi, edited by Anthony DelDonna of Georgetown University and his Italian colleagues Eleonora Negri and Francesco Ermini Polacci. Unlike most operas of the era, this work was performed continually for almost forty years after its premiere in Naples in 1788. It was commissioned by Maria Carolina Hapsburg, the Queen of Naples, to justify to the public her increasing role in the government of her husband, King Ferdinando IV. The story of the priestess, Deborah, was chosen to demonstrate that women were as capable as men of leading the state, even in time of war. Deborah led the Israelites in a war for their liberation from the tyranny of the Canaanites under their general, Sisera. With the help of Jehovah, who crushed the Canaanites with a fierce hail storm, Sisera was defeated. He fled the battle scene only to be killed by Jael, Deborah's admirer, who enticed him to rest in her tent. While he slept she drove a nail through his temple.

The queen was dissatisfied with the 1788 version, and it was re-written and performed again in Naples in 1789. A copy of the score and instrumental parts evidently copied for a performance in 1790 in Pisa exists in the Anderson Music Library. Robert L. Weaver used this source to correct and fill in music missing from the Neapolitan score. A presentation ceremony of *Debora e Sisara* took place in December 2003 at the Centro di Musica Antica in Naples.

MTI invites the public to become sponsors of individual volumes of Monuments of Tuscan Music by contributing all or a major part of the publication costs of the volumes. Sponsors are recognized in the introductory pages and may dedicate the volume to whomever they wish. Sponsors of *Selected Sacred Works* and *Debora e Sisara* are The Rae and Lamar Weaver and Margaret Westley Scholarship Fund and Mr. Robert and Mrs. Margaret Kulp respectively. Ms. Mimi Guarnieri will sponsor a forthcoming volume of keyboard concertos. For more information about MTI and the series please contact John P. Karr at jpkarr01@athena.louisville.edu or Robert L. Weaver rl.weaver@earthlink.net.

Members' News

Tom Beghin's new recording of C.P.E. Bach's complete "Pièces de caractère" was released in December 2003 (Eufoda 1347). The CD includes a PDF file with images by William Hogarth.

Michael Kassler announces the publication of his book *Music Entries at Stationers' Hall, 1710–1818* (Oxon, UK: Ashgate, 2004).

Mark Knoll and **Stephen Fisher** have been appointed editors at the Packard Humanities Institute in Cambridge, MA, working on *C. P. E. Bach: The Complete Works*.

Jane Schatkin Hettrick's edition and performance materials of the Mass in D Minor (1805) by Antonio Salieri served for the special high mass on Pentecost at the Schottenfeldkirche in Vienna, 8 June 2003, conducted by Dr. Leopold Kantner. Published in 2002 by A-R Editions, this edition made possible the first modern performance of Salieri's Mass in Vienna, at

the Hofkapelle by the Vienna Boys' Choir with musicians from the Staatsoper and Philharmonic under the direction of Uwe Christian Harrer.

Mary Térey-Smith reports the release of her new CD in May 2003 ("Syrens, Enchanters & Fairies: Eighteenth-Century Theatre Music from the London Stages," Capella Savaria Hungarian Baroque Orchestra, DOR-93251). The recording contains eight overtures and a few incidental movements by lesser-known composers from the 1760s. Last October, Térey-Smith directed the closing concert of the International Church Music Festival in Budapest, Hungary, featuring church music by G. J. Werner, Haydn's predecessor at the Esterházy family in Eisenstadt.

Laurel Zeiss reports two recent publications. Her article "Words Susceptible to Music: Versi sciolti in Mozart's Da Ponte Operas" and her review of *Antonio Salieri and Viennese Opera* by John A. Rice and *The Culture of Opera Buffa in Mozart's Vienna: A Poetics of Entertainment* by Mary Hunter both appear in *Ars Lyrica: The Journal of The Lyrica Society for Word-Music Relations* 13 (2003).

