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# NEWSLETTER

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ISSUE NO. 9

OCTOBER 2006

## “Genre in Eighteenth-Century Music”

### SECM Second Biennial Conference

Williamsburg, Virginia, 21–23 April 2006

*R. Todd Rober*

The sights and sounds of the restored historic area of Colonial Williamsburg provided the backdrop for the venue for SECM's second biennial conference entitled “Genre in Eighteenth-Century Music.” While rain put a damper on some of the sightseeing possibilities during parts of the weekend, the quality and diversity of the fourteen paper presentations, a fortepiano concert by Malcolm Bilson, and a special presentation on instrument conservation more than compensated for the weather. The conference drew over forty participants, representing a truly international group from the UK, Italy, New Zealand, as well as the United States. Thanks go to Paul Corneilson and the program committee and to Steven Zohn, Sterling Murray and the members of the arrangements committee for their hard work in putting together a well-organized event.

Participants who arrived by Friday morning were treated to a tour of the conservation lab at the Colonial Williamsburg Foundation by John Watson, who addressed ethical issues concerning his restoration of an 1816 Broadwood piano owned by the College of William and Mary. In many cases, his job as a conservator means preserving historic instruments in non-playing condition, demonstrated by the variety of unique American folk instruments in the lab that were a treat for the eyes if not the ears.

The first paper session Friday afternoon titled “Eighteenth-Century Neapolitan Comic Opera: Production, Convention and Innovation” began fittingly with a paper presented by Pierpaolo Polzonetti that examined plots based on North American subjects, especially slavery, in the decades around the American Revolution. Paologiovanni Maione explored the evolution of comic opera that emerged in Naples during the early years of the 18th century through a critical reading and interpretation of the prefaces placed in contemporary libretti. The last two papers of the session shifted to Neapolitan opera of the later part of the century. Anthony DelDonna's focus on the one-act comedies by Giambattista Lorenzi written for Carnival celebrations revealed Lorenzi's incorporation of specific aspects of the culture and daily life of Naples into the plots. Antonio Carocchia's paper discussed the last period of devel-

opment within the Neapolitan *commedia per musica*, especially in the libretti of Francesco Zini, giving insight into the inner workings of Neapolitan intellectual life.

The session on Saturday morning presented two very different approaches to a consideration of London opera. Richard Hardie focused on instrumental partbooks issued by John Walsh, and convincingly demonstrated these publications were designed to coordinate with vocal partbooks to accommodate a variety of performance situations, suggesting a thriving life of amateur performances of operas (or sections thereof) across England. Michael Burden argued in his paper that a unique combination of the complexity and flair of the Italian opera with the simpler song style of English opera helped Thomas Arne's *Artaxerxes* remain popular over more than sixty years.

After two sessions on opera, the third session turned its focus on genre and instrumental music, especially that of C. P. E. Bach in the first two papers. Joshua Walden examined Bach's satiric character piece for harpsichord titled

*La Bach*, which might have been a portrait of one of his brothers, portrayed through humorous gestures, key juxtapositions, and an unremitting murky bass. Stephen C. Fisher traced the various incarnations of a work Bach titled sonatina (Wq 109/H 453). In between an original suite-like work and a final version more like a concerto, a process of revisions spanning over twenty years ensued, posing a challenge to producing a modern critical edition that reflects Bach's continued re-interpretations of the work.

The final papers of the session presented two approaches for understanding genre designations, in this case *capriccio* and

*serenade*. The first approach, garnered through a close analysis of the music, explored the significance of the term *capriccio* in Antonio Rosetti's symphonies by Sterling E. Murray. While movements designated as *capriccio* in Rosetti symphonies of the early 1780s have a fantasia quality, after 1786 the term seemed to indicate some type of structural ambiguity. The second approach to understanding genre was demonstrated in Andrew Kearns's paper, in which he parsed out dictionary and encyclopedia entries dating from 1619 to 1835 for the term *serenade* and linked it to its many other related terms.

A delightful concert by Malcolm Bilson on Saturday evening featured piano works by Johann Cramer, Jan Dussek, Joseph



*Members and guests of SECM enjoy dinner at historic Christiana Campbell's Tavern.*

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## From the Editor

The SECM newsletter is published twice yearly, in October and April, and includes items of interest to its membership. 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 Nancy November, SECM newsletter editor, at [n.november@auckland.ac.nz](mailto:n.november@auckland.ac.nz). Submissions must be received by July 1 for the October issue and by January 1 for the April issue. Claims for missing issues of the newsletter must be requested within six months of publication. Annotated discographies (in format given in inaugural issue, October 2002) will also be accepted and will be posted on the SECM Web site. Discographies should be sent to [smurray@wcupa.edu](mailto:smurray@wcupa.edu).



### SECM Officers

Steven Zohn, President; Bertil van Boer, Vice-President;  
Michael Ruhling, Secretary-Treasurer

### SECM Board of Directors

Paul Corneilson, Stephen Fisher, Emily Green, Jane Hettrick,  
Mark Knoll, Mary Sue Morrow, Nancy November

### SECM Honorary Members

Eugene K. Wolf (2002), Daniel Heartz (2003), H. C. Robbins  
Landon (2004), Malcolm Bilson (2005)



### New Members

Jennifer Cable, Antonio Carocchia, Denis Collins, Homer Edwards, Theresa Ellsworth, Helen Farson, Floyd Grave, Melanie Lowe, Paologiovanni Maione, Pierpaolo Polzonetti, and J. M. Schlitz (lifetime).



