

The Riemenschneider Bach Institute Beyond Bach

Christina Fuhrmann

Scholars can be forgiven for imagining that the Riemenschneider Bach Institute (RBI) at the Baldwin Wallace Conservatory in Berea, OH is devoted exclusively to Bach. After all, the title of this research library highlights both Bach and Albert Riemenschneider, a scholar who devoted his life to the composer, began the first collegiate Bach Festival in the United States, and donated his substantial Bach Library to Baldwin Wallace, which formed the basis for the RBI when it was founded in 1969. Riemenschneider's collection was, however, broader than the title "Bach Library" might suggest, and subsequent donations and acquisitions have enlarged the collection well beyond its core Bach holdings. For scholars of eighteenth-century music of all kinds, then, the RBI offers numerous treasures. This article gives an overview of these rare items in the hope that more scholars of eighteenth-century music will take advantage of the RBI's resources.¹

The most natural way to expand the RBI collection beyond Bach was to include items related to his family members. Some of these holdings are small. Rare items related to Johann Christian Bach, for example, include only a portrait by Augustine Carlini and a manuscript copy of the aria, "Fosca nube il sol ri Copra," from *Temistocle* (1772).² Carl Philipp Emanuel Bach is better represented. There are nineteenth-century editions of his *Orchester-Sinfonien* and editions of his keyboard works annotated by Hans Theodore David. Numerous items in the RBI are related to David, scholar, teacher, and mentor to the RBI's first director, Elinore Barber. Although David passed away two years before Barber began her directorship, she inherited or purchased many items from his library for the RBI collection.

1. The items described here are in the RBI's vault. The stacks include many complete works editions, scholarly books, periodicals, and microfilms. The RBI website contains finding guides to several of the collections discussed here: <https://libguides.bw.edu/c.php?g=339877&p=6319270>.

2. Elinore Barber, "Riemenschneider Bach Library Vault Holdings," *BACH: Journal of the Riemenschneider Bach Institute* [hereafter *BACH*] 2, no. 2 (1971): 23.

The rarest Carl Philipp Emanuel items, however, came from Riemenschneider's Bach Library. One is an eighteenth-century manuscript copy of Bach's *Gellert Lieder*.³ The RBI also owns his influential treatise, *Versuch über die wahre Art das Clavier zu spielen*, in two parts. A separate item contains the musical examples for part 1 and demonstrates the fascinating history these items often accrued before arriving at the RBI. The title page is signed first by Eduard Hanslick, then Johannes Brahms, and finally Marie Schumann, Clara and Robert's eldest daughter (figure 1).⁴

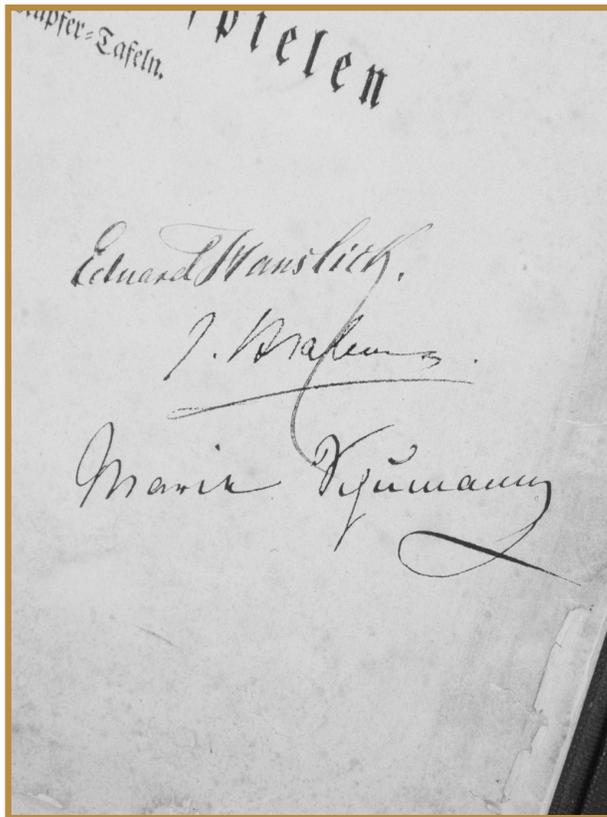


Figure 1

One of the RBI's most recent acquisitions may represent the last musical composition by a member of the Bach family: Johann Philipp Bach. The manuscript score contains a set of variations on the Scottish tune "Lovely Nancy" for cello and keyboard and identifies the composer as "J. P. Bach" (figure 2). Numerous questions surround this item, whose provenance is unknown before it was acquired by J & J Lubrano Music Antiquarians and subsequently purchased by the RBI in 2016. It appears to have originated in England, but it has not been possible to confirm whether Johann Philipp traveled there. Stephen A. Crist, who visited the RBI to study the item and prepare an edition, concluded "A watertight case may never be possible, because of the nature of the testimony. But the preponderance of available evidence suggests that the source is exactly what it purports to be."⁵

In addition to works by Bach and his family, the RBI possesses rare items for other composers of the eighteenth century: Handel, Haydn, Mozart, and Beethoven.⁶

3. Elinore Barber and Janet Winzenburger, "Riemenschneider Bach Library Vault Holdings," *BACH* 3, no. 1 (1972): 33.

4. "Riemenschneider Bach Library Vault Holdings," *BACH* 1, no. 1 (1970): 18.

5. Stephen A. Crist, "Johann Philipp Bach and the *Aria Scotese con Variazione: Twilight of the Bach Dynasty?*," *BACH* 51 (2020): 187. See also Crist, ed., *Johann Philipp Bach Aria scotese con variazione* (Middleton, WI: A-R Editions, 2021).

6. Several of these works, as well as some nineteenth-century items, were the subject of virtual exhibits by Baldwin Wallace students in Fall 2020. See <https://libguides.bw.edu/MUC321Fall2020>.

From the Editor

Kimary Fick

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.

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Neal Zaslaw (2020)

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New Members

Elizabeth Marcinkiewicz, Elise Kollé

President's Message

Guido Olivieri

I hope this message finds you all well. In these challenging times we have tried to balance the desire to keep working on several projects with the need of not exhausting anyone with internet fatigue. I'm happy to report that SECM has been very active on several fronts despite the uncertainties.

The DEIA committee has been promoting activities connected specifically with the work of the two subcommittees dedicated to pedagogy and research. I want to thank all members of those committees for their fantastic work and encourage anyone interested to reach out and get involved in these wonderful initiatives (email deia@secm.org).

It looks like we are slowly, but steadily progressing toward more reassuring scenarios. We all hope that in a few months we will be able to resume some or all our activities and finally get together again.

Plans for the Ninth Biennial conference in Stockholm are going forward. Given the current uncertainty, the Board has decided to move the conference fully online. The exact dates will be established soon and promptly communicated to all participants. It has been a difficult, but inevitable decision to allow the largest participation. A huge thank you to Bertil van Boer, Janet Page and the members of the Royal Swedish Academy of Music for their continuous efforts in these challenging circumstances.

An inspiring session organized by Emily Green took place at the American Society for Eighteenth-Century Studies (ASECS) conference on April 11. Congratulations to the four presenters for their stimulating papers on significant aspects of *Music and Privilege*.

SECM is also continuing close collaborations with the other 18th-century societies. Following Paul Corneilson's suggestion, a joint committee has recently formed to explore the possibility of organizing virtual joint forums on relevant 18th-century topics. We will soon announce the progress of this initiative.

Finally, we are delighted to host on this issue of the newsletter several tributes and reflections by Neal Zaslaw's students and colleagues to celebrate his SECM honorary membership. As many of us, I first met Zaslaw through his writing. As a young student in Italy who was trying to prove the importance of the Neapolitan string repertory before Corelli, I still vividly remember the feeling of excitement reading the *Early Music* issue on the Italian violin school that he edited. I kept photocopies of his articles and made notes on them for years (the era of digital PDFs had not yet started). Little did I know at the time that a few years later I would meet him in person and have the privilege of receiving his firm, but gracious guidance as my *Doktorvater*. Since then, I have been fortunate to get Neal's precious advice and his constant support for my work, to exchange ideas on our research experiences, and, most of all, I cherished our annual conversations at the AMS meetings. We are looking forward to honoring Neal Zaslaw and to celebrate SECM's 20th anniversary at the AMS in November and I invite all of you to take part in this event.

As usual, I invite all members to send news and items of interest. I also encourage you to contact any member of the Board with ideas, comments or suggestions or if you are looking for opportunities to get involved in the activities of the Society.

Looking forward to seeing you soon! Stay safe and healthy!

