

Stockholm as a Resource for Eighteenth-Century Research

Bertil van Boer

As we approach our ninth biennial conference, which will be held in Stockholm in March, 2020, there is much to be said about the opportunities for research in and around the Swedish capital city. As with many European cities, there is a good amount of musical material, much of which is largely unknown outside of the country itself. Although most scholars of our century are aware of the stature of the Drottningholm Court Theatre as one of the few surviving stages from the Classical period, and of its position at the forefront of historical performance practice as a living venue (even revived since 1921), the city itself is a repository of some of the most extensive and complete archives of documents that are important in our understanding of the music of the time. While a large and exhaustive explanation of the richness is beyond the scope of this short article, some indications should set the stage for the conference and offer a glimpse into that world.

First and foremost, Stockholm is the capital of the Kingdom of Sweden (in Swedish *Sverige* or *Svea Rike*, meaning the Realm of the Svears) and has been since the twelfth century. Although a settlement here was noted during the mythical time of the early sagas, it was Birger Jarl who in 1187 founded the current city at the juncture of the freshwater Mälaren with the saltwater archipelago as a fortress to defend the main towns from foreign raids, most notably by the Karelians from across the Baltic Sea. By the middle of the thirteenth century it had already become a major trading center of the Hanseatic League and soon thereafter grew in importance as one of the major centers of the Kalmar Union. It was established as the Wasa capital after the independence from Denmark under Gustaf Wasa in 1523. During the Baroque period, it was the major city of the Lion of the North, Gustaf Adolf, whose importance in the Thirty Years War cannot be underestimated. Throughout the Seventeenth Century, the so-called Great Power Period in Swedish history, the city was home to a series of warlike rulers, with the exception of Queen Christina, whose importance in the history of music in Rome after

her abdication cannot be denied. Her court there was the center of musical culture and was the starting point in the careers of major figures such as Alessandro Scarlatti and Giacomo Carissimi.

It was during the eighteenth century, however, that it achieved a cultural highpoint, with the peaceful rule of its German-born “elected” rulers Fredrik I and Adolf Fredrik, the latter of whom was married to Prussian Princess Louisa Ulrika, the sister of Frederick the Great. Her son, Gustav III, was a polymath who politically sought to re-establish the dominance of Sweden as a European power through his military, diplomatic, and cultural skill. His assassination in 1792, an event immortalized in Giuseppe Verdi’s *Un ballo in maschera*, brought to a close Gustav’s focus on Swedish proto-nationalism, and his successors, Gustav IV Adolph and Carl XIII, shifted their attention towards imitations of European, mainly French, models in terms of the cultural establishment.

The heyday of the Classical Period saw the creation of a progressive musical culture. Though the court of the last direct Wasa ruler, Carl XII, was still Baroque in style, there were attempts by composers such as Anders Düben to create a Swedish language musical culture. After his untimely death, Fredrik I, also the Margrave of Hessen-Kassel, imported Italian and German musicians but promoted a talented and

prolific composer, Johan Helmich Roman, to head the *Hovkapell*. Under his guidance, the first public concerts were inaugurated in 1730 at the Riddarhus, only five years after the founding of the Parisian Concerts Spirituels. Roman was intensely interested in creating vocal music in Swedish, not only paraphrasing his mentors George Fredrick Handel and Leonardo Leo, but also striking out on his own to promote the symphony and music that conformed to his native language. His successors, Hinrich Philipp Johnsen and Francesco Uttini, devoted their time to a more international style of music, but under Gustav III a new vibrant musical establishment was created. His contributions included the development of an opera based upon Nordic subjects, a revisioning of the works of Gluck and Piccini, an opera house that was the most advanced in Europe at the time (include a unique fire-prevention system), and a collaborative environment wherein



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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 (kimary.fick@gmail.com). 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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President's Message

Sarah Eyerly

After two terms as president of SECM, I will be stepping down after the AMS meeting in Boston. I want to thank the members of this society for welcoming me as a student member, and for continuing to support me over the past fifteen years. I am very grateful to have been able to contribute to the society as president, and look forward to transitioning into the role of past president. I am so pleased to welcome Guido Olivieri as our next president. Guido has served the society in many different capacities, including as local arrangements chair for the seventh biennial meeting in Austin (2016) and as a member of the board of directors. I know he will be a wonderful leader for SECM.

Looking ahead, we hope to welcome you to Stockholm in March, 2020, for the society's ninth biennial conference. Thanks to our gracious hosts Bert Van Boer, Pia Bygdeus, and the Royal Swedish Academy of Music, and our program committee (Janet Page, chair), the conference promises to attract a diverse and international group of colleagues in eighteenth-century music studies. Please consider joining us!

The ASECS committee has also prepared a wonderful group of papers for SECM's session at the annual meeting in St. Louis (March 19–21, 2020). Many thanks to Emily Green (chair), Glenda Goodman, and Hedy Law, for their service on the committee.

Music and Privilege

Annelies Andries (Oxford University), "Composers at the Institut de France: The Privilege of Technical Music Knowledge"

Catherine Mayes (University of Utah), "No Room at the Inn: Gender and the Public Musical Sphere in Enlightenment Vienna"

Adeline Mueller (Mount Holyoke College), "'To Distinguish Themselves in the Arts': Racial Exceptionalism in the Reception of Elite Musicians of African Descent"

As we look forward to the society's 20th anniversary, I'd like to thank the members of SECM for so graciously sharing your ideas, talents, and time. Thank you for serving on committees, attending the society's conferences, and sharing your research. Thank you for supporting the society through your memberships, and for advocating for the study and teaching of eighteenth-century music. It is through the support of our members that the society continues to thrive and to carry out its mission to serve as a welcoming community and central advocate for all scholars working on music of the eighteenth century.



Fall 2019 Member News

Bruce Brown recently assumed the position of President of the Mozart Society of America for a two-year term. His recent publications include the article "What the Envoy Saw: Diplomacy, Theater, and Ahmet Resmî Efendi's Embassy to Vienna, 1758," in *Ottoman Empire and European Theatre, vol. V: Gluck and the Turkish Subject in Ballet and Dance*, ed. Michael Hüttler and Hans Ernst Weidinger (Vienna: Hollitzer-Verlag, 2019), 99–125, and review of Rebecca Harris-Warrick, *Dance and Drama in French Baroque Opera: A History* (Cambridge: Cambridge University Press, 2016), in *Eighteenth-Century Music* 16 (2019): 167–69.

Matteo Magarotto accepted a position as Lecturer, Department of Musicology, at the Frost School of Music, University of Miami.

Based on the research of **Beverly Wilcox**, the American Bach Soloists (ABS) orchestra and choir gave what is almost certainly the first performance of a French choral version of Pergolesi's *Stabat Mater* since the eighteenth century. Using a score preserved in the archives of the Concert de Lyon (1713–ca. 1773) that arranges three of the duet movements for five-part chorus and transposes the alto castrato solo part down an octave for baritone, ABS presented the work at its Summer Festival and Academy at the San Francisco Conservatory on August 2, 2019. More information about the provenance of the Lyon score and its relationship to performances at the Paris Concert Spirituel is available in Wilcox's article "Pergolesi's *Stabat mater* in Paris and Lyon: One Choral Arrangement or Two?", posted on academia.edu.

Caryl Clark (University of Toronto) and Sarah Day-O'Connell (Skidmore College) co-edited *The Cambridge Haydn Encyclopedia*, which was published in June 2019. "This is a fascinating, wide-ranging volume written by leading Haydn scholars from around the world. The simultaneously substantive and incisive essays, a pleasure to read as they enlighten at every turn, ably reflect and build on recent Haydn scholarship. In short, *The Cambridge Haydn Encyclopedia* is essential reading for all musicians—performers, listeners, scholars, critics—experienced and inexperienced alike, who want better to understand and appreciate Haydn and his remarkable musical achievements." ~ Simon P. Keefe

Katelyn Clark, **Caryl's Clark's** recent doctoral supervisee, was awarded her Ph.D. in June 2019 from the Faculty of Music, University of Toronto, on "The Early Pianoforte School in London's Musical World, 1785–1800: Technology, Market, Gender, and Style." Katelyn Clark is currently a FRQSC Postdoctoral Fellow at University of British Columbia, 2019–2022.