### Acknowledgments

The society wishes to thank Robert T. Stroker, Dean, Boyer College of Music and Dance of Temple University and Timothy Blair, Dean, College of Visual and Performing Arts, School of Music, West Chester University, for their generous financial support of the SECM newsletter.

## Message from the President

*Steven Zohn*

As it completes its fifth year of existence, the Society for Eighteenth-Century Music finds itself in the happy position of building upon already considerable successes. These include well attended annual meetings (both independent and under the auspices of the AMS), an increasingly useful web site, an informative newsletter, a diverse and growing membership base, continuing relationships with peer societies, and a series of published conference proceedings. Through these undertakings, SECM has established itself as an important advocate of eighteenth-century music, particularly of non-canonical composers and repertoires. When I became the society's president last fall, I therefore welcomed the opportunity to serve what by any measure is a flourishing organization. A year later, I can report that my work for SECM has been both invigorating and challenging. I have been fortunate to work closely with our past president, Sterling Murray, and with officers and a board of directors who share the same deep commitment to the society's aims and continued growth.

I can assure you that SECM has not rested on its laurels, but has pressed forward with the initiatives described by Sterling in the fall 2005 newsletter. Those of you who have recently visited the society's web site at [www.secm.org](http://www.secm.org) are aware that the complete text of Charles Burney's *The Present State of Music in France and Italy* (2nd corrected edition of 1773) is now available electronically. This version preserves the original's orthography, line breaks, and page breaks. Special thanks are owed to our web master, Mark Knoll, for his hard work on this project, and to those of you who helped proofread the text before it went "live." Work on Burney's *The Present State of Music in Germany, the Netherlands, and the United Provinces* is already underway, and should be completed by early 2007. The hope is that these two projects will become useful resources for SECM's membership and for others engaged in eighteenth-century studies. If you would like to suggest additional eighteenth-century texts that might be made available electronically in the future, please contact me at [szohn@temple.edu](mailto:szohn@temple.edu).

As described elsewhere in this newsletter, SECM's "Genre in Eighteenth-Century Music" conference at Williamsburg, VA this past April offered formal paper sessions, a fortepiano recital by Malcolm Bilson, a tour of the keyboard instrument conservation lab at Colonial Williamsburg, and a chance to explore the historic area. I wish to thank the members of the Program Committee (Paul Corneilson, chair, Bertil van Boer, Jane Hettrick, Dorothea Link, Philip Olleson, and Michael Ruhling) for assembling a diverse and stimulating lineup of papers, and Sterling Murray and members of the Arrangements Committee (Jen-yen Chen, Gloria Eive, and Michael Ruhling) for assisting me with planning the details of the conference. Our experience at Williamsburg was greatly enriched by our host institution, the College of William and Mary. Katherine Preston and James Armstrong of the college's music department were extraordinarily generous with their help throughout the planning process, making available to the society meeting space and (for the Bilson recital) William and Mary's newly restored Broadwood fortepiano.

The success of SECM's biennial conferences at Georgetown and Williamsburg has prompted the board of directors to modify our future meeting pattern. The next conference will be held in 2008, as planned, but the sessions that SECM has sponsored at the

AMS annual meeting—a little business followed by a guest speaker and musical performance—will now occur only in non-conference years. Hence, the next AMS session will be held in Quebec City in 2007. This change will allow SECM to focus its energies and resources on one meeting per year. Previously announced plans to visit London in 2008 have been put on hold due to logistical concerns; the conference will instead be held on the U.S. west coast in late winter or early spring. Details concerning venue and dates will be posted on the web site and announced in the newsletter as they become available.

Congratulations are in order to several of our members who have recently won awards and prizes: Ilias Chrissochoidis received the John M. Ward Fellowship in Dance and Music for the Theatre at the Houghton Library, Harvard University, and a fellowship at the Folger Shakespeare Library for research on the British reception of Handel's oratorios; Todd Decker is the recipient of a 2006-07 Alvin H. Johnson AMS 50 Dissertation Fellowship Award for "Black/White Encounters on the American Musical Stage and Screen, 1924-2005"; Mary Sue Morrow's review of Daniel Hertz's *Music in European Capitals: The Galant Style, 1720-1780* won the Eva Judd O'Meara Award for the best review published in *Notes*; and Pierpaolo Polzonetti has been awarded an NEH Summer Stipend for his research project, "Italian Opera in the Age of the American Revolution."

Finally, I'd like to recognize the efforts of Margaret Butler, outgoing editor of SECM's newsletter. In her four years of service, Margaret worked with Mark Knoll to establish high standards for content and presentation. The engaging mixture of articles, reviews, reports, and announcements in this and seven previous issues of the newsletter is due in large measure to her diligence and imagination. She leaves the editorship in the able hands of Nancy November, who previously served SECM as a board and committee member.



## Members' News

SECM vice president **Bertil van Boer** had his critical edition of the monumental opera *Aeneas in Carthage* by Joseph Martin Kraus performed at the Württembergische Staatsoper during July 2006. The performance featured staging by Klaus Zehlein, the Intendant of the opera, with Dominic Wörtig and Martina Serafin in the title roles.