Spring 2021 Member News

Ruta Bloomfield was promoted to Associate Professor of Music at The Master's University in Santa Clarita, CA. In addition, she is the new Vice-President of the Historical Keyboard Society of North America (www.hksna.org). A great accomplishment last fall was an actual live performance with *Suite Royale* in an outdoor concert at a local church featuring works by Purcell, Telemann, J.S. Bach, de Bury, Campra, and even Beethoven.

L. Poundie Burstein has recently published the book *Journeys Through Galant Expositions* (OUP, 2020). This book reexamines eighteenth-century discussions of musical form by writers such as H.C. Koch, Francesco Galeazzi, and F. C. Neubauer, and applies their concepts to the analysis of Galant works by a host of composers from this era. <https://global.oup.com/us/companion-websites/9780190083991/book/>

Sarah Eyerly has been awarded the Marjorie Weston Emerson Award by the Mozart Society of America for her article, "Mozart and the Moravians," *Early Music* 47/2 (May, 2019): 161–82. She has also been awarded the Robert F. Heizer Award by the American Society for Ethnohistory for her co-authored article and digital project, "Singing Box 331: Re-Sounding Eighteenth-Century Mohican Hymns from the Moravian Archives," *The William and Mary Quarterly* 76/4 (October 2019): 649–96, <https://oi.ahc.wm.edu/digital-projects/oi-reader/singing-box-331-rachel-wheeler-sarah-eyerly/>.

Don Fader is pleased to announce the forthcoming publication of his book, *Music, Dance, and Franco-Italian Cultural Exchange c. 1700: Michel Pignolet de Montéclair and the prince de Vaudémont* (<https://boydellandbrewer.com/9781783276288/music-dance-and-franco-italian-cultural-exchange-c-1700/>). The book represents a major new contribution to the understanding of cosmopolitanism in early 18th-century European culture. Although the early years of the century saw an increased mixing of the French and Italian traditions, little is known about how musicians and dancers from these two traditions interacted. The discovery of multiple new sources sheds light not only on exchanges of musicians and dancers between these two countries but also on the collaborative processes they developed in operas for Turin and Milan, works that are virtually unknown today. These sources allow an account of the creative hybridization of musical style, operatic conventions, and dance technique in France and Italy through the 1720s and beyond. This is the only major published study of Michel Pignolet de Montéclair, presenting an intimate view of how his Italian trip influenced his career, his compositions, and his thinking about the creative advantages and problems of mixing the two styles, considerably deepening our understanding of "les goûts-réunis," as François Couperin called it.

Rebekah Franklin will soon defend her dissertation, "J.S. Bach's Passions in Twenty-First-Century America: Festivalization, Theology, and Community Beyond the Liturgy" (Florida State University).

Beverly Jerold published "Distinguishing between dotted notes and notes inégales," *The Musical Times* 161/1950 (Spring 2020): 61–76.

Luca Lévi Sala published the following: "Clementi, Muzio," (with Leon Plantinga and Alan Tyson), *Grove Music Online*, Deane Root (ed.), Oxford University Press. doi: 10.1093/gmo/9781561592630.article.40033; "Much land and water have I and

my sweet companion run over...": Newly Discovered Letters from Muzio Clementi to Gottfried Christoph Härtel," *Early Music* 47, no. 4 (November 2019), doi.org/10.1093/em/caz082, 569–581; "Clementi, Muzio," *Oxford Bibliographies Online*, Music Subject Area, Kate Van Orden (ed.), Oxford–New York, Oxford University Press (2011—), doi: 10.1093/OBO/9780199757824-0253; and *Muzio Clementi and British Musical Culture: Sources, Performance Practice, Style* (with Rohan H. Steward-MacDonald), New York, Routledge, ISBN 978-1-138-63389-6.

Guido Olivieri has published the article "The Early History of the Violoncello in Naples: Giovanni Bononcini, Rocco Greco and Gaetano Francone in a Forgotten Manuscript Collection" in *Eighteenth-Century Music*. doi: <https://doi.org/10.1017/S1478570620000457>. He has also coedited for HH Editions, the first edition of Gaetano Francone's *Ten Passagagli per violoncello*, the largest collection of passacaglias for cello (<https://editionhh.co.uk/hh521-cat.htm>).

Markus Rathey (Yale University) has co-edited (with J. Begbie and D. Chua) the volume *Theology, Music & Modernity. Struggles for Freedom* (Oxford University Press, 2021). The book explores the musical, theological, and philosophical discourses about freedom in the time between 1740 and 1850. Rathey's own article "Individual and Communal Freedom and the Performance History of the St. Matthew Passion by Bach and Mendelssohn" (147–179) is part of a larger section on Bach's passion, which also includes essays by Bettina Varwig and R. Larry Todd. Other essays of interest to 18th-century scholars are John Hare's "Kant, Aesthetic Judgment, and Beethoven" (42–65) Patrick McCreless' "Richard Allen and the Sacred Music of Black Americans, 1740–1850" (201–216), and Stephen Rumph's "Herder's Alternative Path to Musical Transcendence" (317–335).

John A. Rice wrote liner notes for a CD of Salieri's *Tarare*, performed by Les Talens Lyriques under the direction of Christophe Rousset, and issued by Aparté in 2019.

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Call for Papers

Mozart Society of America and
Society for Eighteenth-Century Music
Joint Conference in Salzburg, May 26–29, 2022

Mozart and Salzburg

In a letter to Abbé Joseph Bullinger, written on August 7, 1778 from Paris, Mozart states bluntly, "Salzburg is no place for my talent!" He then goes on to enumerate all the ways that he felt Salzburg was inadequate: the court musicians don't have a good reputation; there is no theater or opera; there are no singers; the orchestra is "rich in what is useless and unnecessary—and very poor in what is essential"; there is not even a decent kapellmeister. Nevertheless, Mozart spent most of his first twenty-five years composing and playing in the Salzburg court orchestra and at the Cathedral. Of course Mozart was supposed to resume his duties in Salzburg after visiting Vienna in the spring of 1781, but he only returned to his home town for a few months in 1783.

This international conference will explore all aspects of Mozart and Salzburg, including Wolfgang's early education and travel, es-

pecially to the nearby court at Munich; the music of Leopold Mozart, Michael Haydn, Giacomo Rust, as well as the other singers and instrumentalists at the Salzburg court; traveling opera troupes, especially Emanuel Schikaneder's residence in Salzburg in 1780; and finally the works that Mozart wrote for Salzburg: his chamber music and serenades, symphonies and concertos, masses and other church music, and operas. All relevant topics will be considered, though priority will be given to the theme of the conference.

Topics should be proposed in abstracts of up to 300 words and submitted to Paul Corneilson <pcorneilson@packhum.org> no later than September 1, 2021. Please submit two versions of the abstract, one with title and abstract only and one with your name, address, email, phone number, institutional affiliation or city, and AV requirements. Presentations are expected to fill 30-minute slots and should be given in English. One need not be an MSA or SECM member in order to submit a proposal, but all speakers chosen must be members of one of the societies by the time the conference takes place. The Program Committee will review the proposals and select the speakers, and will announce the program at the American Musicological Society meeting in early November.

The conference will be hosted by the International Mozarteum Foundation and will include guided tours to the two Mozart museums, a lecture-recital with Mozart's original instruments, and a day trip to Munich. MSA and SECM plan to publish a conference report in collaboration with the Mozarteum Foundation. We also expect to offer access to the conference via the Internet for members who cannot travel to Salzburg.

Program Committee: Paul Corneilson (chair), Dorothea Link, Simon Keefe, Daniel Melamed, Beverly Wilcox

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Tribute to Neal Zaslaw

Caryl Clark

I'd like to acknowledge the contributions of Neal's colleagues and former students referenced throughout this tribute. Their collected reminiscences—honouring Neal's remarkable 50-year career at Cornell, shared at a Zoom party on 18 December 2020 on the occasion of his retirement—are available here:

<https://music.cornell.edu/celebrating-neal-zaslaw>

Those of us who studied with Neal Zaslaw while he was gestating his monumental book on *Mozart's Symphonies: Context, Performance Practice, Reception* (1991) were fortunate to share his discoveries and insights, to hear key chapters as they were finished, and to receive an enthusiastic and inspired introduction to the music, life, and times of that great composer.

It's unlikely that any of you (with the exception of the original author) will recognize this adaptation of the opening paragraph of an article Neal Zaslaw published while still a doctoral student at Columbia. If you look up his 1969 article on "Handel and Leclair" published in *Current Musicology*, the student-run journal for which he was the editor-in-chief, you'll find the quotation that I've

adapted by substituting Neal's name for that of Paul Henry Lang, and inserting the title of Neal's magnum opus on Mozart's symphonies for the phrase "biography of Handel." If, as the article concludes, "imitation" is "the sincerest form of flattery," then I echo it in this tribute to my "Doktorvater"—now cherished friend.