In December 2019, A-R Editions will publish an edition of Antonio Rosetti's Passion oratorio, *Der sterbende Jesus*, edited by **Sterling E. Murray**, a founding member of our society. This will be the first critical edition of this important work.

During the second half of the eighteenth century a new type of Passion oratorio with roots in the *Empfindsamkeit* literary movement gained popularity in Germany. In this style, dramatic narrative was replaced with a lyric and contemplative text. Rather than unfolding the events of the biblical drama, the librettist assumed the listener's familiarity with the story and concentrated instead on the expression of emotions evoked by the narrative. Details of this style are described in an essay published in Johann Georg Sulzer's *Allgemeine Theorie der schönen Künste* (Leipzig, 1771–74). As a model, Sulzer cites Karl Wilhelm Ramler's libretto for *Der Tod Jesu* (1754), a text that is perhaps best known today through Carl Heinrich Graun's 1755 setting.

In the decades that followed, several Passion oratorios appeared in Germany that were influenced to some degree by *Der Tod Jesu*. Within this group, Rosetti's *Der sterbende Jesus*, completed in March 1785 won special approval among the audiences of southern Germany. The numerous printed and manuscript copies preserved today in archives and collections throughout Europe attest to its enormous contemporary appeal. In addition to the complete work, individual movements were performed outside the context of the oratorio, keyboard arrangements were made, and portions of the work were freely adapted into parodies. Even Mozart, a musi-

cian of especially discriminating taste, included a copy of Rosetti's oratorio in his personal library. This edition, based on the manuscript parts used in the work's first performance, presents *Der sterbende Jesus* for the first time in a modern edition.

Rebecca Dowd Geoffroy-Schwinden (University of North Texas) received the Music & Letters Centenary Prize for best original article in musicology for her article entitled, "Music as Feminine Capital in Napoleonic France: Nancy Macdonald's Musical Upbringing," published with the five other winning articles in a special centenary issue of *Music & Letters* 100, no. 2 (May 2019).

Rebecca Harris-Warrick contributed to the *Dictionnaire de l'Opéra de Paris sous l'Ancien Régime (1669–1791)*, published in Paris by Classiques Garnier, which promises to be an extremely important reference work for French opera studies. Not only does every work performed on the stage of Paris Opera before the Revolution get its own comprehensive entry, the dictionary includes a wealth of new research about the composers, librettists, choreographers, performers (singers, dancers, and instrumentalists alike), and other contributors to the operatic enterprise. In the course of the writing of the dictionary, many new discoveries were made about various aspects of the institution and its workings; as a result, this dictionary will not only become a standard reference work which every library should own, but will serve as a basis to further research. Volumes I (A to C) and II (D to G) are available already; the others will be published in the near future.



Report on the Ninth Biennial Conference

Stockholm, Sweden

19–21 March 2020

Bertil Van Boer

The Ninth Biennial Conference of the society will be held 19–21 March 2020. It will be our first international conference, entitled "Global Intersections in the Music of the 18th Century," to be held in Stockholm, Sweden. The conference is co-sponsored by the Royal Swedish Academy of Music, where two of the three days will be held. This is an exciting event, which includes scholars from both North America and Europe, as well as dissertations by doctoral students from both sides of the Atlantic. This exciting program will offer a unique opportunity for scholars from all over Europe and North America to interact, and we hope it will result in numerous future collaborations.

Information on travel arrangements, hotels, and other items of interest at the conference is available on a special SECM website (<http://secm.org/Conferences/secm9/>). It is to be noted that due to space considerations, the number of participants will be limited to 60–65, so registration early will insure a place at the conference. The program committee (Janet Page, chair, Erik Wallrup, Ashley Greathouse, and Bertil van Boer) has chosen papers representing a wide variety of topics from our century, equally divided between scholars on both continents. Local arrangements are on-going, but it is expected that an excursion to the eighteenth-century theatres of Drottningholm and Ulriksdal will be available on a first come basis on Wednesday, March 18, for those who can come a day earlier. The conference will include a special session by the Royal Academy on their particular projects in Swedish music from this century.

The venues are the Ledamotsal at the Royal Academy, overhung with portraits of the leading composers of Sweden, as well as the Riddarhussal, where the plenary concert/lecture will feature the life of Sweden's middle class intellectuals during the Gustavian era. Stockholm is unique among European capitals in that it has not suffered the depredations of war for over four centuries, and therefore contains some of the largest collections of eighteenth-century music, collected by and for the Swedish court and cultural establishment. Gustav III was particularly known not only as a patron for the arts, but also as an author and participant in the development of one of the earliest nationalist (in the more modern sense) operas. During his reign, 1771-1792, he created a Swedish language opera that featured both Classical and Swedish historical subjects, hired composers who were intended to expand and develop the orchestra, and supported a native group of artists to put his vision on stage and into the concert hall. He also allowed for the development of a private opera theatre to rival his own Royal Opera and Royal Dramatic Theatre, as well as fostered intellectual societies, such as the Par Bricole and Utile dulci. He offered Stockholm's citizens direct access to all of the venues, including one of the earliest public concert series, the Riddarhuskonserter, which were founded in 1730, a bare half decade after the Concerts spirituels in Paris. His opera house, designed by Carl Adelcrantz and dedicated in 1782, was the largest and most advanced in all of Europe (being a foot or so wider and higher and deeper than the Opéra in Paris), and yet his own court theatres at the country estates were not neglected.

Stockholm is a city that is welcoming and easy (and safe) to navigate, with all of the venues within a close walking distance of each other, as well as attractions such as the old town with its palace, museums, restaurants, churches, and one of the most fantastic shopping to be found. Although Swedish is the language, virtually everyone speaks English, and accessibility is the key word in Swedish society. Welcome to Stockholm, the city of a thousand islands located at the end of the Baltic archipelago and in between freshwater Lake Mälär.



50th Annual Meeting of the American Society for Eighteenth-Century Studies (Denver, CO, 21-23 March)

Julia Hamilton

The annual ASECS conference was held in Denver, CO from 21-23 March 2019. The conference featured many interesting musicological presentations, including a lecture-recital, a poster, several musicology papers presented during interdisciplinary panels, and four panels devoted solely to music. True to the interdisciplinary nature of the conference, a number of scholars from outside the discipline also engaged with musical works or ideas.

The conference began on Thursday morning with a panel on "Consuming Foreign Music, Theater and Dance in Eighteenth-Century England," chaired by Alison DeSimone and Amy Dunagin. I presented a paper on "Confrontational Moments in British 'African' Songs and the Negotiation of National Identity, ca. 1787-1807," which argued that amateur domestic performances of faux-African songs exacerbated British national guilt over the slave trade. Next, Erica Levenson challenged the scholarly focus on Italian opera in the early part of the century in her paper on Anglo-

French cultural exchanges called "Playful Enemies: French Song, Satire, and Spectacle in Early Eighteenth-Century England." Stephen Armstrong spoke on William Beckford's "operatic tourism" both on the continent and at his elaborate house parties in "Operatic Tourism and the Castrato Voice: The Transnational Encounters of William Beckford and Gaspard Pacchierotti." Finally, Joseph Darby presented an analysis of musical subscription lists on the basis of national identity and gender in his "Consuming Foreign Music in Eighteenth-Century England: Composers, Nationality, and the Subscription Music Market."