**Jen-yen Chen** has accepted a position as assistant professor at the Graduate Institute of Musicology of National Taiwan University.

**Ilias Chrissochoidis** received the Gwin J. and Ruth Kolb Research Fellowship of the American Society for Eighteenth-Century Studies, for a project on the early reception of Handel's oratorios. His article "A Handel Relative in Britain? (also, Cutting through the 1759 Fence in Handel Studies)" will appear in the winter 2006 issue of *The Musical Times*.

**Drew Davies** has been appointed assistant professor of musicology at Northwestern University. He completed his Ph.D. dissertation, "The Italianized Frontier: Music at Durango Cathedral, Español Culture, and the Aesthetics of Devotion in Eighteenth-Century New Spain," at the University of Chicago in 2005. His current projects include a complete edition of the works of Santiago Billoni, a Roman composer active in New Spain.

**Jane Schatkin Hettrick** completed the first modern editions of Antonio Salieri's largest cycle of liturgical works: the Mass in C, Gradual (Venite gentes), Offertory (Cantate Domino), and Te Deum, all for double choir and unusually large orchestra. These works will receive their first modern performance in Vienna in November 2006 as the featured concert of the symposium "Antonio Salieri—Zeitgenosse W.A. Mozarts." The performance will be directed by Uwe Christian Harrer, artistic director of the Wiener Hofmusikkapelle, with choir and orchestra of the Institut Antonio Salieri. Dr. Hettrick will give a paper there entitled "Musik *per tutta la Funzione*: Antonio Salieri's doppelchörige Kirchenwerke für ein kaiserliches Dankfest." She also organized the 4th annual Concordia Academy to take place at Redeemer Lutheran Church in Bayside, NY, in which she will perform Bach organ works and direct the choirs in historic Lutheran liturgies.

In summer 2006 **Sterling E. Murray**, past president of the society, was awarded a research fellowship from the John D. Rockefeller Jr. Library and Colonial Williamsburg. Sterling's project involved a study of Thomas Arne's *pasticcio* comic opera, *Love in a Village*, with special consideration to the performance of this work in Williamsburg on 1 May 1771. This project is being carried out in conjunction with Colonial Williamsburg Foundation's excavation of the site of Williamsburg's third play house and plans for a possible reconstruction of the building.

**Mary Sue Morrow** was awarded an NEH Collaborative Grant for 2006-2008 for work on *The Eighteenth-Century Symphony*. The volume will be the first in the series *The Symphonic Repertoire*, begun by A. Peter Brown (Bloomington: Indiana University Press, 2002- ).

**Nancy November** has accepted a new position in musicology at the University of Auckland.

**Dean Sutcliffe** will be taking up a position at the School of Music at the University of Auckland in February 2007.

**Laurel Zeiss** was awarded tenure and was promoted to associate professor of musicology at Baylor University.



## Message from the Newsletter Editor

*Margaret Butler*

It has been a pleasure to have served the society as newsletter editor over the past four years. There are many people to whom I am sincerely grateful for having made the challenging job of editor a bit easier. I thank especially Sterling Murray for his exemplary leadership as past president and his unflagging support during my first three years. Steven Zohn as current president provided helpful feedback and Bertil van Boer offered encouragement and advice on several occasions. Mark Knoll's efforts in creating the newsletter's attractive layout have been invaluable. I am also grateful to Paul Corneilson for his editorial assistance. I appreciate the recent cooperation of Nancy November, who succeeds me as editor. Finally, I extend special thanks to the numerous contributors with whom I have worked over the years. It has been gratifying to see so many members take an interest in promoting our society. Collaborating with all of you has proven the most rewarding part of the job.

## The Vivaldi Edition

Susan Orlando, Director

Located in the corner of northwest Italy, the city of Turin seems an unlikely place to find music of Antonio Vivaldi. The only trace of the composer's presence in this Piedmontese city is a single letter stating that he and his father had once visited the famous violinist Giovanni Battista Somis. Yet Turin's Biblioteca Nazionale Universitaria today holds 92% of Vivaldi's personal collection of autograph manuscripts.

How this collection came to be in Turin is an intriguing tale. Evidence proves that 27 volumes of the "Red Priest's" music were in the library of Count Jacopo Soranzo in Venice in 1745. Soranzo probably purchased them from the composer's brother, Francesco, who inherited them upon Antonio's death in 1741. These volumes passed into the hands of Count Giacomo Durazzo, who kept them in his palace on the Grand Canal until his death. His nephew had them brought to Genoa where they remained in the family villa for a century. In 1893 the volumes were divided equally and bequeathed to the brothers Marcello and Flavio Durazzo. When Marcello died he left his part of the collection to the Salesian College of San Carlo near Turin. In 1926 the rector of this college decided to sell the volumes, contacting Turin's Biblioteca Nazionale for an evaluation of their worth. Luigi Torri, director of the library at that time, solicited the advice of Alberto Gentili, professor of music history at the University of Turin, both of whom acknowledged the collection's great importance. Gentili approached a friend, the wealthy businessman Roberto Foà, who purchased the volumes in 1927 for the library. The other half of the collection remained in Genoa until 1930, when, after a long period of negotiations, the last of the family's heirs agreed to sell it to the library as well. This time the financing was provided by the entrepreneur Filippo Giordano.