Lang, Neal's dissertation advisor, was an early promoter of Baroque opera. He passed his passion on to Neal, who went on to offer graduate seminars on Handel (see Emily Dolan on the "celebrating-neal-zaslaw" website) and numerous other eighteenth-century topics during his long career at Cornell. More than likely Lang debated with his younger student the pros and cons of how to play early music in a style compatible with the era in which it was written, now understood as historically informed performance. That Neal would find his *métier* straddling performance and scholarship in his teaching and research is no surprise to those who know that, after graduating from Harvard and Juilliard, he played flute in the American Symphony Orchestra in New York under Leopold Stokowski before embarking on his PhD studies. (For a biographical overview, see Steven Zohn's entry on NZ in *The Cambridge Encyclopedia of Historical Performance in Music*, 2018).

It wasn't a big stretch for Neal to understand Mozart as "a working stiff" since, as a young musician in New York City in the early 1960s, he well knew the life of a gigging musician. As Cornell music colleague Ben Piekut recounts, early concert programs list "Neal Zaslaw, flute" performing alongside cellist Charlotte Moorman—the musician who shortly thereafter entered the avant-garde music scene, working with performance artist Nam June Paik and befriending Yoko Ono. As Piekut observes, "it's fun to watch students realize something the rest of us have already come to know, that Neal is a big tree with deep, wide roots."

Luckily for us, Neal remained an "uptown" musician, focussing his attention on the interrelationship of music scholarship and performance practices of the seventeenth and eighteenth centuries. His work on early orchestras translated into a musical meeting of minds in the 'ear-cleaning' recordings of Mozart's symphonies created by Christopher Hogwood, Jaap Schröder and members of the Academy of Ancient Music under Neal's expert musicological guidance. When this project was wrapping up and the Mozart book was getting underway, I had the good fortune to arrive at Cornell as a graduate student.

What heady days those were! Soon Malcolm Bilson was recording the complete Mozart keyboard concertos with John Eliot Gardiner, and not long after James Webster was advising Hogwood on an ambitious new Haydn symphony project. Inspired by a stunning physical setting and by their collective commitment to one another and their students, the little music department perched high on the hill above Lake Cayuga was now famous throughout the classical music world. Malcolm's affectionate term "the 18th century 'mafia'" conveys the close ties and the meeting of minds formed among Malcolm Bilson, John Hsu, Sonya Monosoff, Jim Webster, and of course, Neal. Whether in classrooms, rehearsal spaces, Barnes Hall, the library, campus cafés, faculty living rooms, or even the Ithaca Farmer's Market, enthusiastic and mutual learning abounded as colleagues and students together reimagined the field of eighteenth musical studies and more. As Malcolm notes, "I am not really

sure how it worked, but it's abundantly clear that without all of you I might have developed in a very different way."

How differently my life, and that of many others, would have been were it not for the nurturing musical community then cultivated at Cornell. Behind it all, working quietly and consistently was Neal. His thirst for knowledge, his creativity, intellectual rigour, and amicable demeanor helped many students to find their passion and begin forging scholarly careers, lasting friendships, collaborative relationships, and even life partners. A particularly influential collaboration with a former student, John Spitzer, resulted in the magisterial volume *The Birth of the Orchestra: History of an Institution, 1650–1815* (2004), an indispensable book in my teaching and research and most likely in yours as well. As John notes, Neal was "generous with his ideas, with his time, with his sources, with his contacts." On full display in this volume is Neal's "lifelong commitment to integrating thinking about music and making it" (Rebecca Harris-Warrick).

"A mensch from way back" (according to Steven Zohn), Neal has earned several nicknames over the years, including Mr. Mozart (in 1991), and more recently "Papa Z," "Il Zazorino," "Zazzmatazz," and the dubious, "Zazzeldorf" (Elizabeth Lyon). Are these scintillating descriptors depictions of the many personae he assumes when teaching opera buffa, commedia dell'arte, and pasticcios? Or do they speak to his easy-going personality, charm, wit, and deep humanity? "Neal is the teacher who looks his students in the eyes and knows them as whole human beings" (Sarah Day-O'Connell), while possessing the uncanny ability to offer advice on both "hunting down eighteenth-century acting treatises [and] finding a hairdresser who knows how to handle curls" (Dorian Bandy).

Calm, caring, kind, warm, generous, intelligent, wise, ambitious, inspirational, ethical, benevolent, curious, encouraging, patient, gracious, modest, honest, supportive, sensitive, animated, reflective, empathetic, reassuring, judicious, sage, simpatico, thoughtful, rigorous, compassionate, collegial, humble, and yes, "ambidextral"—these are just some of the attributes that mentees and colleagues have ascribed to the "exemplary Neal: husband, father, teacher, musician, mentor, colleague, scholar, author, editor, and citizen" (David Josephson). Beyond Cornell, Neal has touched many in the SECM and throughout the classical music world. He is most deserving of the tribute paid to him now—honorary membership in the society—in acknowledgement of his many years of dedication to the field and to our collective enterprise. From all of us, we thank you, Neal, for showing us that a career in musicology has the power to change lives. Congratulations! Best wishes, and bravo! We know you are not really retiring yet, and we look forward to toasting *Der neue Köchel* in all its "perfection." "In vino veritas!" (Tom Irvine; Nancy November)

Individual Tributes

Neal Zaslaw is a world-renowned Mozart expert. So it was natural to expect that the chance to do my doctoral dissertation under his supervision at Cornell University (1996–2003) would involve manifold insights into Mozart scholarship. What I got—what we supervisees all got—was much, much more.

Three points stand out in particular. First of all, I had to get the courage to speak up. Zaslaw gently reminded me, after a few weeks, that sitting in a seminar in silence was not helping me. To speak up was to help one to think, to formulate the 'clever ideas' that everyone else seemed much more able to make. More crucially, I learned

through Zaslaw that writing is a form of thinking. Write the article as you think it goes (once you have done some careful research—which is the essential first step), and then go back to the evidence to check your story. I live by this advice daily and it prevents me from getting too 'tongue tied' to write.

But perhaps most importantly of all, Zaslaw taught me the art of critical reading—of not taking anything for granted especially as concerns eighteenth-century source material. First one had to amass the relevant source material, thinking as broadly as possible about what that might look like—I soon grew very enthusiastic about iconography, for instance, as evidence in music scholarship. Then it is a question of going back to first principles and considering all possible explanations for a given historical question or puzzle. I am told that my name sounds like it comes from a murder mystery. Zaslaw gave me valuable tools for realising the detective vocation in a music-historical setting.

—Nancy November, The University of Auckland

Meeting Neal Zaslaw for the first time was one of the pivotal events in the early stages of my dissertation. The place was Brooklyn, New York, at St. Francis College. The time: a beautiful spring weekend in 2010 when flowering trees were blooming. The occasion: the fourth biennial meeting of the Society for Eighteenth Century Music—with numerous MSA members in attendance, of course—that included an experimental "dissertations in progress" session.

Neal contributed the opening paper, "Genres and Developments: Narrative, Connections, Topoi," and in the dissertations session the next day, he gave all three of us pithy and practical advice, such as "read eighteenth-century theorists to clear your mind of sonata form." Afterwards, Neal and one of the panelists, Bruce MacIntyre, took two of the grad students—Erick Arenas and myself—out to lunch at a Brooklyn deli. Over authentic New York food, we talked about publishers destroying autograph scores in the process of engraving them, French revolutionaries chopping up harpsichords for firewood, the mysteries of how concerted masses were used in actual worship, how to pull social history out of estate inventories, and marriages between families of musicians and engravers-publishers. Desultory conversation continued as Bruce took us for a lovely walking tour of the neighborhood.

In the decade since then, Neal has become a regular e-mail correspondent and a friendly face at scholarly meetings. MSA is unique among them, as it is an organization in which Kenner young and old join with Liebhaber to study and enjoy a beloved composer. Neal's generosity and wide-ranging interests reflect something of the spirit of Mozart himself.

—Beverly Wilcox, Davis, California

I met Neal Zaslaw when he delivered a keynote lecture—on domestic music making in the Mozart's household—at my (now) alma mater in 2016. On that occasion Neal invited me to spend a year at Cornell University; after completing the PhD, I moved to Ithaca for the academic year 2017–2018, and it was a most rewarding experience. Neal is a wonderful mentor and I owe him much gratitude for supporting me in academic and even personal ways. I remember fondly our weekly conversations, ranging from the high scholarly to the humorous, always making for a thoroughly enjoyable human(istic) experience. He inspired me to think differently and more deeply about Mozart and musicology, suggesting read-

ings, approaches, ideas. Moreover, he helped me with my writing and invited me to present my research to the Department of Music and to collaborate in his courses. His seminar on tuning was acoustically illuminating: since then, the modern piano has been sounding singularly “other” to me. As if this whirlwind of intellectual engagement wasn’t enough, Neal supported me through a personal difficulty and in my job search, writing references for each job. His honest feedback about my application materials as well as my research methods steered me in the right direction. If I have been able to gain academic positions and continue my journey in the musicological world, it is largely because of Neal. I feel honored and privileged to know him.