There were three music presentations later that afternoon. First, Catherine Coppola presented on a class she teaches at Hunter College, CUNY, during the "Teaching the Eighteenth Century" poster session. Her presentation showed how discussing Mozart's women in the classroom encourages students to hear resonances of Mozart's works in the present day. Second, Melanie Barbier provided a perspective from outside of musicology on Rousseau in her paper, "The Origins of Justice and Understanding Rights: Pity, Moi Commun and the Experience of Music in Rousseau." Third, in a panel on the Jacobite Rebellion of 1745, Rachel Bani gave a paper called "The Remarkable Jenny Cameron," in which she argued that Hanoverian propagandists undermined the Jacobite cause using caricatures that demeaned Jacobite women in song, literature, and visual art.

Sadly, Friday morning began without a panel called "Addison Now," due to the passing of James Winn, a flutist and scholar of English literature at Boston University. Elissa Edwards and Basil Considine's paper in the afternoon was dedicated to Winn's memory.

Later on Friday morning, two musicologists presented at concurrent panels: Catherine Coppola presented again on Mozart's women in the first of two panels on the "Long Shadow of Sexism: Reading the Eighteenth Century in (the) Light of #MeToo," while Estelle Joubert presented on the "Social Network Analysis in the Long Eighteenth Century" panel. Coppola spoke on the relevance of Mozart's women in today's political climate. Unfortunately, due to the scheduling I was unable to attend Joubert's talk, which was entitled "On Network Science, Graph Databases and Operatic Networks."

Happily, I was able to hear Estelle Joubert speak at the next session during the Mozart Society of America's panel on "Music and Mobility," chaired by Edmund Goehring. Joubert spoke on "Computational Approaches to Opera Criticism and Canon" and showed some examples from *Visualizing Operatic Fame* in action. This database, created at Dalhousie University, explores how people and works became famous. Elissa Edwards and Basil Considine presented "'The Lady with a Harp': Music and Women's Education in the Early United States." Their paper examined the musical activities of Eliza Ridgely, whose harp, music collection, and letters tell us much about musical culture in early nineteenth-century Baltimore. Ashley Greathouse spoke on "Bridging the Social Strata: Music on the Walks of Eighteenth-Century Tunbridge Wells." Greathouse compared eighteenth-century maps with images from Google Maps to find out where and how music interacted with class distinctions in Tunbridge Wells.

Following this panel was the Society for Eighteenth-Century Music's "Multimodal Music" panel, chaired by Rebecca Geoffroy-Schwinden. Alison DeSimone's paper, "Song-book Miscellanies and Everyday Life in Early Eighteenth-Century London," high-

lighted the many types of songs that can be found in such miscellanies, from drinking songs to songs about illness and aging to songs about finances. Art historian Sarah Weston's paper, "Too full of experiences to sing': Recovering William Blake's Relationship with Eighteenth-Century Musical Print Culture," made a compelling case for reading early eighteenth-century Vauxhall songbooks as a model for Blake's *Songs of Innocence and Experience*. Unfortunately, Mary Greer was unable to attend to give her paper, "Illustrated Bibles and Medical Books as Aids to Interpreting a Bach Duet." In the ample time left in the session, panel chair Rebecca Geoffroy-Schwinden led the attendees in a fruitful discussion of the music papers that had been presented at the conference so far.

Unfortunately, three music-focused papers coincided with the "Multimodal Music" panel. Shaena Weitz presented "The Afterlife of 'Nina': Creative Reuse of Music in Post-Revolutionary France," which showed the reuse of Dalryrac's "Quand le bien-aimé reviendra" in a variety of compositions in post-revolutionary France from instrumental potpourris to religious pieces to political protest songs. Vanessa Rogers gave a paper entitled "Picturing Polly: Iconographical Approaches to *The Beggar's Opera*" and Francesca Savoia presented "Facing the Music: Barette and his Musician Friends in Mid-Eighteenth-Century London."

On Friday evening, we were treated to a wonderful lecture-recital by Kimary Fick and Alison DeSimone, called "Virtute Duce, comite Fortuna': Music for Harpsichord and Flute by Elisabetta de Gambarini and Anna Bon." Before playing two pieces by de Gambarini and one by Anna Bon, Fick and DeSimone analyzed key strategies that the two female composers used to present themselves as both modest and virtuosic.

Saturday morning's sessions began with a lively panel on "Staging the Restoration," which put scholarship on Restoration theater in conversation with recent performances of Restoration adaptations of Shakespeare at theaters such as the Folger and the Wamaker. Michael Burden presented "Grotesque Dancing in English Opera, 1690-1706," which showed the popularity of dancing monkeys, statues, swans, and spirits, as well as exoticized peoples, in operas from this period. Amanda Eubanks Winkler spoke on "Singing Devils; or, the Trouble with Trapdoors: History, Performance, and Practicality in Staging the Restoration *Tempest*." Her work explored the practical challenges of performing this repertoire today at the Wamaker.

In the afternoon panel called "Music, Ballet, and Opera in Recent Enlightenment Studies," chaired by Laurel Zeiss, each speaker challenged the application of received wisdom about the Enlightenment to music. Hedy Law presented "Creating La Danse en action for the Enlightenment: How Cahusac Read Dubos in 1754," arguing that Cahusac actualized Dubos's ideas in his dances. Rebecca Geoffroy-Schwinden's paper, "An Inhabited Approach to Music and the Enlightenment," used examples of musicians working in the hierarchical structure of Freemasonry to challenge connections between music and Enlightenment equality. Julia Doe's "Opéra Comique and the Legacy of Enlightenment" showed that the Enlightenment ideals we typically ascribe to *opéra-comique* (in opposition to the courtly *opéra-lyrique*) actually can be attributed to a complicated nineteenth-century reception history of works like *Richard, coeur de Lion*. Respondent Edmund Goehring finished the session, contributing his own rethinking of Enlightenment ideals in *Così fan tutte*.

The final session of the conference featured two musical papers, again on conflicting panels. Michael Vincent's paper, "He knew no music other than his own': Boccherini, the Black Legend, and Continental Cosmopolitanism," pushed back on the common misconception that Boccherini was isolated from cosmopolitan musical culture. His paper provided a much-needed musical perspective on the Black Legend, which was the focus of two different panel sessions over the course of the conference. Several of the papers given by scholars in other disciplines, I noticed, missed opportunities to incorporate music into their discussion of operas. At the same time, Caitlan Truelove presented "Ambiguity and Intertextuality in the Music of *Outlander* (2014-present)." Truelove argued that in Bear McCreary's compositions for the television series, representations of the musical world of eighteenth-century Scotland tend toward more historical accuracy than those of France and other areas. She linked this to Scotland's greater narrative heft in the series.

Overall, music was well represented at ASECS this year, with a fantastic set of papers on many different panels. Attendees heard about a variety of national music traditions, including British, French, Italian, American, Spanish, and Austro-German. The papers engaged with a number of current themes in the field—including gender and domestic music-making, nationalism and cosmopolitanism, eighteenth-century music today, and rethinking the Enlightenment—and pointed toward exciting new topics that are sure to get more attention in the years to come.



Letter to the Editor, *SECM Newsletter*

My thanks to Cameron Stewart for a well-written review of my *Complexities of Early Instrumentation: Winds and Brass* (*SECM Newsletter*, no. 33). I'd be glad to clarify the three questions raised. Two are treated in my book and concern musicians who lacked the advantages of our technological society, such as the automatic training we acquire from the music that surrounds us every day.

Why did French clarinetists play with the reed on top? It was a means to obtain enormous volume, to the dismay of more cultivated ears (my pp.99f):

Fétis finds German clarinetists to be incontestably better than the French, some of whom play brilliantly, but have not been able to acquire the soft, velvety tone of their German rivals. Several antiquated notions have prevented them; for example, they strive to obtain a powerful tone, which is incompatible with sweetness; and persist in pressing the reed with the upper lip, instead of placing it on the lower lip, which is more secure and softer.