The manuscript library of Antonio Vivaldi thus found its home in the Biblioteca Nazionale of Turin where it is known as the Mauro Foà – Renzo Giordano Collection. The 27 volumes comprise 450 works ranging from single arias to full scale operas. The amount of instrumental music is prodigious: 296 concertos for one or several instruments, strings and basso continuo (including 97 concertos for violin and 39 for bassoon), cantatas, motets and 14 complete operas.

Antonio Fanna founded the Istituto Italiano Antonio Vivaldi in 1947. From 1947 to 1972 the Institute, under the artistic direction of Gian Francesco Malipiero and the Ricordi publishing house, began editing and publishing editions of these manuscripts, concentrating exclusively on the instrumental music. By the end of the century Peter Ryom had published his catalogue of Vivaldi's instrumental works (1986) and performances of Vivaldi's music were ever more frequent.

Alberto Basso founded the Istituto per I Beni Musicali in Piemonte in 1992 primarily for the purpose of cataloguing musical archives in the Piedmont region. The institute's activities subsequently expanded; in the late 1990s Basso conceived the extraordinary project of recording the Vivaldi manuscripts in Turin in their entirety, thereby producing an aural collection of Vivaldi's autograph library. He approached the French record company Opus 111 (now Naive) who received the idea enthusiastically. Thus began the Vivaldi Edition, a co-production driven by these two groups and partially funded by the Regione Piemonte, the Fondazione CRT (Cassa di Risparmio di Torino) and the Compagnia

di San Paolo. Since its inception in 2000 the Vivaldi Edition has released 25 CDs including 6 operas. It will continue to produce several CDs a year until the project's completion. When possible the releases are coupled with public performances.

The recording project coincides with the resurgence of interest in vocal music and Baroque opera in particular and highlights Vivaldi's exquisite writing for the voice. *Juditha Triumphans*, a military oratorio displaying great variety in concepts and colors, was one of the first recordings in the series. Of particular note is a recent *Vespri* reconstruction grouping together much of the sacred music in the Turin collection and standing as a representative compilation of Vivaldi's sacred vocal writing.

If Vivaldi's claim to have written over 94 operas is true, he was a more prolific operatic composer than Handel, Caldara or Hasse. What remains today are but 20 scores, only 14 complete, all preserved in Turin's Biblioteca Nazionale. (The only exceptions are a complete score of *Teuzzone*, now in the Staatsbibliothek zu Berlin and most of the opera *Montezuma*, now located in the archives of the Sing-Akademie zu Berlin.)

The Vivaldi Edition's recordings seek to respect the works' original key schemes (no transpositions are made), and maintain Vivaldi's choices in vocal ranges as closely as possible based on our knowledge of the operas' original castings. A great deal of editorial work on the operas must be undertaken before they may be performed. The Istituto Italiano Antonio Vivaldi (since 1978 part of the Fondazione Giorgio Cini in Venice) and its distinguished board of Vivaldi scholars continue to play an essential role in preparing critical editions of the operas. The conductors in the recording project generally base their performances on these editions but consult the original manuscripts as well.

The project features highly talented musicians capable of capturing the Italian spirit vividly. Among the distinguished directors and ensembles are Rinaldo Alessandrini and Concerto Italiano, Alessandro De Marchi with Academia Montis Regalis, Jean-Christophe Spinosi and L'Ensemble Matheus, Giovanni Antonini and Il Giardino Armonico, Federico-Maria Sardelli with Modo Antiquo and Ottavio Dantone with his group Accademia Bizantina. The list of fine instrumentalists includes the extraordinary bassoonist, Sergio Azzolini, violoncellist Christophe Coin, baroque oboist Alfredo Bernardini, baroque flutist Bart Kuijken and many others. The Edition is also proving to be an optimal showcase for singers. Soloists include Magdalena Kozena, Sara Mingardo and Sandrine Piau while lesser known singers such as the young soprano Philippe Jaroussky (who excels in castrati roles) and the fine contralto Marie-Nicole Lemieux appear as well. Recordings are available through [www.amazon.com](http://www.amazon.com).



## Book Review

Bertil van Boer

Brown, Bruce Alan and Rebecca Harris-Warwick, eds. *The Grotesque Dancer on the Eighteenth-Century Stage: Gennaro Magri and His World*. Madison, WI: University of Wisconsin Press, 2005. xiv + 383 pp. ISBN 0-299-20354-9.



One of the growing fields of research in eighteenth-century music involves the many genres that comprise stage music of the period, more specifically opera, theatre, and dance in their myriad of forms and guises. Although long recognized as the leading form of both artistic expression and creativity, not to mention entertainment, music for the stage includes an almost bewildering complexity in terms of genre, and when one adds the multitude of styles that were developed during this period, the amount of research needed just to set things historically is a long and involved process, in which definitions of specifics are often fluid and in need of ever-increasingly fine nuancing. One particular example is in the world of ballet, where the term “ballet d’action” coined by Noverre to denote a new active, and independent, style of dance was interpreted by other major reformers of the period, such as Gasparo Angiolini, in various ways that led inevitably to polemical debate. This book of essays on one of the seminal figures in the century, Gennaro Magri, is therefore a particularly welcome addition into understanding the entire reform movement in ballet.