New Members

The membership of the Society for Eighteenth-Century Music is growing by leaps and bounds. We extend a warm welcome to all new members: Rebecca Burkart, Craig Wright, Christoph Wolff, Andrew Kearns, Jen-yen Chen, Marie-Louise Catsalis, Jesper Nordin, Charles Price, Neal Zaslaw, Carl Wiltshire, Todd Decker, Jennifer Hambrick, Janet Page, Maria Rose, Edward Green, Harrison Slater, Stefano Mengozzi, Bella Brover-Lubovsky, Markus Rathey, Guido Olivieri, Arthur Searle, Sarah Kelley, Philip Olleson, Vanessa Rogers, Lise Karin Özgen, Sarah Day-O'Connell and Robert L. Weaver.

ECM Discount for SECM Members

Cambridge University Press will offer a discounted rate of \$26.00 for an annual subscription to the new journal *Eighteenth-Century Music* to members of the Society for Eighteenth-Century Music. This is a 20% discount on the individual subscription price of \$32.00. To claim the discount members simply need to indicate their SECM membership when contacting the Press. For more information please write to Joe Mottershead, Journals Editor, at jmottershead@cambridge.org.

Call for Proposals: Mozart Society of America

The Mozart Society of America, which will again hold its annual meeting in conjunction with the AMS meeting in Seattle, seeks proposals for presentations at the study session. The MSA welcomes abstracts dealing with any aspect of Mozart's life and work, or with the later-eighteenth-century context that can illuminate that work, and seeks reports of studies either completed or in progress. Send abstracts by June 10, 2004, to Jane R. Stevens, 3084 Cranbrook Ct., La Jolla, CA 92037, or e-mail to jrstevens@ucsd.edu.

Recent CDs of 18th-Century Music

Tony Gable

PLEYEL: Complete cello concertos (STRING CONCERTOS Vol. 1 The Cello Concertos). Péter Szabó vc and conductor, Erdödy Chamber Orchestra, Hungaroton 2 CDs HCD 32067-8

All praise to Hungaroton for their series of Pleyel string concertos. This first volume gives us the five extant cello concertos. A concerto in D (Ben 102) advertised by Breitkopf in 1782-4 is lost. A second volume with the violin concerto (both versions) is promised. Three works here are completely new. The other two have been recorded before: Ben 106 (1797) as a cello concerto or in Pleyel's alternative versions for flute or clarinet; Ben 104 (c1788) as a clarinet concerto—possibly Gebauer's adaptation. Ben 105 (1790) was also issued as a viola concerto. Neither version has appeared before. Ben 104, 105, 106, 108 have been edited by Artaria's Allan Badley but were not apparently used for this recording. Hungaroton have stolen Naxos's fire with these fine recordings. Ben 101(c1783) is a real gem, melodically very pleasing, but not the earliest of the concertos. That must be Ben 108, undated in Rita Benton's catalogue. Despite the insert note's claim that it is a late work, the musical evidence suggests otherwise. It is surely the earliest Pleyel work ever to appear on disc. An apprentice piece from his period with Haydn, it is rather four-square and not especially attractive, whereas Ben 105 (also for viola) is energetic, powerful and typical Pleyel of the late 1780s: clean, sometimes clichéd themes, chunky orchestral figures that are often dangerously sequence-like, of the sort found in his symphonies. The concertos have singing adagios reminiscent of Mozart in the 1770s. Some say that Pleyel's talent seriously waned after 1790, but that is not the case with Ben 106 of 1797, which is fresh and strong. Nor is it the view of Matthias Bamert who chose three later Pleyel symphonies (1791-1804) for his splendid disc in the *Contemporaries of Mozart* series. My sole grouse about this timely pair of finely performed discs concerns the cadenzas, which are overlong and unsuitable. The otherwise treasurable 5-CD *Avenira* set of Saint Georges concertos and concertantes was similarly vitiating.