The Boehm method for obtaining better intonation was universally praised by experts, but some flutists were simply too lazy to learn the new fingering, unlike today, when players would vie with one another to gain mastery of such a vital innovation (my p.107):

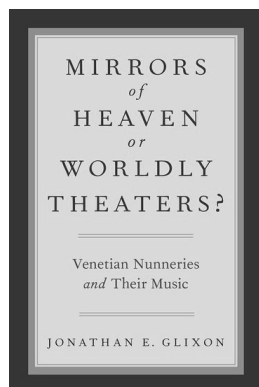
William Gordon, and, after him, Theobald Boehm, therefore began by boring the flute's tone-holes at the precise points indicated by the physical principle of resonance. At this point, they were not concerned about facility or even whether the fingers could be applied on each tone-hole, because they were certain of later making it possible. Once the

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Book Reviews

Jonathan E. Glixon, *Mirrors of Heaven or Worldly Theaters?: Venetian Nunneries and Their Music*. Oxford: Oxford University Press, 2017. 451 pp., illustrations, musical examples, and companion website. ISBN: 9780190259129. Hardcover \$55.

Janet Page



If one thinks of music and institutions for women in eighteenth-century Venice, the celebrated *Ospedali* come first to mind. But the city's nunneries were also famous for their music. It was not, however, the musical skills of the nuns that attracted listeners (although a few nunneries were known for their chant), but rather the extravagant spectacles featuring professional musicians that marked church festivals and ceremonies of clothing (when a girl entered a nunnery) and profession (when she took her final vows). These festivities were sponsored by wealthy families, rivaling each other in splendor, or sometimes by the nuns themselves.

The title of Jonathan E. Glixon's *Mirrors of Heaven or Worldly Theaters?* encapsulates the contradictions, criticisms, and glories of music in Venice's nunneries from the sixteenth century through the fall of the Republic at end of the eighteenth. Nunneries were established there as early as the ninth century, and over the years there were 73 of them; at the fall of the Republic in 1797, 49 were still active (18 Augustinian, 16 Benedictine, 6 Franciscan, and a few of several other orders). As in many other Italian cities, but perhaps even more strongly than usual in Venice, regulations concerning inheritance restricted the number of marriages and caused wedding-dowry inflation among the ruling class; thus, a family of the patriciate could usually marry off only one daughter, and the rest (somehow, there always seem to have been a lot of them) were consigned to nunneries—willing, or not.

Glixon's first chapter provides historical and social background as well as an account of his methodology. The archives are fragmentary and much of the music is lost or unidentified; thus, it proved difficult to reconstruct the musical life of any individual institution for any extended time. But because most nuns came from the same social class, the musical activities of many institutions had much in common. So Glixon attempts to "try to understand the Venetian way of doing things in the broader sense" (21). The basis of the book is archival documents, painstakingly uncovered and meticulously presented, and Glixon also draws on a variety of other material, including laudatory poetry, travel guides, books of ritual, and manuscripts of music.

The remaining chapters consider different aspects of music and theater in the nunneries. Chapter 2 concerns liturgical music, the most elaborate being heard on patronal feast days. In the seven-

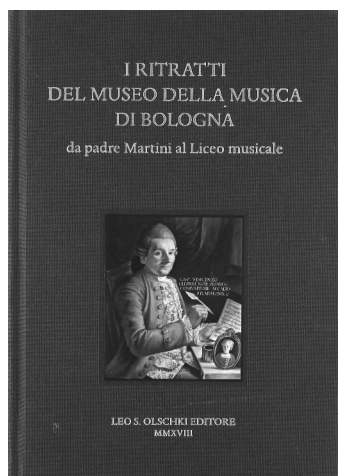
teenth and eighteenth centuries, this music was mostly performed by professional male musicians placed on specially constructed platforms, amid splendid decorations, and the event was intended more for the public than for the nuns (in some cases, the musicians returned another day to perform before the convent grate). Chapter 3 deals with the instruments essential to the convents, organs and bells. Organs from different centuries are described, the one from the eighteenth century discussed in detail being that of Santa Lucia, 1760. Several other organs from the century are mentioned, and one of the appendices (No. 5) provides stop lists and other information on organs of the nunneries and, for comparison, those of other Venetian churches. Chapter 4 deals with "Transitions," the elaborate ceremonies that marked major milestones in a nun's life: clothing ceremonies, professions, consecrations, and funerals. Some of the most detailed descriptions come from the eighteenth century, as does most of the preserved music for such events, by composers such as Baldassare Galuppi, Giovanni Battista Grazioli, and Bonaventura Furlanetto. The music includes a large repertoire of *versetti*, probably intended for the novice and other participants to sing. These pieces for solo voice and organ are generally short and mostly in a simple style, but there are a few surprises. Chapter 5 brings us inside the nunnery, in discussing the performance of the daily office and instructions for chant. One case from the eighteenth century reveals that, unusually, the nuns of the Dominican nunnery of Corpus Domini used the violone in their music. Chapter 6 deals with the teaching of music in the nunneries, and Chapter 7 with musical and theatrical entertainments in the convent for and by the nuns. The book continues with a concluding chapter, then eleven appendices, including a generous selection of longer documents and extracts (shorter passages appear in footnotes), brief histories of the nunneries, a calendar of religious observances, and a list of "liturgical books, rules, and *ordini*" for Venetian nunneries.

A companion website offers helpful supplementary material: maps, musical scores by, among others, several eighteenth-century composers (Galuppi, Furlanetto, Grazioli, and Ferdinando Bertoni), digitally generated performances, and links. Most of the Wikimedia links and those to institutional sites are active, but several of the others are not. This is one of the hazards of using such material, and some provision needs to be made for keeping it up to date. The musical scores, edited by the author, provide full versions of pieces excerpted and discussed in the book, an excellent use of a companion website. Editorial procedures appear to be the straightforward, common ones, if not entirely consistently executed; it would have been nice to have an explanation of these somewhere, and also to learn something more about the musical sources themselves.

Glixon's writing is clear and straightforward, and he makes excellent use of tables to summarize his somewhat unruly material. His sources may be fragmentary, but he draws a great deal of interesting material from them. For the eighteenth century, we get a sense of how the musical practices of nunneries in Venice compare with those of other places, and we learn much about the workings of Venetian society and the place of music in it. In this general study, the first on the topic, the author was unable to do justice to all his interesting discoveries—several footnotes inform us that he plans more detailed study on various aspects of the material. I look forward to seeing where his indefatigable curiosity, his knowledge of the archives, and his skill in interpretation lead him.

Lorenzo Bianconi, Maria Cristina Casali Pedrielli, Giovanna Degli Esposti, Angelo Mazza, Nicola Usula, and Alfredo Vitolo. *I ritratti del Museo Musica di Bologna: Da Padre Martini al Liceo Musicale*. Florence: Olschki, 2018. 684 pp. 385 figures in color. ISBN: 9788822263490. Hardcover. €90,00.

John A. Rice



Giovanni Battista Martini, also known as Padre Martini (1706–1784), was a Franciscan friar who spent most of his life in Bologna. A composer, teacher, bibliophile, and historian of music, he made his convent into a Mecca for musicians from all over Europe. His correspondence with musical colleagues near and far constitutes one of the most valuable sources of information about eighteenth-century music. Just as valuable is his collection of musical portraits, which he assembled over several decades, and which continued to grow after his death. He asked many of his correspondents to send him their portraits, and he added to his collection paintings of composers active in the sixteenth, seventeenth, and first half of the eighteenth centuries (many of these were newly commissioned works based on old prints).