The foundation of this project, consisting of nine substantial and exhaustively documented essays, as well as no fewer than seven appendices wherein one may find a wide range of topics from lists of ballet scenarios to explication of terminology, was as in so many other instances the result of a “multipart session” at the 1996 Society of Dance History Scholars in Minneapolis. This panel was itself interdisciplinary, uniting five musicologists, three dance historian/dancers (one of whom, Ingrid Brainard, passed away before the publication project could be realized; the book is dedicated to her), and two librarians. It took as its starting point Magri’s 1779 treatise *Trattato teorico-practico di ballo*, a work that not only served as a primer for aspiring dancers of the time, but also outlined Magri’s concepts of the *groteschi*, characterizations of various somatypes found in scenarios of the time. The work was translated over twenty years ago by one of the leaders in the eighteenth century dance revival, Mary Skeaping.

From a scholarly point of view, each of the essays is well-documented, with many invaluable primary and secondary sources. Of particular interest are Kathleen Kuzmick Hansell’s overview of the Italian ballet (an introduction that should be read by all who wish to explore this field, although I do take exception to her dismissal of the opera intermezzo’s importance [p. 19] as “overrated”);

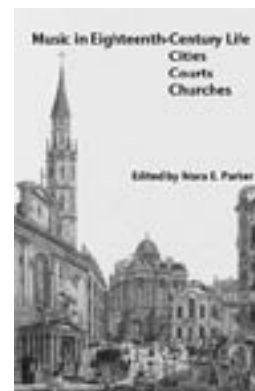
Bruce Alan Brown’s discussion of Magri in Vienna (including the most comprehensive musical examples in the book); and Salvatore Bongiovanni’s two biographical essays (drawn from his Ph.D. dissertation and translated by Brown) as well as his appendix listing some of the ballets performed at the Teatro San Carlo in Naples, many of which were choreographed by Magri. To help the reader become oriented, Sandra Hammond’s discussion of dancer’s training in relationship to other international standards is well-written and documented with suitable illustrations, all of which provide a background for Moira Goff’s essay on specific steps and gestures (also well illustrated by contemporaneous prints) and Linda Tomko’s discussion of the attributes of the *groteschi*. The correspondences with the French style, drawn largely from both the comic tradition and Noverre’s more dramatic works, are ably discussed in the collaborative essay of Rebecca Harris-Warwick and Carol Marsh (though one might have wished that the scenarios of the Ferrère manuscript would have been placed in an appendix; in the essay they seem more like filler than part of their well-documented comparison).

It would be hard to find weaknesses in such an important effort. To be sure, there is the odd typo, but the progression of subject matter is logical, the documentation extensive, and the wealth of topics sure to provide the impetus for further research, something which ought to follow the seeming plethora of new editions of ballets of this period, particularly by A-R Editions. If there were one area that one might wish for more attention it would be the musical examples: only Brown provides completely-scored selections (and there are some scores embedded in the Ferrère illustrations). For the rest, these comprise only some cursory melodic lines in a rather superficial musical analysis found in the final essay of the book concerning how to put together a ballet. This, however, should merely serve to stimulate further research and, hopefully, inspire performances and editions of this important component of eighteenth century stage music.



## New Book Release

Mara Parker, ed. *Music in Eighteenth-Century Life: Cities, Courts, Churches*. Ann Arbor, Steglein Publishing, 2006. x + 149 pages. ISBN 0-9719854-5-6. Paperback.



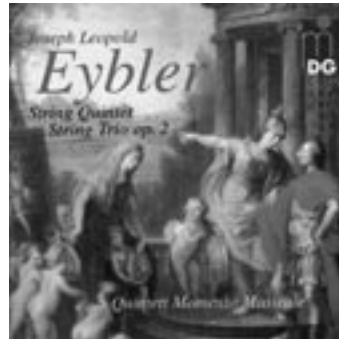
This volume presents seven of the papers that were read at the Society’s inaugural conference at Georgetown University in the spring of 2004. Contributions are from Janet K. Page, Jen-Yen Chen, Bella Brover-Lubovsky, Charles Gower Price, R. Todd Robber, Margaret R. Butler, and Daniel E. Freeman. For more information and for ordering please visit [www.steglein.com](http://www.steglein.com).

## Record Reviews

Tony Gable

Joseph Eybler, Symphonies no. 1 in C (H158), no. 2 in D (H159), Overture op. 8 (H157), L'Orchestre de Chambre de Genève, Michael Hofstetter. CPO 777 104.

Joseph Eybler, Chamber Music: String Quintet in D (H186), String Trio in C, op. 2 (H197), Quintett Momento Musicale. Dabringhaus and Grimm. MDG 603 1321.