—Matteo Magarotto, University of Miami

Several years ago I had the honor of contributing an entry on Neal Zaslaw to *The Cambridge Encyclopedia of Historical Performance in Music*. It was an occasion for stock-taking, not just of his considerable accomplishments, but also (on a personal level) of all that I had learned from him as a teacher, Doktorvater, mentor, and friend over the years. Being invited to write a few words about Neal on the occasion of his being named an Honorary Member of SECM offers another opportunity for such reflection.

Neal’s star power was especially bright during my graduate-student days at Cornell: he published his landmark study of Mozart’s symphonies, his work on the birth of the orchestra was gathering momentum, and he (somewhat reluctantly) took on the alter-ego of “Mr. Mozart” during the celebrations of 1991. We students soaked it all up, learning much from Neal by example. In fact, he taught me more than subject-specific knowledge and how to think like a scholar, as important as that was. Among the most valuable lessons, some verbalized and others modeled: whatever work you do, endeavor to do it at the highest level; treat everyone with generosity and professional courtesy, even clueless graduate students (which I was); always communicate with clarity, letting your writing reflect your humanity; and never take yourself or your scholarship too seriously.

And the lessons have continued. In recent years I have marveled at how Neal, who has been there and done that as a teacher and scholar, continues to maintain the same wide-eyed enthusiasm for learning that first impressed me over thirty years ago. From ornamentation in Corelli, to French baroque opera, to (most recently) Agazzari and Tartini, Neal’s inspiring love for knowledge has always made me want to know more about whatever he was into at the time. In this I am certainly not alone, for there can scarcely be any members of SECM who have not benefited, either directly or indirectly, from the depth and breadth of Neal’s wide-ranging interests, which encompass the entire “long” eighteenth century and beyond.

—Steven Zohn, Temple University

I still remember the very first time I spoke to Neal Zaslaw. It was the spring of 2008 and I had just been offered admission to the PhD program in musicology at Cornell University. I was walking down busy Commonwealth Ave in Boston when my phone rang. “Hello Evan, this is Neal Zaslaw,” he said, “is there anything I can say to you to convince you to come to Cornell?” I was beyond flustered, and I think I managed to eek out, “well, a call from Neal Zaslaw goes a long way!” The opportunity to work with one of my musicological heroes was convincing enough.

At that time, I had read Neal’s book on the history of the orchestra, and many articles as well, and truly thought of him as larger than life. As I got to know him better, of course my admiration for his scholarship only grew, but I came to know him as an incredibly approachable and supportive person.

I eventually asked Neal to be a member of my doctoral committee, where he added his invaluable insight and knowledge at many key points throughout my time at Cornell. I fondly remember one moment in particular. One of my candidacy exam topics concerned mid-20th-century protest folk music, and in my exam, Neal ended up sharing a number of his first-hand experiences with the people who for me had been mere names in documents.

Neal added invaluable experience and insight to my dissertation process and was truly a supportive mentor on more occasions than I can count. I will always treasure both our professional, and our personal, relationship.

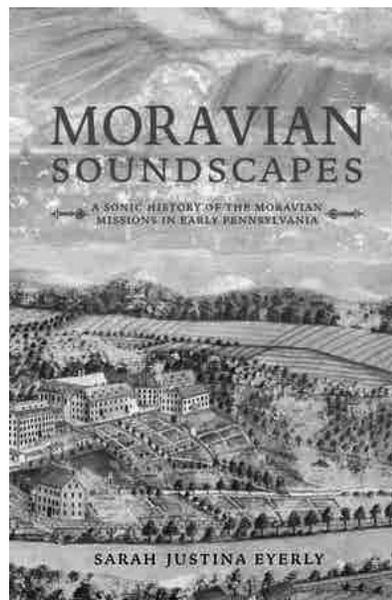
—Evan Cortens, Mount Royal University

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Book Reviews

Sarah Justina Eyerly. *Moravian Soundscapes: A Sonic History of the Moravian Missions in Early Pennsylvania*. Bloomington: Indiana University Press, 2020. 290 pp., illustrations, map, tables, and companion website. ISBN: 9780253047694. Hardcover \$80.

Hannah Waterman



Sarah Justina Eyerly opens the aural world of with a dissonance: a lyrical description of the acoustic ecology of the Pennsylvania forests where her ancestors, German Moravian missionaries, had lived and where she grew up, jarringly juxtaposed with an evocative account of the 1782 Gnadenhütten massacre and the sonified martyrdom of the ninety-six Delaware and Mohican converts—referred to in Eyerly’s book as Native Moravians—who continued to sing hymns even as they were brutally slaughtered.

The tension between Eyerly’s fond memories and curiosity about her family history and the horror of the Gnadenhütten mas-

sacre hangs over *Moravian Soundscapes* as Eyerly brings the sonic worlds of the Moravian missions in eighteenth-century Pennsylvania into contact with the present day. In four chapters, interwoven with brief interludes that tie the author's own personal and ancestral relationship with the land to its history, Eyerly traces the development of the Pennsylvania missions from their advent and growth beginning in the 1740s to their eventual collapse in the latter half of the century. Throughout, Eyerly brings new attention to the central role of sound in the Moravians' conception of their social and religious identities and in mediating their precarious relationship to their environment and Native and European neighbors.

This account of the Moravians' aural culture draws on a wealth of written and visual archival materials, including *Lebensläufe* (the Moravians' spiritual autobiographies), communal diaries, hymnals, and maps. However, Eyerly also thematizes the role of "learning in place" (33), implementing field recordings, ecological and geographical data, surviving architecture, and sound mapping towards the ultimate goal of reconstructing the soundscapes of the Moravian missions in high fidelity. *Moravian Soundscapes* is accordingly augmented throughout by digitized archival materials and interactive sound maps housed on the book's companion website.

Chapter 1 introduces the natural environments and soundscapes of Penn's Woods as Moravian settlers first encountered them. Eyerly contrasts the ways in which early Moravian missionaries understood and navigated the unfamiliar terrain of the Pennsylvania forests with the established ways that Native Americans had understood their environment. For both populations, acoustic ecologies were crucial markers of geographical orientation, and the Moravians in particular relied on hymnody and other Christian rituals to mediate the unknown dangers of the forest and, later to chart their way through it—as in the hymns written by Count Nikolaus Ludwig von Zinzendorf, founder of the Moravian church, on a long journey intended to spread Christian teachings to the Native communities in Shamokin and Wyoming.

Chapters 2 and 3 explore, respectively, the social and spiritual soundscapes of the Pennsylvania Moravian Church at the zenith of its prosperity in the mid-eighteenth century. The former, "Friends & Strangers," focuses on Bethlehem, the first Moravian settler community in North America. In 1754, twelve years after Zinzendorf's journey, Bethlehem was a thriving town populated by both European Moravians and Native converts, and its social organization and daily activities were carefully regulated by sonic and spatial means. Members of the community—the *Gemeine*—were divided into "choirs" according to age, gender, and marital status, each with their own designated physical spaces and aural subcommunities. Non-Moravians were welcomed, but housed away from the heart of the *Gemeine* and, consequently, held outside of Bethlehem's core soundscape. However, Moravians saw interactions with outsiders as opportunities to instill Moravian teachings; polyglot hymnody was a key strategy to this end. Chapter 3, "Sound & Spirit," examines Moravian hymnody in greater depth, along with other religious practices and beliefs of the Church. Here, *Moravian Soundscapes* journeys into the "intangible, spiritual spaces of Moravian Christianity" (155). Like the physical spaces of Bethlehem, these spiritual spaces were enacted through sound, predominantly through the Moravians' distinctive style of communal improvisatory singing. Eyerly introduces the German missionary Johann Christoph Pyrlaeus and the Mohican spiritual leader Tasawachamen (known by the Christian name Joshua) as two exem-

plary practitioners of Moravian musical-spiritual life. Pyrlaeus, Joshua, and other Moravians believed in the power of singing to connect humans to the divine. Furthermore, hymnody was likely a key site in which Native Moravians brought Indigenous tradition into Moravian practice.