Martini's portrait collection, like his library and correspondence, survives largely intact in the Museo Internazionale della Musica in Bologna. The collection and the library were the subject of an exhibition, "Collezionismo e storiografia musicale nel Settecento: La quadreria e la bibliotheca di padre Martini," that took place in Bologna in 1984 (marking the 200th anniversary of Martini's death). The catalogue of that exhibition (Bologna, 1984) includes reproductions of many of the portraits and some valuable essays.

A new catalogue, devoted exclusively to the portrait collection, has now superseded the earlier one. A team of six scholars has produced a book as remarkable for its beauty as for its intellectual rigor and wealth of easily accessible information.

The catalogue proper is preceded by several essays and a table listing almost 300 references to the portrait collection in Martini's correspondence. By far the longest of the introductory essays, at 51 pages, is Angelo Mazza's survey of the collection and of Martini's activities as a collector of portraits. The richly illustrated essay places the paintings assembled by Martini in the context of the much larger world of printed portraits. Two of the most remarkable paintings associated with Padre Martini are the subject of individual essays. Mazza explores Giuseppe Maria Crespi's wonderful *trompe l'oeil* picture of Martini's library shelves, heavy

with parchment-bound volumes—whose disarray communicates the activity of a busy scholar. Corrado Giaquinto's lavish portrait of Farinelli is the subject of an essay by Lorenzo Bianconi and Maria Cristina Casali Pedrielli. Finally, Giovanna Degli Esposti discusses the development of the portrait collection after Martini's death; the librarians who cared for the padre's collections continued to acquire musicians' portraits well into the twentieth century.

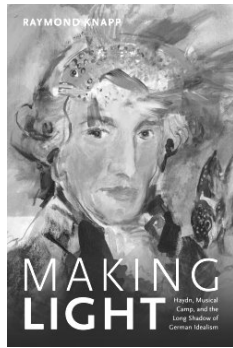
The catalogue is organized according to the musicians portrayed, rather than the artists. It consists of eight parts, each containing the portraits of musicians active during a single century or half-century. Within each part, the portraits are arranged in alphabetical order according to the names of the subjects, with portraits of unknown musicians presented last. Most of the musicians in the collection are composers or singers, but a wide range of instrumentalists are represented as well.

311 separate entries, the lion's share of which are the work of Casali Pedrielli, discuss every portrait in turn. The entries include information about the subject of the portrait, his or her relations with Martini (with reference to relevant passages in the padre's correspondence), the artist, the portrait's condition, and its history of restoration. All the portraits are illustrated in color. Most of the illustrations are small (about 3.5 x 2.5 inches) but that is enough to show most of the details. Just over 50 of the portraits—those judged by the authors to be the finest works of art, not necessarily the most important musicians—are beautifully reproduced as full-page illustrations. Following the main catalogue is an appendix consisting of further entries (illustrated when possible) on portraits that are badly damaged, destroyed, lost, or dispersed.

The most important part of the collection—both artistically and musicologically—is undoubtedly that containing the portraits of Martini's contemporaries. He was in direct contact with some of the most important musicians of his time, including Mozart. And the affection and respect that musicians felt for him led many of them to engage first-rate painters in response to his request for their portraits. Highlights of the collection (all reproduced in the larger format) include Gainsborough's portrait of Johann Christian Bach, Reynolds' portrait of Charles Burney, Luigi Crespi's portrait of the Bolognese composer Giuseppe Corsini, Sebastiano Ceccarini's portrait of the *musico* Filippo Elisi, and anonymous portraits of the young Roman composer Maria Rosa Coccia and the *musico* Giuseppe Millico. Another fine painting, entitled "Ritratto di cantante" (No. 95), although placed among the portraits of musicians of the first half of the eighteenth century, probably belongs in the following section, since Bianconi and Casali Pedrielli argue persuasively that the subject is the *musico* Pietro Benedetti, detto Satorino, who began singing only in the 1760s (and is known to Mozartians as the creator of the role of Sifare in *Mitridate re di Ponto*).

Among the many artists who contributed to Martini's collection during the second half of the eighteenth century, Angelo Crescimbeni stands out for his brilliance as a portraitist. His depictions of the composers Ferdinando Bertoni, Giovanni Domenico Perotti, and Thomas Christian Walter, the tenor Giovanni Ansani, the harpist Philipp Joseph Hinner, the amateur musician Eugenio di Ligniville, and Martini himself constitute—from a purely artistic point of view—the single most important and valuable group of works in Padre Martini's collection. We are lucky to have beautiful color reproductions of all these fine paintings, together with expert commentary, in one splendid book.

Raymond Knapp. *Making Light: Haydn, Musical Camp, and the Long Shadow of German Idealism*. Durham, NC and London: Duke University Press, 2018. 380 pp.
ISBN 978-0-8223-6935-6. Hardcover. \$109.95
Melanie Lowe



The provocative subtitle of Raymond Knapp's new book promises a surprising read, but the wild romp through disparate repertoires, philosophical schools, and critical modalities left me at once astonished, exhausted, reeling from intellectual whiplash, and genuinely grateful for such a breathtaking musicological journey. If not for the underlying argument that unfolds very nearly out of the reader's awareness, Knapp's book would fly apart from the centrifugal force of its reportorial breadth. But by the end of his final chapter, Knapp had pretty well convinced me that Haydn's "Military" Symphony, the Op. 64 String Quartets, and *Il Distratto*, blackface minstrelsy, Busby Berkeley's *Babes on Broadway*, Oscar Wilde's *The Importance of Being Earnest*, Gilbert and Sullivan's *Patience* and *The Pirates of Penzance*, Cole Porter's "Mack the Black," Vincente Minnelli's *The Pirate*, and "Springtime for Hitler" from Mel Brooks's *The Producers* do have something important to say to each other, especially in a polemic about German Idealism's far-reaching disservices.

As Knapp discloses in the first sentence, the spark for this book was an intuition: "that the specific kind of pleasure [he] derive[s] from Haydn has something basic in common with many of the pleasures [he] find[s] in musicals, and that those shared pleasures are not the same as those [he] find[s] in most music of the nineteenth century and its extended traditions" (xi). Knapp pinpoints two essential commonalities between these repertoires: that both Haydn and the American musical "consistently make light of serious art even when taking that art seriously" (xiii), and neither is accommodated by the paradigms of musical Idealism. The aesthetics of camp supply the connection.

Camp flourishes in theatrical contexts, especially in those that are intrinsically rebellious in spirit and intention—from blackface minstrelsy to pirate portrayals to Oscar Wilde's and Mel Brooks's irretrievably earnest inanities. The core aesthetic values of high camp—artifice, irony, and excess—are likewise hallmarks of Haydn's idiosyncratic comic tone. Once German Idealism promoted music to the most elevated of the arts, German nationalism conflated "German music" and "serious music," and the construction of absoluteness extricated music from real-world contexts, listening to the "right kind" of music became a moral imperative. Too entertaining and too sociable, Haydn's music flirted too comfortably with commodity to be fully embraced as *art* under an Idealist regime. Categorically opposed to Idealist pretense, early popular American musical cultures launched the resistance.

Knapp's argument consists of three distinct threads of increasing length and breadth that finally intertwine only in the final chapter. Part I, which consists of just a single chapter, opens with a mad dash through German Idealist philosophies—from Kant, Goethe, and Herder through Hegel, Fichte, and Schiller to Wackenroder, Tieck, and Hoffmann, finally landing on Schopenhauer's universal Will. Idealist theorizing, Knapp contends, precipitated and sustained Haydn's demotion from master composer to "venerated fog." Knapp follows with an explication of how Bach, Haydn, and Mozart—celebrated "near misses" that conformed only partly to Idealist aesthetic principles—were "made over" in accordance with the new prevailing musical paradigm. This first arc of Knapp's argument ends with a teaser of sorts, a preview of the musical "nemeses" to come—alternative and popular repertoires, particularly in the New World, that thwart the Idealist aesthetic agenda. But first comes an exploration of "Haydn's difference."