Recently in *Opera* someone wise-cracked that Mozart's *Ascanio in Alba* is bad enough to be by Haydn, while the *Oxford Composer Companions* Haydn finds parts of symphony no. 69 feeble enough to be by Pleyel. Of Haydn's circle who, one wonders, wrote like Pleyel on a bad day? Well, certainly not Joseph Eybler (1765-1846). These CDs fill significant gaps in the Eybler discography. Broadcasts exist of the Haydnesque C major symphony (Hogwood studio, Manze live), but the second symphony, with its two minuets, the first a scherzo, is new. Both symphonies are utterly delightful, among the best of their time. Hildegard Herrmann's catalogue suggests 1789 for both, surely too early. Perversely the disc gives D minor as the key for no. 2, but the slow introduction does not determine the work's main key, or some of Haydn's "London" symphonies would be redesignated. Without being derivative no. 1 shows the influence of Haydn's symphonies 53, 82, and even 97 in the F major variations. The bassoon nicely decorates the repeats in the second variation and the trio of no. 2's second minuet. The scintillating finale nods towards that of Mozart's K. 451, likewise a homage to Haydn. No. 2 is more ambitious and individual from its brooding D minor introduction onwards. The overture of c.1804 shows what a loss to music was Eybler's near-renunciation of instrumental writing at this time. With well-judged tempi these lively performances do justice to three impressive works. The wind section is excellent, but no. 2's taxing finale stretches the orchestra, and one could wish the cellos and basses were generally more audible especially in crucial dialogue passages with the upper strings. An essential disc filled with music of great distinction.

H 186 is the fourth to appear on disc of Eybler's six marvelous, often unconventionally scored string quintets. The melodic wealth sometimes suggests some late-Mozart fragment finding compelling completion, though in the quintet's first movement there is an uncanny resemblance to Boccherini's op. 58, no. 2 (1799, pub. 1803). The andante's second variation is heart-stopping in these magical performances. The masterly 6-movement trio (1798) appeared on a Hungaroton CD in 2004. Now who will record the six string quartets of 1794/1808?

Antonio Rosetti, Symphonies in G (Murray A39), Bb (A45), Violin Concertos in D (C6), D minor (C9), Anton Steck (violin), Kurpfliches Kammerorchester, Johannes Moesus. CPO 777 028.

Antonio Rosetti, Symphonies in D (Murray A21), G minor (A42), Horn Concerto in D minor (C38), Violin Concerto in D minor (C9), Helen MacDougall (natural horn), Dmitry Sinkovsky (violin), Pratum Integrum Orchestra. Caro Mitis CM 0012005.

After famine, feast: two versions of the D minor violin concerto of Antonio Rosetti (1750-1792). Johannes Moesus's disc offers four works new to the catalogue, with the bonus of his informative insert note. These wonderfully recorded performances are splendidly alive, with an exceptionally fine soloist. Their approach favors fast tempi, particularly so in C6 whose lovely D minor adagio separates moderato movements. Intriguingly the same material occurs in the first movements of both concertos. As often, in the symphonies Rosetti puts the minuet second. In the later work, A39 in G, performed at the Concerts Spirituels in 1782, the Allegretto's minor section is a typically felicitous Rosettian idea. A 45 has a glorious, almost *alla zoppa* opening, recalled in the closing bar, reminding one of the *alla zingarese* from Haydn's op. 20, no. 4. Surely Haydn knew this work and recalled one passage in symphony no. 96. True to form Moesus has a wonderful way with the horns, as in the exciting hunting finale, though this, with its extraordinary slow ending, seems to yearn for alto horns. There is some lovely wind playing in the briskly taken Allegretto. Maybe the insistent continuo could have abstained in A39's beautiful oboe solo trio. 1781 seems late for such a contribution.

Pratum Integrum is Russia's only authentic band, their rich sound unique, sometimes appearing inflated by some gigantic theorbo through the Neupert fortepiano's pounding contribution. Their 'unmown meadow' includes adventurous discs of Anton Tietz (1742-1810) (Caro Mitis CM 0022004) and Joseph Wlfl (1773-1812) (his two symphonies, CM 0022005). Oddly, three of Rosetti's five instrumental minor-key works feature on this disc, which has the strange subtitle Bohemian Mutineer. But they do the 'rebellious' Rosetti proud in the sublime G minor symphony with marvelous playing in the opening movement. The disc acknowledges Moesus's assistance, misspelling his name, and cheekily claiming world premiere recordings for A21 (recorded by Moesus in 2001) and the horn concerto (several recordings). But their D minor violin concerto was the first by a whisker, with slightly slower tempi than on the CPO disc. The natural horn is not without difficulties in the concerto finale.

Le Chevalier de Saint-Georges, Six String Quartets op. 14, Apollon Quartet. Avenir AV 276011; Six String Quartets op. 14, Quatuor Atlantis. Assai 222622 - MU750.

Le Chevalier de Saint-Georges, String Quartets (second livre), Coleridge String Quartet, AFKA SK-557.

Le Chevalier de Saint-Georges, *Le Mozart Noir*, Violin Concerto in D op. 3, no. 1, Symphony in G op. 11, no. 1, *L'amant anonyme*, overture (op. 11, no. 2), 3 excerpts, Gossec, Symphony in D op. 5, no. 5, Leclair, *Allegro* from Violin Concerto in F op. 10, no. 4, Tafelmusik Orchestra, Jeanne Lamon. CBC SMCD 5225.

Le Chevalier de Saint-Georges, *Un Africain à la cour*, Symphonies op. 11, nos. 1 and 2, Violin Concertos in D op. 2, no. 2, in G op. 8 no. 9, Violin Sonata no. 2 in A, Stéphanie-Marie Degand (violin), Aline Zylberajch (fortepiano), Le Parlement de Musique, Martin Gester. Assai 222662.