Chapter 4 deals with the decline and termination of the missions due to economic pressures and global conflicts. It primarily follows the congregation of Native Moravians as increasing tensions between European settlers and Native communities, stemming from the Seven Years' War, led to the repeated displacement of the Native Moravian congregation. The question raised by Gnadenhütten—whether and how Moravian (aural) culture and ideals directly led to violence against Native Moravians—materializes most clearly in this final chapter. The Native congregation was forced to move again and again because of non-Moravian European settlers' suspicion of any Native populations; at the same time, as a result of the Moravian utopian ideal of shared communities, the Native Moravians were, to some extent, disconnected from Indigenous communities. Eyerly raises, but does not fully commit to, the possibility that the unique positionality of the Native Moravian congregation made them "particularly vulnerable to acts of violence" (216), and this point calls for further consideration.

Moravian Soundscapes contains plenty of illustrative documents, and a designated symbol interspersed throughout the text frequently refers readers to a wealth of supplementary materials hosted on the companion website. Of particular note are the interactive sound maps, created in collaboration with geographer Mark Sciuchetti and sound designer/composer Andy Nathan, which feature detailed and engaging recreations of the soundscapes of Moravian Pennsylvania. Some components of the site are still under construction, and I look forward to seeing these expansions.

Eyerly's investment in the personal testimonies of Moravians, preserved in *Lebensläufe* and town diaries, and her carefully crafted soundscape reconstructions, result in a consistently intimate, meditative, and vivid account of the Moravian missions in eighteenth-century Pennsylvania. Eyerly's own ancestral and personal involvement with this history further invigorates her scholarship; her transparency and self-reflexivity make *Moravian Soundscapes* an inviting and distinctive contribution to historical sound studies, ecomusicology, and the geo-humanities.

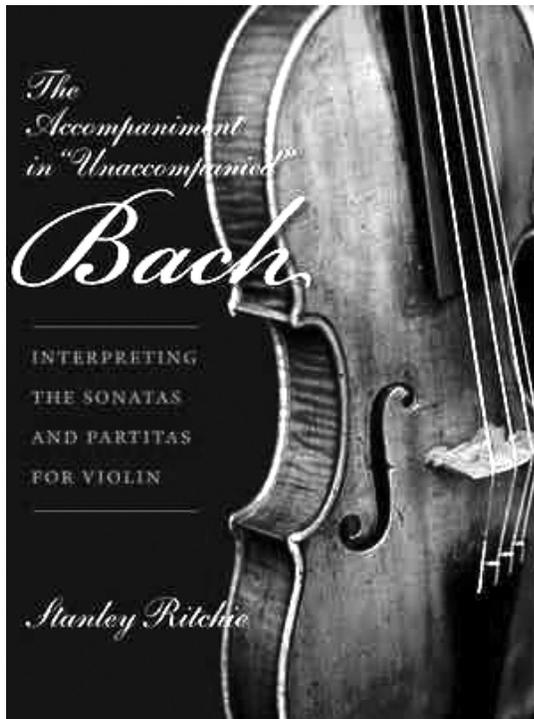
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Stanley Ritchie, *The Accompaniment in "Unaccompanied" Bach: Interpreting the Sonatas and Partitas for Violin*. Indiana University Press, 2016. 136 pp. ISBN: 9780253021984. Paperback \$33.

Andrew Justice

Reinhard Goebel's endorsement quote for this book describes Stanley Ritchie as the "Nestor of American historically informed players," a reference to the wise king of Pylos from Greek mythology who advises several characters in Homer's *Iliad* and *Odyssey*. Although I won't deny that I had to look that up, it nicely situates Ritchie within this country's growing environment of performance practice education over the past forty years: as someone who has never met him, I have knowingly worked with a great deal of his mentees and they (without fault) display a keen mastery of Baroque string technique and interpretation. Ritchie's 2012 book *Before the Chinrest: A Violinist's Guide to the Mysteries of Pre-Chin-*

rest Technique and Style immediately became an invaluable supplement to primary sources like Francesco Geminiani's *The Art of Playing on the Violin*, translating them into a contemporary context for players trained in modern performance. His recordings of the Bach sonatas and partitas for solo violin, made in 2007 but released in 2013 on Musica Omnia, offer a logical bridge between the first book and this one by putting words into clear musical execution. It is often easy to forget that influential pedagogues in academia are usually (or at least were) excellent musicians, and Ritchie's considerable career as a concert, chamber, and baroque violinist is a vital component to appreciating his written wisdom.



The introduction summarizes a fundamental issue: conservatory-style training relies upon traditions of providing students with ready-made interpretations, and since composers prior to the eighteenth century rarely supplied indications for expression, modern performers (over)use editions by soloists usually from bygone eras. “This is the ‘traditional’ approach—institutionalized pedagogical laziness—and, as a result, we, as students, are taught interpretations but not the *art of interpreting*” (3). Ritchie then opens with a succinct flyover of “Principles of Interpretation” and “Dance Forms,” establishing a style of clarity in plainly constructed commentary that highlights the necessary and eschews the fussy. Handy references for dance forms are especially useful for these works (and the cello suites), since it has been my experience that few college-level students know their significance; learning the origins and characters of the dances can often result in a fresh manner of thinking about the piece.

Instead of slogging through the sonatas and partitas in stereotypical concrete-sequential fashion, Ritchie groups the movements into larger stylistic types: “Improvisatory,” “Fugue,” “Ostinato,” “Dancelike,” “Virtuoso,” “Philosophical,” and “Lyrical.” His commentary expands when necessary—“Fugue” and “Ostinato” both receive more verbiage, as expected when addressing unaccompa-

nied violinists—but the advice is always apparent and presented in a practical fashion. From the chapter on “Virtuoso Movements”: “[N]one of these movements is a *moto perpetuo*. If one thinks of ‘presto’ as meaning ‘as fast as possible,’ it’s preferable and more effective to translate that as ‘as fast as the music will tolerate’” (79). This also applies to the specific, from the chapter on “Improvisatory Movements”: “A simple but cardinal principle to be observed when working out the scheme of bowings of a passage is that *bow speed determines nuance*...One should bear in mind that slurs in Baroque music are not bowing indications but deliberately chosen articulations, and that Bach was a violinist” (33).

The “Philosophical Movements” are an interesting way to think about the Allemandas, using quotes from Walther and Marpurg to situate them as the Preludes of their respective partitas. Given my own journey as a violist playing the cello suites, I must say that an understanding of the form as a moderate-tempo dance with gentle pickups usually helps to demilitarize a stereotypical modern interpretation. Ritchie again devotes more prose to these movements, which makes sense when conceptualizing the overall structure of the works. The “Lyrical” grouping includes the Siciliana, another dance form that occasionally mystifies even trained baroque performers, with the presentation of a fundamental tenet for unaccompanied polyphony: fingerings should maintain a clear differentiation of tone color in order to keep voices independent (especially mid-phrase), hence they may initially seem at odds with a traditional manner of ‘fitting notes to one’s hand’” (95).

Ritchie rounds out the book with chapters on “Right-Hand” and “Left-Hand Technique,” covering the eternal questions of chords (which is mainly convincing players to curtail the “Ta-DA!” method), vibrato, and intonation/tuning. He also includes shorter thoughts on specific bow techniques such as sautillé, bariolage, and ondeggiando, which sometimes get lost in the shuffle of mastering martelé and spiccato. A reader who was not already aware of *Before the Chinrest* may perceive some of these sections to be lacking in detail; however, Ritchie acknowledges that the two books supplement each other in certain ways (and really, neither is too long nor expensive to acquire for personal use, which I assume is good planning on his part and/or that of Indiana University Press).

If there’s any “weakness” to this book, it’s maybe only in the “Last Words” where Ritchie pivots away from recommending recordings of these works, stating: “it’s impossible to identify anyone’s interpretation as ‘right’” (116). While that may be true from a cultural standpoint, there is clearly still much value to be gleaned from sampling a broad array of performances, if only to identify what one doesn’t want to do. I likely would have balked at simply hawking his own recording—which is outstanding and elegantly demonstrates his written texts—but given the quantity of offerings in existence (Naxos Music Library alone lists nearly one hundred for a search phrase of “1001-1006”), it would have been nice to know Ritchie’s favorites and why. Jaap Schroeder, Monica Huggett, John Holloway, Ingrid Matthews, for starters?

In the end, this was a needed resource for some time (and someone should do one for the cello suites) because it offers Performers Who Don’t Do Musicology an entry into historical performance practice for one of the most ubiquitous solo and audition repertoires in existence. Most every string player spends a considerable portion of their training on solo Bach, and an easily grasped primer from one of the central pedagogical figures of the movement is nearly invaluable.