In the two chapters that make up Part II, Knapp first explores dramatic narrative and comic tone in Haydn's symphonies from the perspective of the original audience. The "Military" Symphony provides the central example in Chapter 2, and Knapp aligns with David Schroeder to propose that this symphony (along with others) presents a musical argument for tolerance. While the first movement may be heard as a dramatic narrative of assimilation, the second movement—with its famous Janissary intrusion evoking the threat of an historic and barbarous enemy (Knapp reminds us that Haydn's grandparents personally experienced the brutality of the Turks just prior to the siege of Vienna)—"seems to trivialize through tone what ought not to be trivialized, to make light of what is by any measure deadly serious" (73). And then what to make of the humorous return of the Janissary instruments at the end of the finale? Knapp argues that the comic tone of this symphony cannot be easily separated from its narrative, leading to a final reading in which "both Turks and Europeans celebrate *together*" (emphasis his; 76). Knapp's underlying point, however, pertains not just to the content of the "Military" Symphony but to how tone operates in Haydn's symphonies more broadly. Because the prevailing comic tone of Haydn's music requires the listener to reorient the dramatic narrative, tone governs narrative. A "dynamic of accommodation," Knapp's term for Haydn's negotiation of antagonistic elements through regulation, thereby positions Haydn's music as Aristotelian rather than Kantian. In place of self-actualization and Idealist morality, Haydn presents a rhetoric of individuality that pits individuation against authority, proposing a celebration of human flourishing that "supports a liberal view of the proper balance between authority and freedom" (89).

In Chapter 3, Knapp locates another "Haydn difference" within the "inside-outside dynamic" (103) of the string quartet. Openings of select movements from Haydn's Op. 64 quartets provide the examples for Knapp's argument that, by "tinkering" with the distinction between "inside" and "outside" in performance, Haydn's quartets occasionally grant his "eavesdroppers" access to inside information. Unlike the quartet dynamic that emerged as the genre embraced the inwardness of German Idealism, Haydn's quartets express sociality.

After nearly 100 pages of Haydn, the opening sentence of Chapter 4 gives a shock: "Blackface minstrelsy and camp are seemingly worlds apart" (138). Knapp will proceed to argue for their kinship, but there is no doubt that both minstrelsy and camp actually *are* worlds apart from Haydn, the 18th century, and the cham-

ber. Knapp is keenly aware of the pitfalls of historical anachronism and contextual disconnection, but proposes that opposition to Idealist aesthetics—whether intentional, inadvertent, or subsequently positioned—associates these three disparate musical and theatrical cultures. Part III, the final and longest arc in Knapp’s argument, opens with a reconsideration of the development of 19th-century theatrical traditions in the New World. Knapp traces blackface minstrelsy from rebellious origin on the minstrel stage to vehicle of parody in Gilbert and Sullivan’s *Utopia Limited* to nostalgic evocation in film. Camp is then connected to minstrelsy through a shared spirit of rebellion and its stance against earnestness. Knapp explores two distinct camp traditions—Oscar Wilde and gay-centered camp culture, and pirate camp as a straight indulgence—and then considers their merger in early Hollywood film musicals. Knapp’s final move in Chapter 4 is to position these popular musical traditions in direct opposition to the pretention of serious art and the aesthetics of German Idealism.

Alongside a duality between classical and popular music generated to some extent by the former’s embracing of and the latter’s hostility toward the values of musical Idealism, Knapp identifies in Chapter 5 a critical rift that developed within popular music when some types were repositioned as partially aligned with Idealist paradigms. Claims of sincerity, serious intention, and especially authenticity advanced the cultural promotion and aesthetic rehabilitation of certain popular repertoires, among them ragtime, jazz, blues, “roots” music, and the music of youthful rebellion. As this duality within popular music is “traceable to the continued influence of German Idealism,” Knapp finds an analogue between the fate of those popular musical repertoires that embrace artifice (and are therefore insufficiently authentic) and Haydn’s demotion to a lesser position within classical music: “their very appeal, and the nature of that appeal, have made these genres suspect qua art, as the latter category has come to be understood.” But he leaves it to his final chapter “to reconsider the categorical relationships between musical art and entertainment that have governed—and been governed by—the musical dualisms imposed through German Idealism’s seductive remappings of music’s legitimate functions within culture” (223).

It is only in Chapter 6 that the strands of Knapp’s argument come together to make his case for kinship between Haydn and high camp. “Springtime for Hitler” from Mel Brooks’s film *The Producers* provides the example for Knapp’s rich and rewarding exploration of the underlying aesthetic of high camp, the quintessential feature of which is the occasioning of enjoyable but serious engagement with content—especially problematic content—despite the “frivolousness of the enterprise.” For musical camp to flourish, the performance context requires an inherently social dynamic, a direct challenge to the purely aesthetic experience promoted by musical Idealism. To be sure, Knapp emphatically acknowledges that Haydn’s symphonies and string quartets are *not* camp: they “do not fit directly into the history of camp. . . . [T]hey do not function as a basis for camp today, nor did they do so in earlier phases of camp’s development.” And neither does he argue “for reconsidering this situation, for trying to understand them in specifically camp terms.” But by recognizing those elements of Haydn’s music that are also hallmarks of high camp—the inside-outside dynamic, the frequent promotion of surface over substance, the making light of serious things—Knapp positions Haydn and camp as “oppositional bookends to the aesthetic paradigms of Ger-

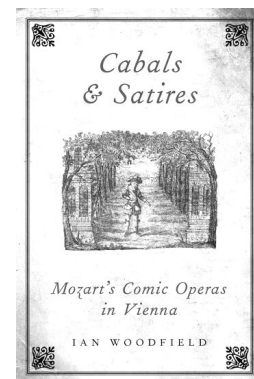
man Idealism.” This opposition Knapp locates in an underlying philosophical difference: “In encompassing both laughter and seriousness, Haydn and high camp embrace a totality of human experience, a great deal of which . . . the German Romantics, in their quest for German Idealism’s noumenal, set aside as the mere phenomenal world” (262–65).

Knapp is truly bothered by the “musical vices” launched by German Idealism and its metaphysical impossibilities, chief among them the continuation of a concert culture that offers listeners only a “portal to infinity” (276). But rather than end his provocative book by pointing out the many ways that Idealism “stand[s] a little too close to the edge of lunacy” (270), Knapp tilts optimistic in a final section, subtitled “Bridging Persistent Dualities.” In a call for reconceiving the concert hall as a welcoming and generous space that promotes musicking as determined by human needs, to nurture human flourishing, Knapp indulges in imagining an artistic movement that founds nothing short of a new civilization. *Making Light* is an exhilarating read, especially for those of us increasingly disenfranchised by Idealist musical—and musicological—world-views.

D

Ian Woodfield, *Cabals and Satires: Mozart’s Comic Operas in Vienna*. Oxford: Oxford University Press, 2018. 304pp.
ISBN: 9780190692636. Hardcover. \$55.

Martin Nedbal



Ian Woodfield’s latest book *Cabals and Satires: Mozart’s Comic Operas in Vienna* is filled with an astounding amount of fresh insights into Mozart’s prolific career as an opera composer in the Habsburg capital during the reign of Joseph II. The book focuses mostly on the cultural and political contexts surrounding the premieres and revivals of *Le nozze di Figaro* and *Don Giovanni*. Just as Woodfield’s earlier work, however, the book has a tendency to indulge in wide-ranging speculations that sometimes run the danger of thickening the mythological aura that continually attaches itself to Mozart’s legacy.