VIOTTI: Violin concertos 22 in a, 24 in b, 28 in a (COMPLETE VIOLIN CONCERTOS, Volume 9). Franco Mezzena, soloist and conductor, Symphonia Perusina, Dynamic CDS 425

Exact contemporaries, Pleyel and Viotti both came to London in the early 1790s. They are further linked by an error in Benton's Pleyel catalogue attributing a Viotti *sinfonia concertante* to Pleyel (Benton 116). Franco Mezzena's gruelling odyssey is nearing its end. Volume 9, the penultimate in his survey of Viotti's 29 violin concertos, leaves only 21 and 29. Let's hope they are not coupled with the spurious cello concerto. As before, volume 9 contains three concertos - three masterpieces from the final ten that Viotti wrote for London c1792-c1805. Far and away his most famous work, no. 22 found favor with Brahms. Many great virtuosos have taken it up: Menuhin, Grumiaux and Perlman. Fine versions include that by Wallfisch on Hyperion, and Bobesco's, with 23. Kaplan's excellent disc of 22 and 24 curiously adds a cut version of 4. 28 is a first recording; it may well be Viotti's last concerto as the autograph watermarks are 1803 and 1804 whereas those

for 29 are 1801 (details from Chappell White's Viotti catalogue). Despite our huge gratitude to Dynamic for this enterprise, one wonders if the punishing recording schedule best serves Viotti or the artists. Six concertos (5,6,9,15,17,23) were recorded on six successive days in March 1999. No wonder that Mezzena often sounds severely taxed or the orchestra under-rehearsed. However, our chances of hearing alternative recordings of these works are slim. Naxos once extravagantly promised a complete series, but only 23 in G ever materialized. What a pity, for what a series! Over a third are powerful, minor-key works, many others are expansive, serene and cleverly argued major-key works, some known to Mozart and Beethoven whose own violin concerto acknowledges Viotti. 22 needs no introduction, 24 may be familiar from Kaplan's recording and 28 is an endearing work, lyrical and muscular by turns.

HAYDN: Symphony 85, PLEYEL: *Sinfonia concertante* in B flat, SÜSSMAYR: Symphony in C, MOZART: Dances from K571. Concilium musicum Wien, conductor Paul Angerer, Cavalli Records CCD422; Dream of the Orient, Concerto Köln/Sarband, Archiv 474 193

More Pleyel turns up on a Cavalli disc: the B-flat *Sinfonia concertante* for violin and viola (Ben 112). This new version with Paul and Christophe Angerer, despite authentic instruments, is not in the same class as a 1979 recording, never transferred to CD, featuring Stern and Zukerman. But the athletic 26-minute symphony in C by Süßmayr may be a draw, despite over-prominent timpani. Haydn's *La Reine* is also featured, and two Mozart dances. Has Süßmayr's time come? His noisy Turkish symphony appears on Concerto Köln's latest offering, alongside authentic Turkish music of the same period and earlier, with more familiar pieces by Mozart, Gluck, and Kraus—rousing sounds on a politically correct disc.

If you have problems finding a distributor for any of the above, you can e-mail JPC in Germany at: service@jpc.de or try their website: www.jpc.de.

Rosetti...continued from page 2

locations, including the residential palace in Oettingen, an open-air concert at the "Bastei" of the historic Nördlingen city walls, the Wallerstein parish church, the castle of Count Schenk zu Stauffenberg in Amerdingen and Schloss Baldern, in which the closing orchestral concert will take place.

This year primarily German and Swiss musicians will be featured in the Rosetti Festival. Included in this group are the south German Wind Soloists with the pianist Birgitta Wollenweber, the Swiss Wind Ensemble, the *Ensemble Classique* with Erik Wiese, solo flutist of the Bavarian State Opera, the young Swiss Auris String Quartet, *Musica Instrumentalis* of Schwerin, and the Kurpfälzische Chamber Orchestra Mannheim under the direction of Johannes Moesus and featuring as soloists the violinist Anton Steck and the first prize winner of the Fourth International J.-M.-Sperger Competition for Double Bass (2004).

The full program and further information about the festival are available from the Internationalen Rosetti-Gesellschaft, Günther Grünsteudel, Nebelhornstraße 1, D-86391 Stadtbergen (e-mail: gg@rosetti.de).