2020 American Musicological Society & Society for Music Theory, Conference Report

Rachel Bani

During a year of unprecedented challenges, the American Musicological Society and Society for Music Theory elected to move their joint conference in Minneapolis, Minnesota to an online platform. This move, heralded by the growing threat of the COVID-19 pandemic, was made possible through the tireless efforts of the conference planning committees and executive boards of both societies. In this new format, presenters pre-recorded their papers for attendees to view prior to the conference. Synchronous conference panels held over two consecutive weekends in November consisted of hour-long question and answer sessions, allowing for in-depth conversation and exchange of ideas between panelists and attendees. Following a wave of cancelled spring and summer conferences, the joint AMS and SMT annual meeting provided attendees with a much-needed space for scholarly exchange. This column is organized chronologically, as many recorded presentations are still available to view through the conference's virtual platform. If you did not register for the November conference, you can pay a post-conference registration fee of \$50 through July 2021 to view any presentations you might have missed.

The presence of eighteenth-century music at the conference began with a high note on the morning of Saturday, November 7, with the panel, "Excavating the Castrato: Toward New Archaeologies." Jessica Peritz (Yale University) discussed the archaeological study and exhumation of the bones of castrato Gaspare Pacchierotti. Bonnie Gordon (University of Virginia) then examined Marc Antonio Pasqualini and the migration of the castrato voice across Europe.

On Saturday afternoon, there was a live discussion regarding the pre-recorded panel, "Race, Music, and Slavery in the British Colonial Caribbean: Research Beyond Recovery." Wayne Weaver (University of Cambridge) discussed the work of composer Samuel Felsted and questions of creole identity in Jamaica. Maria Ryan also spoke about her paper, "Enslaved Black Women's Listening Practices and the Afterlives of Slavery in Musical Thought." Mary Caton Lingold (Virginia Commonwealth University) delved further into her argument that Mr. Baptiste, the first published Jamaican composer of written music, was also possibly the earliest published Black composer in history.

The consideration of eighteenth-century music and musicians continued later on Saturday afternoon with the panel, "Transmedial Politics of the Stage." Basil Considine (Abilene Christian University) spoke about Grétry's one-act opera, *Émilie, or la belle esclave*. His discussion was followed by Ana Sánchez-Rojo (Tulane University), and a discussion of her paper "Those Who Cannot Publish, Compose. Musical Theater as Social Critique in Enlightenment Spain." The session ended with Callum Blackmore's (Columbia University) absorbing paper on anti-clericalism in French Revolutionary opéras-comiques.

On Saturday evening, Stewart Carter (Wake Forest University) discussed his paper, "From Gongchehu to Western Staff Notation in Two Manuscripts of Joseph-Marie Amiot," in the panel "At the Borders of Notation." Later, Ana Llorens (Instituto Complutense De Ciencias Musicales) presented a paper on Metastasian opera in Spain and Portugal as a part of the Ibero-American Music Study Group.

The second day of the conference continued with a panel on "Music and Class in London and Manchester." David Kjar (Chicago College of Performing Arts, Roosevelt University) discussed his paper, "Hearing Liminality in Streetwise Opera's 'The Passion,'" before Ashley Greathouse (College-Conservatory of Music, University of Cincinnati) responded to questions regarding her presentation on Franz Joseph Haydn's 'Hunt' Symphony (Hob. I:73) at London's Vauxhall Gardens. Joe Nelson (University of Minnesota) rounded out the panel with a fascinating look at London's soundscapes in Orlando Gibbons' *The Cries of London I and II*.

Various stand-alone eighteenth-century papers were presented over the course of Sunday afternoon. Shaun Stubblefield (University of Colorado Boulder) presented a study of English church music in his paper, "York Minister: A Scrutiny of Musical Manners, 1760–1800," as a part of the "Musical Networks and Institutions" panel. Simultaneously, Siavash Sabetrohani (University of Chicago) presented their paper on music and nation building in eighteenth-century Berlin in the "The Power of Music Criticism" panel. In the following session, Margaret Butler (University of Wisconsin-Madison) discussed her research on the music collection of English soprano Cecilia Davies in a panel titled, "Otherworldly Voices in Opera."

Sunday evening's selection of eighteenth-century musical topics opened with the panel, "Eighteenth-Century Germany," beginning with a paper by Andrew Talle (Northwestern University) titled "The Singing Muse of J.S. Scholze." Sean Colonna (Columbia University) argued for the use of the term "narcomusicology" in his paper "Coffee, the *Pharmakon*, and Narcomusicology." At the end of the panel, Austin Glatthorn (Durham University) discussed Central Europe's complex theatrical system in his paper, "Every Theater in Germany': Decentralizing German Music Theater in Central Europe, 1775–1800."

The second weekend of the joint conference (November 14–15) began with two eighteenth-century papers presented as part of the "Gender and Print Culture" panel. Julia Doe (Columbia University) opened the conference day with a discussion of French music engraver Madame de Lusse. Joseph Darby (Keene State College) joined Doe with an examination of musical subscriptions in eighteenth-century Britain.

The noon hour featured several papers on the eighteenth century in simultaneously occurring panels. In "Marketing Black Music," Gabrielle Ferrari (Columbia University) discussed Marin Alsop's work, *Too Hot to Handel: The Jazz-Gospel Messiah*, including the problematic history of the piece, its role inspiring youth outreach programs, and the loyal following it has inspired. In the "Music and Critical Disability Theory" panel, Rena Roussin (University of Toronto) addressed Haydn's conspicuous absence from disability studies through the lens of his biography and late oratorios. Matthew Leone (Indiana University) also presented his study of eighteenth-century composer Jan Ladislav Dussek and nineteenth-century reception of his work. The noon hour also featured presentations by Beverly Wilcox (California State University, Sacramento) examining the satirical writings of musician Jean-Jacques Ducharger in eighteenth-century Dijon, France. Ann Van Allen-Russell (Trinity Laban Conservatoire of Music and Dance) offered a presentation on the Bach-Abel subscription concerts as part of the "Concert Cultures" panel. Saturday evening continued with a paper by Reuben Phillips (Institute for Advanced Studies in

the Humanities, University of Edinburgh) on Tovey's Bach volumes, while Charles E. Brewer (Florida State University) simultaneously discussed his paper on William Billings, "Avert th' impending Doom: New Perspectives on William Billings's *An Anthem, for Fast Day* ('Mourn Mourn')."

The final day of the conference featured another round of eighteenth-century papers spread across several panels. In the panel, "Rethinking Analytic Paradigms," Alvaro Torrente (Universidad Complutense De Madrid) and Ana Llorens (Instituto Complutense De Ciencias Musicales) discussed their co-authored paper on key signatures and musical practices in eighteenth-century opera. Later that afternoon, Nicholas Mathew (University of California, Berkeley) presented a paper on abolitionist song in London in the "Anti-Slavery" panel. At the same time, Bruce Brown (University of Southern California) and Katelyn Clark (University of British Columbia) presented papers focusing respectively on Lazzaro Paoli and Gaspere Pacchierotti as part of the panel, "Castri in Context." The eighteenth century was also well-represented on Sunday afternoon during the "Transnational Operatic Networks" panel. In this panel, Erica Levenson (SUNY Potsdam) answered questions regarding her paper on the comic opera stock character Harlequin, and Carlo Lanfossi (University of Milan, Italy) discussed his paper on early modern Milanese opera.

In conclusion, the virtual joint conference of the American Musicological Society and the Society for Music Theory offered a diverse range of papers related to eighteenth-century studies. In all, thirty-three individual papers on eighteenth-century topics were presented across twenty panels. While attendees were not able to reunite with one another in person this year, the conference still offered ample opportunities to spend time in virtual space with friends and colleagues.

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2019/20 Financial Report

Evan Cortens, secretary/treasurer

The Society for Eighteenth-Century Music finished the fiscal year ending June 30, 2020 with \$2,448.62 net revenue over expenses (compared to \$821.54 for the previous year). This significant unplanned surplus resulted primarily from having collected conference registration fees (\$3,935), but only incurring \$3,131 in actual expenses, due to the postponement of the conference.

The Society received two new lifetime memberships, contributing to a significant increase in membership fees (\$3,850, compared to \$2,105), as well as a significant number of contributions to the Murray Fund (\$1,680, compared to \$210). All told, the Society had a total of \$10,617 in revenue, compared to \$2,510 for the previous year. Expenses were significantly up as well, mostly due to the few conference expenses incurred (\$3,131), the disbursement of the Murray Awards (\$1,500) and the printing and mailing of the member gift (\$1,497).

The financial position of the Society continues to be healthy, with \$18,894.70 in assets as at June 30, 2020 (up from \$16,226.08). For 2020, membership was up slightly, to 116 members, compared to 114 for 2019. Detailed financial statements for the Society are available on our website at: <https://secm.org/misc/2019-20-financials.pdf>

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Some of these are from the David collection, but the majority were donated by Emmy Martin. The wife of a prominent Cleveland businessman, Martin's generous gift of numerous first and early editions was the most significant single donation after the RBI was founded. Handel is represented by several interesting items: a late eighteenth-century manuscript vocal score of "Jubilate Deo" with performance indications in a second eighteenth-century hand; a fifth edition of the *Messiah*, printed between 1769 and 1773, that includes a list of subscribers; a collection of overtures printed by J. Walsh in London between 1743 and 1750; a first edition of the Trio Sonatas, Op. 5; and a second edition of six concertos for harpsichord.⁷ There is also a small collection of Haydn first editions, of *The Creation*, *The Seasons* (piano-vocal), and the "Creation" Mass (labeled "Mass No. 4"), as well as early nineteenth-century editions of his "Oxford" and "Clock" symphonies.