As Woodfield admits at the beginning of the book, his observations are based on the enormous amount of eighteenth-century press that became available and searchable with the advent of digitization. He also admits that most of the documentary sources directly related to Mozart have already been discussed by others, most notably Dexter Edge and David Black, on their database Mozart: New Documents. At times, Woodfield even assumes that readers are well-versed in the nuances of various documents from Edge and Black’s site or from the earlier documentary biographies. This is the case with his discussion of the Prague’s performance of

Le nozze di Figaro on October 14, 1787: Woodfield assumes that his readers know that the Habsburg successor Franz was in attendance, that he left the performance after the first act, and that patriotic pamphlets were distributed during his departure. These assumptions often make the individual chapters difficult to follow.

Woodfield's book is most innovative and readable when it connects operatic developments in Vienna between 1786 and 1791 to the policies and activities of the imperial family. Chapter 1 ties Joseph II's re-establishment of a state-sponsored Singspiel company in 1785 to the imperial administration's attempt to acquire Bavaria and strike an allegiance with Saxony. Chapter 2 refreshes the theory, first extensively discussed in Johannes Weidinger's sixteen-volume dissertation, that *Don Giovanni* might have been initially planned for a production in Vienna; the production was to coincide with the arrival of Maria Theresia, Joseph II's niece, prior to her marriage to the Saxon Prince Anton. A particularly interesting proposition is that the choice of *Don Giovanni* might have been related to Joseph II's predilection for operas about operas, such as *Der Schauspieldirektor*, which might have brought to the attention of the team organizing the wedding festivities Bertati's *Don Giovanni*, an opera within an opera. Woodfield, moreover, present persuasive context for *Der Schauspieldirektor* and Salieri's *Prima la musica e poi le parole*, when he connects them to the competition between the opera buffa company and the newly established Singspiel. In Chapter 4, Woodfield shows that the problematic Viennese reception of *Don Giovanni* in 1788 was in many ways related to the difficulties the Habsburg Monarchy faced after the eruption of the Austro-Turkish War in February of 1788. Chapter 6 discusses how the 1789 Vienna revival of *Figaro* and the commission and conception of *Così fan tutte* reflected the military success that the Russian and Austrian armies achieved against the Ottoman Empire. This chapter also traces the gradual ascension of *Figaro* into a canon of works closely associated with the Habsburg dynasty—this process started with the Prague performance in October 1787 to celebrate the royal wedding, followed by the production for Joseph's II brother Leopold in Florence, a festive production in Leipzig in 1788 by Guardasoni's troupe, and finally the performance in Frankfurt, the day after the coronation of Leopold II as Holy Roman Emperor. Also intriguing is Woodfield's observation that Leopold II and his family frequented the suburban theaters quite a lot, and Mozart's work on *Die Zauberflöte* for Schikaneder's Wiednertheater therefore might have been an effective way of impressing the highest social circles in Vienna.

Woodfield also pays special attention to the competition between *opera buffa*, the court-supported Singspiel company, and suburban opera troupes in Leopoldstadt and Wieden in the 1780s. Woodfield was able to uncover a lot of new material about these companies in the recently digitized German, Italian, French, and sometime also English press of the 1780s. He bases many of his claims on the notion of a dichotomy between a pro-Singspiel and a pro-Italian camp (which sometimes also turned against Italian works by German composers, including Mozart). Woodfield's discussion of what he sees as "nationalist overtones" in the competition between German and Italian opera is curiously not backed up by any references to recent scholarship on national issues in Viennese theater of the 1780s.

The one excessively speculative aspect of the book concerns the discussion of the career of Karl Ditters von Dittersdorf. It is thrilling to read about the changing fortunes of Mozart's operas in

Vienna in the context of Dittersdorf's Singspiel hits in 1786 and 1787 (with *Doktor und Apotheker*, *Betrug durch Aberglauben*, and *Die Liebe im Narrenhause*). At the same time, Woodfield tries to present Dittersdorf as a schemer who tried to self-promote himself at Mozart's expense in ways similar to the fictional and romanticized Salieri from Schaffer and Forman's *Amadeus*. Woodfield, for example, makes it seem as if every negative or not entirely positive review of Mozart's *Figaro* in various German newspapers from 1786 was somehow a part of Dittersdorf's conspiracy. Particularly problematic is Chapter 3, which focuses on Dittersdorf's Singspiel version of Beaumarchais's *The Marriage of Figaro*, premiered in Brünn/Brno in 1789. In the absence of extant music, Woodfield focuses on the surviving libretto. Although there is no proof that Dittersdorf was the libretto's author, Woodfield pursues the circular argument that the libretto must have been by Dittersdorf because it reflects Dittersdorf's views of Mozart. The individual aspects of this alleged satire are quite dubious, such as when Woodfield claims that Dittersdorf ridiculed Mozart in how "his" libretto presents Cherubino. Woodfield points out, for example, that Dittersdorf's depiction of Cherubino's frantic escape from the Countess's dressing room resembles Karoline Pichler's description of Mozart as hyperactive, and that the reference to cutting hair in Dittersdorf's analogue to "Non più andrai" is somehow connected to Michael Kelly's discussion of Mozart's vanity about hair.

Despite these speculations, or perhaps precisely because of them, Woodfield's book will no doubt invigorate new generations of scholars and Mozart enthusiasts to uncover yet new contexts for the composer's famous operas.

D

Recording Review

Joseph Haydn, Symphonies Nos. 90, 91, 92, "Wallerstein Symphonies." Bayerisches Kammerorchester Bad Brückenau, conducted by Johannes Moesus. Profil CD PH19063.

Sterling E. Murray



During his last years at Eszterháza, Haydn produced a number of compositions to fulfill commissions received from outside sources. Among these are the three symphonies included on this disc (Hob. I: 90 in C Major, I:91 in E-flat Major, and I:92 in G Major) composed as a group in 1788–89. Although perhaps not performed today as often as some of Haydn's later works, these symphonies fall easily within the composer's more impressive essays in this genre.

The conditions that formed the genesis of Hob. I:90–92 reveal a fascinating tale of Haydn as a businessman. In January 1788, Haydn received a request from Kraft Ernst, Prince of Oettingen-Wallerstein, for “three new symphonies” which were to be his sole property. Music was the prince's special passion. The *Hofkapelle* he established at his residence in Wallerstein boasted an orchestra of exceptional quality. The prince had a special fondness for the music of Haydn. Over a period of twenty years, he purchased symphonies by the Esterházy *Kapellmeister* on a regular and continuing basis. Today the remains of the Wallerstein court music collection (housed in the Universitätsbibliothek, Augsburg) include 88 of Haydn's symphonies, making it one of the largest single repositories of this repertory.

Haydn accepted the commission but explained that due to other commitments he would be unable to supply the compositions right away. Communicating through the prince's Vienna agent, Haydn promised that he would begin work on the symphonies as soon as possible. But time dragged on, and it was not until a year and a half later that Haydn finally sent the prince the three symphonies with his apologies for the delay caused by “daily responsibilities.”

The circumstances that allowed Haydn finally to fulfill this commission for Kraft Ernst had their beginnings in 1784. In that year Haydn was asked to compose six symphonies for the orchestra of the *Concert de la Loge Olympique* in Paris. These works, composed in 1785–86, have since been christened the “Paris Symphonies.” The reception accorded them was so enthusiastic that one of the concert's promoters, Claude-François-Marie Rigoley, Comte d'Ogny, commissioned Haydn for three more symphonies. Ever the shrewd businessman, Haydn determined that he could satisfy the requests of both Count d'Ogny and Prince Kraft Ernst with the same works. He composed the Symphonies in C and E-flat Major (Hob. I: 90 and 91) in 1788 and added the third work in G Major (Hob. I: 92), the following year, sending all three to both the count and the prince.

From this point things became a bit dicey for Haydn. Since the autograph scores had gone to Paris, he was forced to provide the prince with a set of parts containing his additions and corrections. Realizing that he may not be the exclusive owner of these compositions, Kraft Ernst made his discontent known to the composer. Haydn apologized and offered the explanation that since poor vision made it impossible for him to write a clean score, he had arranged for one of his composition students to copy, under his supervision, the three symphonies from which parts were made and sent to Wallerstein. The prince appears to have accepted the composer's improbable story, allowing the matter to drop.