Of several new discs of the music of Joseph de Boulogne de Saint-Georges (1745-1799), one is entitled *Un Africain à la cour*. Another is *Le Mozart Noir*. The use of metonymy is as unconvincing here as it was for the subtitle of the Rosetti disc, and is designed to market the film and disc close to Mozart's 250th anniversary. The disc includes three movements from the 1780 ballet *L'amant anonyme*, one sharing the theme of the finale from the violin concerto op. post. no. 2, which Pleyel published in 1799 (see CD review in Bulletin 7). This is a treasurable CD, as is Gester's generously filled disc whose only novelty is a fortepiano in the violin sonata, brilliantly executed.

The aforementioned CD review noted the absence from the catalogue of some of Saint-Georges's string quartets, op. 14 (1785). Almost immediately some beneficent deity provided two splendid complete versions of this attractive set, hot on the heels of the Coleridge Quartet's fine disc of the 1777 second book of quartets. The sheer variety of these two-movement pieces lessens one's longing for a genuine slow movement. The soloistic nature of the writing, as with Rigel's 'quatuors dialogués' op. 10 on ACDC 2348 (Atma 2005), means all players get prolonged spotlights. The two op. 14 minor-key works are memorable: the G minor, his fourth in this key, and the succinct 8-minute F minor with its riveting Vivace. Here the Czech Apollon Quartet just has the edge. The Coleridge Quartet lacks the polish of the other two groups, for instance in the bizarre minor trio from no. 5. International Record Review (05/2006) criticizes Saint-Georges as "a facile tune-spinner." But not all of this composer's contemporaries had his gift of melody.



## Conference Announcements

The Mozart Society of America Study Session will be held during the annual meeting of the American Musicological Society in Los Angeles, 3 November 2006 at 12:00 noon. For information contact Jane R. Stevens at jrstevens@ucsd.edu.

The international congress "The Worlds of Vicente Martín y Soler" will be held 14-18 November 2006 in Valencia, Spain. Organized on the occasion of the second centenary of the composer's death, the congress is sponsored by the Generalitat Valenciana, the Instituto Valenciano de la Música, the Universitat de València and the Instituto Complutense de Ciencias Musicales (SGAE). Martín y Soler is one of only a handful of Spanish composers to be celebrated throughout Europe. The path taken by his life and career seems tailor-made for a scholarly journey through some of the main musical centers of the late 18th century and visits to the principal genres of stage music. Starting from his native Valencia, he lived and worked in Madrid, Naples, Turin, Venice, Parma, Venice, Vienna, London, and St. Petersburg, where he ended his days, composing opera seria, ballet and, to greatest acclaim, opera buffa. This congress intends to take his career path as a point of departure for the examination of all those musical worlds within which some

of the greatest personalities of the epoch were active: composers such as Mozart, Haydn, and Antonio Salieri; prime donne such as Nancy Storace and Anna Morichelli; his close collaborators, the librettist Lorenzo Da Ponte and the choreographer Charles LePique; and Europe's most powerful rulers and patrons including the Prince of Asturias, the King of Naples, Emperor Joseph II, and Catherine the Great. The congress will include papers by distinguished scholars from Europe and the United States, a round table on problems of interpretation and staging, and performances of Martín's opera seria *Andromaca* and oratorio *Philistaei a Jonatha dispersi*. For additional information contact [martinysoles@ivm.gva.es](mailto:martinysoles@ivm.gva.es).

The Department of Music of Rhodes College announces a conference on "Performance Practice: Issues and Approaches," to be held 4-6 March 2007. The conference will feature scholarly papers and roundtables on issues related to performance practice as well as performances and lecture recitals illustrating approaches to historically informed performance. A highlight of the conference will be the keynote address by Christopher Hogwood, one of the leading figures in historically informed performance. This address will constitute the Rhodes College 2007 Springfield Lecture in Music. A performance of Mendelssohn's *St. Paul* by the Rhodes Singers, Rhodes MasterSingers, soloists, and members of the Memphis Symphony Orchestra will also be featured as part of the conference. For further information contact Tim Watkins at [watkinst@rhodes.edu](mailto:watkinst@rhodes.edu).

The Mozart Society of America will hold its session ("Mozart after 250") during the annual meeting of the American Society for Eighteenth-Century Studies (ASECS) in Atlanta, 22-25 March 2007. Celebrations during 2006 of Mozart's 250th birthday have taken many forms—some humble, some grandiose—and have involved a number of non-musical as well as musical disciplines. Have these various events influenced Mozart studies, performance, reception of the music, the image of the composer? What lies ahead? For information on the conference see [asecs.press.jhu.edu](http://asecs.press.jhu.edu).

The University of Otago, Dunedin, New Zealand announces the 13th David Nichol Smith Seminar, "Rewriting the Long Eighteenth Century," to be held 10-14 April 2007. For information see [www.otago.ac.nz/English/DNS13](http://www.otago.ac.nz/English/DNS13).