The RBI features numerous first or early editions of Mozart's works, including the Piano Concerto in A Major K. 488, several string quartets, *Così fan tutte*, *Le nozze di Figaro*, *La Clemenza di Tito*, *Die Zauberflöte*, the Requiem, and the Kyrie K. 341. The latter contains an inscription in the hand of musician and publisher Vincent Novello, indicating that the score was a gift from the famous double bassist Domenico Dragonetti. Interestingly, an early nineteenth-century collection of six Mozart symphonies, published by Cianchellini & Sperati as part of "The Compleat Collection of Haydn, Mozart, and Beethoven's Symphonies, in Score, Most Respectfully Dedicated By Permission to H. R. H. The Prince of Wales," contains only four symphonies (K. 543, 504, 550, and 551), with two additional "symphonies" that are in fact the overtures to *Le nozze di Figaro* and *Die Zauberflöte*.

The RBI is especially rich in Beethoven first editions, some forty in all. These include Symphonies Nos. 3, 4, 7, and 9; all five piano concertos and the violin concerto (the latter signed by Joseph Joachim); numerous chamber works; several piano sonatas; the Diabelli variations; *Fidelio*; and the *Missa Solennelle*.⁸ One of the rarest of these items is the first edition of Beethoven's three Piano Trios Op. 1, which contains the list of subscribers to the edition. Beethoven's Piano Concerto No. 5 is represented by both a full set of parts and a piano score. The latter demonstrates a connection among several famous pianists of the turn of the twentieth century: it was signed by Ferruccio Busoni in 1899, Frederic Lamond in 1920, and Alfred Cortot in 1922 (figure 3).

The RBI also possesses a small but interesting collection of items related to eighteenth-century opera. There are first editions of Cherubini's *Médée* (1797), of Gluck's *Alceste* (1767), and of both the Italian and French versions of Gluck's *Orfeo ed Euridice* (1762

7. The RBI's Handel items are described in: Barber, "Riemenschneider Bach Library Vault Holdings," *BACH* 2, no. 2 (1971): 23; Elinore Barber and Janet Winzenburger, "Riemenschneider Bach Library Vault Holdings," *BACH* 2, no. 3 (1971): 24; Elinore Barber and Janet Winzenburger, "Riemenschneider Bach Library Vault Holdings," *BACH* 2, no. 4 (1971): 16-17; and E[linore] B[arber], "Riemenschneider Bach Institute Vault Holdings," *BACH* 7, no. 3 (1976): 32-34.

8. Elinore Barber, "Riemenschneider Bach Library Vault Holdings," *BACH* 1, no. 4 (1970): 34.

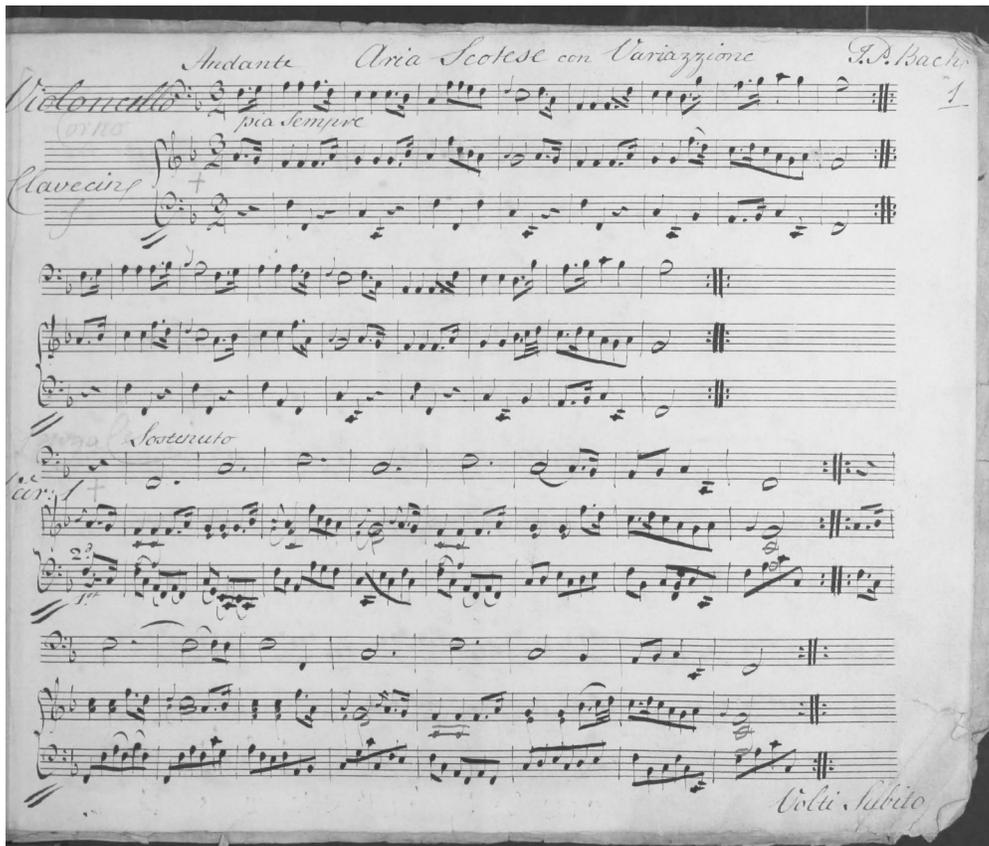


Figure 2

and 1764, respectively).⁹ There are also several eighteenth-century collections of libretti: two volumes of Metastasio's works; four libretti from Les Comédiens Italiens; and a miniature set, published in 1745, of seventy-nine libretti performed at the Académie Royale de Musique, including works by Jean-Baptiste Lully and André Campra.¹⁰

The collection also holds several copies of one of the most popular operas of the eighteenth century, *The Beggar's Opera* (1728). The David collection contains a 1728 copy of the work—already in its second edition, mere weeks after the first—that includes the melody of each song before its text. Also bound in with this copy is the 1728 printing of *Polly* (1728), a sequel to *The Beggar's Opera* that was not publicly performed until 1777. To this item the Martin collection added a 1771 edition that includes eighteenth-century manuscript pages of the music.¹¹

Items related to popular music of this time period increased in 2018 when Jacqueline Kahane Freedman donated the collection of her late husband, Frederick Freedman, a musicologist, librarian, and collector. His collection consists of books and sheet music published between 1740 and 1860, and focuses primarily on trendy

9. "Riemenschneider Bach Institute Vault Holdings," *BACH* 8, no. 1 (1977): 31–32.

10. Elinore Barber and Janet Winzenburger, "Riemenschneider Bach Library Vault Holdings," *BACH* 3, no. 2 (1972): 39.

11. There is also a 1791 edition at the main Baldwin Wallace Library, Ritter Library. I am grateful to Conservatory Librarian Paul Cary for sharing his research on these items. See also "Riemenschneider Bach Library Vault Holdings," *BACH* 1, no. 1 (1970): 18 and "Riemenschneider Bach Institute Vault Holdings," *BACH* 7, no. 1 (1976): 34–35.

keyboard and chamber pieces (many based on operatic tunes or other popular melodies), virtuosic showpieces for piano and orchestra, and popular tunes for solo voice and for chorus. These are by an eclectic assortment of composers, from Jan Ladislav Dussek and Luigi Boccherini to Muzio Clementi, Domenico Corri, Ignace Joseph Pleyel, and others.