The three symphonies that were the subject of this intrigue have since earned secure places within the Haydn symphonic canon. All three are scored for an orchestra including flute, two oboes, two bassoon, two horns, and strings. Most modern-day performances add two trumpets and timpani to the instrumentation of Nos. 90

and 92. Although not included in the scores Haydn sent to d'Ogny in Paris, parts for No. 90 exist in the composer's hand and for No. 92 as authentic copies. Performance parts for trumpets and timpani were also included in the materials Haydn sent to Wallerstein.

Why do these separate parts exist if Haydn did not intend them to be included in the instrumentation of symphonies 90 and 92? Here factual evidence escapes us, and we are left to speculate. On the most obvious level, this situation could simply be a matter of practical necessity resulting from the fact that the paper Haydn was using did not contain enough staves per page to accommodate the complete instrumentation. Or, perhaps to save space, individual parts for trumpets and timpani were appended to the end of the scores but not transmitted with them. There is no indication that Haydn intended the instrumentation of No. 91 to include trumpets and timpani, and perhaps these instruments were deliberately kept separate from the full scores of the other two works to focus attention on the three symphonies as a trilogy. Finally, one cannot overlook the possibility that the extra performance parts may have been later additions. Lending support to this last theory is the fact that parts for these instruments do not exist in the early prints, including the first edition published by LeDuc in Paris.

The three symphonies offered to both Count d'Ogny and Prince Kraft Ernst are remarking essays that embrace some of the best of Haydn's symphonic language from the previous 30 years. In particular, one might cite the slow introductions (appearing in the first movements of all three works), modified recycling of primary (P) themes as secondary (S) themes resulting in blurred distinctions between these two structural groups, developmental expansion freely introduced in transitional areas, abrupt and striking shifts in musical materials that remind the listener of Haydn's keen sense of humor, creative blending of conventional structural patterns resulting in sonata-rondo and double variations, robust minuets, and frequent solo appearances of wind instruments.

The performances on this disc by the Bavarian Chamber Orchestra of Bad Brückenau under the direction of Johannes Moesus offer a fresh interpretation of these works. Unlike other recorded performances, Moesus has opted to adhere to the work's original instrumentation without trumpets and timpani. Although the brilliance of these instruments in full-textured passages is missing here, the result provides for a more nuanced sound.

Johannes Moesus has made the interpretation of eighteenth-century orchestral music his specialty. His familiarity with this repertory extends from the works of well-known composers such as Haydn to those whose identities have yet to be fully investigated. The reward for this expansive involvement shines through brilliantly in the performances on this disc. Under his direction, the Bavarian Chamber Orchestra provides a splendid performance marked by impressive stylistic conviction and nuance. Crisp and clear articulations define and support structural elements in the music. Bright and lively tempos in outer movements and minuets are contrasted by expressive sensitivity in slow movements. Of special note is the care with which Moesus ensures that the rich tones of the wind instruments are allowed to emerge from within the string texture in a complimentary manner that is sometimes lacking in modern interpretations of Haydn's music.

Program notes by Günther Grünsteudel are included and prove to be helpful in establishing a context for these compositions. In short, this CD is first rate and a welcome addition to the recordings of these symphonies currently available.

composers, musicians, poets, set designers, and technical wizards could operate for the benefit of the public. To oversee this, he formed the Royal Academy of Music in 1772, which led to a self-sufficient community of artists and a year-long calendar where the public could enjoy performances on almost every night of the week.

Given that Stockholm has not experienced the same catastrophic destruction from war and natural disaster as other cities in Europe, it is not surprising that much of the material collected for this cultural society has remained intact to the present day. As a brief overview, the main archives of eighteenth-century music remains the Musik- och Teaterbibliotek, which combines the legacy of the Royal Opera, Royal Academy of Music, and a number of private and estate collections into a central point. Their website (<https://musikverket.se/musikochteaterbiblioteket/>) contains over 100,000 works from this period, both printed and manuscript) drawn from these collections that are downloadable. This includes such items as the library of the Utile Dulci, a private concert organization of the time with numerous prints from throughout Europe, and the Mazer Sällskap, a society founded towards the end of the century to promote chamber music. Many of the materials in these collections are unique sources, and as the digitization of the library continues, many of the resources heretofore relatively inaccessible, will be available to the public at large.

The Kungliga Bibliotek (Sweden's Library of Congress) also has a large rare books section that houses a good sampling of musical documents. It's website (<https://www.kb.se>) houses materials going back to the Middle Ages, but there is a good sampling of eighteenth-century documents and music also available. For specific documentation, the Royal Opera Archives (<https://www.operan.se/en/archives>) houses one of the most extensive collections of documents related to music and theatre on the continent. Their online database Arkivet is digitizing their vast collection over 250 years of performances, though it is now only available in Swedish. The State Archives (Riksarkivet) also contains materials such as protocols, letters, contracts, etc. that are accessible to the scholar. Here one can find such treasures as diaries describing music and performances, social interactions, and references to the society of the time.

Although many of the estate libraries, which also housed various collections of music from the time, have been subsumed into the archives noted above, a number still remain in place. For example, Skokoloster Palace on the shores of Lake Mälaren about 35 miles north of Stockholm still maintains a huge collection of dance and occasional music from the early part of the century, including one of the largest collections, the Düben Samling, which contains unique source materials. In addition, the Carolina Rediviva Library at the University of Uppsala has in their rare manuscript collection an equally impressive number of materials, including the personal papers of Gustav III and the collection of music by his Kapellmästare, Joseph Martin Kraus, as gathered by his first biographer, diplomat Fredrick Samuel Silverstolpe at the beginning of the Nineteenth century. Smaller sites such as the manor houses and Leufsta Bruk contain other smaller archives, and though relatively difficult to access, they are nonetheless interesting repositories of materials. Finally, one should note the National Museum, where iconography and designs are to be found that date from this century.

If one does not have the time to delve headlong into the archives, much is now available online in digitized format, and as one wanders about the old city of Stockholm, many of the original buildings mentioned in the documents can still be found standing, ranging from the Royal Palace to the theatres of Gustav III at Drottningholm, Ulriksdal (Confidencen), and Gripsholm, from the tail end of the Royal Yacht Amphion (named after a Naumann opera character) to the gardens of the Kungsträdgård. In Stockholm, the present and past live harmoniously together, offering scholars a treasure trove of materials that can be related directly to their surroundings in one of Europe's most scenic cities.



Drottningholm Palace

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instrument obtained good intonation this way, they devised a mechanism of keys and rings within easy reach of the fingers to open and close tone-holes beyond the fingers' range. With this method, the old fingering had to be changed [which is why some artists who were adept at concealing the flaws of the conventional flute continued to use it]. The new instruments offer so many compensations that Berlioz expects all new woodwinds to be made according to the Gordon/Boehm system.

The third question concerns a citation from an article in *Wagner in Performance* by Clive Brown (p.103), who then expands upon his initial sentence about Wagner's horn preference:

At first Wagner ... used valved brass in conjunction with natural instruments, since he regarded the valved instruments as inferior in a number of respects. But, as he explained when dispensing with natural horns in *Tristan und Isolde*: 'So much has been gained through the introduction of valves that it is impossible to ignore these improvements, although the horn has undeniably lost some of its beauty of tone and its ability to slur notes delicately'. He went on to say, however, that in the hands of fine players he believed most of this disadvantage could be obviated, and that, in any case, he was confident of an inevitable improvement of the instrument which would restore its former qualities.

My book focuses primarily on the late eighteenth-century manuals, which were the first to offer composers advice about avoiding the limitations of the wind and brass instruments. The nineteenth-century material is merely an overview of improvements to instruments.

Beverly Jerold