## Call for Papers

In association with the Faculty of Music at the University of Oxford, the Society for Music Analysis presents the 2007 Spring Study Day devoted to Haydn's oratorio *Die Schöpfung*, with keynote speakers Ludwig Holtmeier and Lawrence Kramer. Proposals are invited for papers addressing aspects of *The Creation* from any theoretical, analytical or related perspectives. Papers should last a maximum of 20-25 minutes. Proposals (maximum 250 words) should be sent by email to [Jonathan.Cross@music.ox.ac.uk](mailto:Jonathan.Cross@music.ox.ac.uk) or by post to Prof Jonathan Cross, Christ Church, Oxford OX1 1DP, UK. Please include name(s) and affiliation(s), postal address, email address and daytime telephone number. Closing date for receipt of proposals is 24 November 2006. All selected speakers will be notified by 12 December 2006.

Haydn, Muzio Clementi, and Wolfgang Amadeus Mozart. The concert also allowed comparison between the unique timbres of two different instruments employed by Bilson: the dark, rich tone of the Broadwood piano mentioned earlier, and the brighter timbre of a reproduction of a Longman and Clementi piano.

The final session of the conference on Sunday morning included four papers on a range of different genres. Timothy Sharp traced the origins and purpose of keyboard works by John Herbst underlaid with hymn texts that readily integrated into the pietism of Moravian life in the early nineteenth century. Jason B. Grant presented a detailed overview of the unusual treatment of chorales in several of Telemann’s liturgical passions from the 1750s and 1760s that blended archaic styles with newer ones adapted from other genres. Drew Edward Davies offered a fascinating view into Italianate conventions, such as the da capo aria, adapted into Spanish genres, especially of the villancicos and cantadas, performed in New Spain. In the final paper of the session, Jennifer Cable outlined several changes in the English cantata over the first half of the eighteenth century. By the 1740s the English cantatas of Henry Carey and John Stanley stood as a distinct genre in their own right, unlike the earlier works of Johann Pepusch and Daniel Purcell that were modeled on Italian cantatas.

Overall, while the strand of genre tied the papers of the conference together, the various topics, approaches, geographic regions and styles touched on over the three days of the conference made for a wide-ranging and stimulating event. The meeting achieved the same high quality of presentations as the 2004 conference, boding well for another successful conference in 2008.



### Publications Received

#### *Carl Philipp Emanuel Bach: The Complete Works*

I/3. “Probestücke,” “Leichte” and “Damen” Sonatas  
Edited by David Schulenberg  
xxxiv, 190 pp. ISBN 1-933280-01-8

III/2. Six Symphonies for Baron van Swieten  
Edited by Sarah Adams  
xxiv, 100 pp. ISBN 1-933280-05-0

III/3. Orchester-Sinfonien mit zwölf obligaten Stimmen  
Edited by David Kidger  
xxiv, 124 pp. ISBN 1-933280-00-X

III/8. Sei concerti per il cembalo concertato  
Edited by Douglas Lee  
xxiv, 312 pp. ISBN 1-933280-02-6

V/5.1. Works for Special Occasions I  
(Dank-Hymne der Freundschaft, H 824e)  
Edited by Ulrich Leisinger  
xxx, 143 pp. ISBN 1-933280-06-9

For further information please consult [www.cpebach.org](http://www.cpebach.org).



*The 1816 Broadwood piano owned by the College of William and Mary, recently restored by SECM member John Watson.*



### New Resources: Charles Burney on the SECM Web Site

*Emily Green*

The Society for Eighteenth-Century Music is pleased to produce its first web-based resource: Charles Burney’s *The Present State of Music in France and Italy*, 2nd ed. (London: T. Becket, 1773), available at [www.secm.org/texts.html](http://www.secm.org/texts.html).

In keeping with the society’s goal of providing scholars and students with useful 18th-century resources, this online edition preserves the orthography, punctuation, line-breaks, and page-breaks of Burney’s 2nd edition, thus facilitating accurate citation. The web site also includes a table of contents—not originally in Burney’s version—that lists the cities described in the volume and has links directly to the pages on which those descriptions begin. Truly a group effort, this web-based resource was made possible through the volunteer work of much of the society’s membership. We look forward to similar such projects in the future, and, in order to ensure that this one proves valuable, we encourage other scholarly web sites to post links to the online Burney text.



### Carolina Baroque CD on Commercial Film

*Dale Higbee*

Music from the CD “Handel Sonatas & Telemann Quartets,” recorded live on 12 November 2004 by Carolina Baroque, Dale Higbee, Music Director, in the Chapel of St. John’s Lutheran Church, Salisbury, NC, will be included in a commercial film titled “Little Chicago,” now being made by Nimbus 9 Productions in Gastonia, NC. The film is being directed by Richard Clabaugh, Filmmaker-in-Residence: Cinematography, on the faculty of the North Carolina School of the Arts in Winston-Salem, NC. The work featured is Handel’s Trio Sonata in A major, Op. 5, no. 1 (HWV 396), performed by Dale Higbee, recorder, John Pruett, baroque violin, Brent Wissick, baroque cello, and Susan Bates, harpsichord.

Other selections on the same CD (CB-119, available from [www.carolinabaroque.org](http://www.carolinabaroque.org)) are Handel’s Sonata in G minor for viola da gamba & continuo, HWV 364b, and that composer’s Suite in A major for solo harpsichord, HWV 426. Music by Telemann includes the Quartet No. 4 in B minor (Paris, 1738), with Wissick playing baroque cello, and the Quartet No. 6 in E minor (Paris, 1738), in which Wissick plays viola da gamba. Holly Maurer, viola da gamba, performs continuo on the Handel gamba sonata and the two Telemann quartets.