Several items in the RBI are even more specifically geared for an amateur audience. Most were designed for domestic and community devotion. There is a *Book of Common Prayer* from 1706, Gottfried Balthasar Scharff's *Die verkehrte Bibel der Gottlosen* (1722), and the *Hessen-Homburgisches Neu-Vollständiges Gesang-Buch* (1734). An inscription on the latter reads "This book once belonged to the Princess Elizabeth, & was given to me by W[?] Bland, at Homburg. 1869."¹² The RBI also contains Josua van Iperen's *Kirke-lyke Historie, van het Psalm-Gesang* (1777) the *Mecklenburgisches Gesang-buch*, which consists of sacred songs (published in 1788) and a prayer book (1796), and *The Village Harmony or*

Youth's Assistant to Sacred Music. Although the latter is not dated, this work was published in seventeen editions between 1795 and 1821.¹³ The item offers a slice of life of early America. Like many similar publications, it instructs readers on the rudiments of music and contains the sacred works they may have sung in church or at home, by American composers such as William Billings, Jacob Kimball, and Oliver Holden. This particular volume was signed by H. H. Goodall of Bath, Maine, discovered in an old New England barn among various early papers, and presented to the RBI in 1974 by an alumna from Massachusetts, Jean Unnewehr Putnam. The RBI also holds a collection of secular music for amateurs, the *Universal Harmony or the Gentlemen & Ladies Social Companion ... The Whole Calculated To Keep People in Good Spirits, Good Health, and Good Humour, To Promote Social Friendship in All Comp'ys and Universal Harmony in Every Neighborhood*. Published in London in 1746, the collection features composers popular in eighteenth-century England, such as Handel, Henry Purcell, Thomas Arne, and Henry Carey.

The RBI offers extensive documentation of the eighteenth-century interest in music treatises, histories, and biographies. Several of these stem from Bach's milieu. As discussed earlier, Carl Philipp Emanuel's *Versuch* is included. The RBI also owns two copies of one of the first biographical dictionaries to list Bach, Johann

12. See Konrad Ameln, "Das Hessen-Homburgische Gesangbuch Homburg vor der Höhe 1734," *Jahrbuch für Liturgik und Hymnologie* 25 (1981): 54.

13. "Riemenschneider Bach Institute Vault Holdings," *BACH* 7, no. 1 (1976): 33.

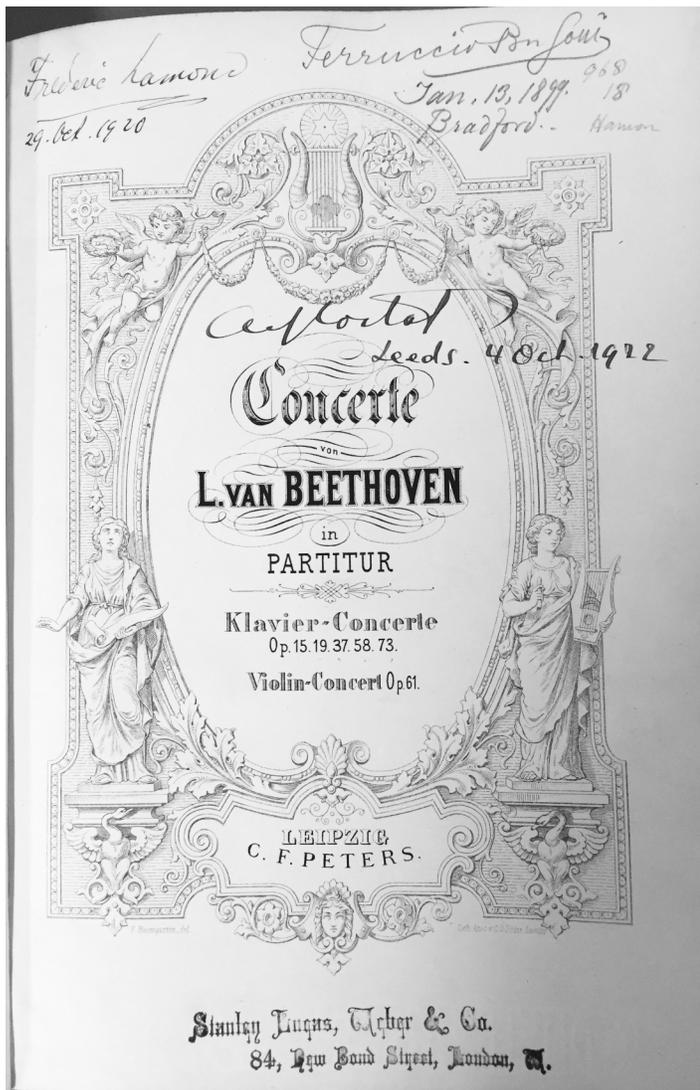


Figure 3

Walther's *Musicalisches Lexicon* of 1732.¹⁴ The first full-length Bach biography, published by Johann Nikolaus Forkel in 1802, is represented in several editions, and the RBI also owns Forkel's groundbreaking music bibliography, *Allgemeine Litteratur der Musik* (1792). Less flattering to Bach is the second edition of Johann Scheibe's *Critischer Musicus* (1745), in which he famously criticized the composer. Another contemporary of Bach, Johann Mattheson, is represented by the *Kern melodischer Wissenschaft* of 1737; the RBI's copy was part of the library of Charles Martin Loeffler, an American violinist and composer of German birth.¹⁵ The RBI also contains *Die wahren Grundsätze* (1773) and *Die Kunst des reinen Satzes in der Musick* (1774), both published if not written solely by Johann Philipp Kirnberger, who may have studied with Bach.¹⁶

14. Elinore Barber and Janet Winzenburger, "Riemenschneider Bach Library Vault Holdings," *BACH* 1, no. 3 (1970): 43.

15. Barber and Winzenburger, "Riemenschneider Bach Library Vault Holdings," *BACH* 1, no. 3 (1970): 43.

16. Howard Serwer indicates that *Die wahren Grundsätze* was written by J. A. P. Schulz under Kirnberger's supervision. Grove Music Online, s. v. "Kirnberger [Kernberg], Johann Philipp," by Howard Serwer.

There are two publications by Ernst Ludwig Gerber, son of Bach's student Heinrich Nikolaus: his *Lexicon der Tonkünstler* (1790–1792) and its later expansion as the *Tonkünstler-Lexikon* in 1812–1814.¹⁷ Finally, the 1785 *Lebensbeschreibungen berühmter Musikgelehrten und Tonkünstler* is by Johann Adam Hiller, who in 1789 assumed Bach's former role as Kantor of the *Thomaskirche* in Leipzig.

The RBI's collection of treatises expands well beyond Bach's circle. Other German-language treatises include a first edition of Leopold Mozart's famous *Violinschule* (1756) and Ludwig von Schubart's *Ideen Zu Einer Ästhetik Der Tonkunst*, published in 1804 but written in the 1780s. There is also a 1745 Italian keyboard treatise by Francesco Gasparini (*L'Armonico Practico al Cimbalo*) and several items by English writers, including James Grassineau's *Musical Dictionary* (1740, modeled on the work by Sébastien de Brossard mentioned below), Augustus Kollmann's *Essay on Musical Harmony* (1796), and two works by Charles Burney: *The Present State of Music in France and Italy* (1773) and the four-volume *History of Music* (1776–1789). The first volume of the latter was signed in 1789 by Abigail Franks and in 1842 by Ludwig Gantter, who published several works on languages, as well as a revised edition of Aleksandr Ulybyshev's Mozart biography.¹⁸ Not surprisingly, there are also numerous works by writers of the French Enlightenment: a *Dictionnaire de Musique* (1715) by Sébastien de Brossard; Jean-Philippe Rameau's 1737 *Génération harmonique, ou Traité de musique*; the revised 1762 edition of Henry-Louis Choquel's *La Musique Rendue Sensible par la mécanique* (1759); and Jean-Jacques Rousseau's *Dictionnaire de Musique* (in two editions, 1768 and 1775).¹⁹

Whether scholars are interested in Bach's family and contemporaries, other celebrated composers of the later eighteenth century, the most popular music from the era, amateur music making and devotion, or the burgeoning writings about music during the Enlightenment, the RBI has much to offer. At present, the RBI staff are still in the process of making the collection's rare items more widely available through cataloging and digitizing. We welcome queries and requests about the items described here. Once pandemic restrictions lift, we also invite scholars to apply for the Martha Goldsworthy Arnold Fellowship, which funds short research trips to the RBI.²⁰ While the RBI will always remain an important repository of rare Bach items, it is our hope that its wealth of resources "beyond Bach" will benefit many scholars of eighteenth-century music.

17. For a discussion of the portrait of Bach in the *Lexicon der Tonkünstler*, see Elinore Barber, "Bach's Portrait in Gerber's Lexicon," *BACH* 2, no. 1 (1971): 3–6.

18. Janet Winzenburger, "Riemenschneider Bach Library Vault Holdings," *BACH* 3, no. 3 (1972): 40–41 and "Riemenschneider Bach Institute Vault Holdings," *BACH* 7, no. 2 (1976): 30–31.

19. The Brossard, Grassineau, and Rousseau are discussed in Barber and Winzenburger, "Riemenschneider Bach Library Vault Holdings," *BACH* 3, no. 1 (1972): 31–33, the Choquel in Barber and Winzenburger, "Riemenschneider Bach Library Vault Holdings," *BACH* 3, no. 2 (1972): 38.

20. For more information, see <https://www.bw.edu/libraries/riemenschneider-bach-institute/>.