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# NEWSLETTER

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ISSUE NO. 8

APRIL 2006

## Celebrating a Fortepiano Legend: Malcolm Bilson's Retirement Festival

Emily Green

From October 20–26, 2005, Cornell University commemorated Malcolm Bilson's seventieth birthday and retirement with several celebratory events: a festival of early Romantic piano music, a symposium on late-eighteenth-century keyboard music, and a birthday concert. The festival was devised by Bilson himself as a way to showcase a wide variety of lesser-known early Romantic piano music. A sequel to Bilson's Beethoven project in 1994, this festival involved all of Bilson's current graduate students, including Augustus Arnone, Francesca Brittan, Blaise Bryski, Emily Green, Eveliina Kytömäki, Frederic Lacroix, Shane Levesque, Stefania Neonato, and Sezi Seskir. The repertoire ranged from the 1780s to the 1830s, and several gems emerged from this group, including Weber's A-flat major and E minor sonatas (opp. 39 and 70), Clementi's D minor and F minor sonatas (op. 50, no. 2 and op. 13, no. 6), Czerny's A-flat major sonata (op. 7), Hummel's A-flat major sonata for four-hands, as well as Kozzwar's popular "Battle of Prague," and Ferdinand Ries's enigmatic fantasy, "The Dream." Aside from five concerts, the festival also included two spectacular post-concert events: the performance of Friedrich Kunzen's *Lenore* by Reinmar Seidler, Rebecca Plack, Scott Tucker, Loralyn Light, and Francesca Brittan; and a dramatic reading of Coleridge's "Ode to the Nightingale" set compellingly to a backdrop of several of John Field's Nocturnes, played by Francesca Brittan with recitation by Gary Mouldsdale. This variety of repertoire was rendered all the more vivid through the use of six very different pianos owned by Cornell and Bilson: an 1830 Simon, an 1827 Broadwood, a Maene reproduction of a 1799 Clementi, a McNulty reproduction of an 1805 Walter, a Wolf reproduction of an 1814 Streicher, and a Regier reproduction of an 1824 Graf.

The remaining events were planned as two oral "Festschrifts" for Bilson. First was a symposium on Sunday, October 23, entitled "Haydn and Beethoven: Piano Music and Piano Culture in the 1790s." Christoph Wolff of Harvard University gave the first paper of the morning: "On the Threshold of the 1790s: Mozart's Piano Sonata K. 533 and the Gigue K. 574." Examining the revisions of the Rondo of the F-major Sonata (K. 533/494), Wolff suggested that this movement's separate Köchel number be dropped because of the subtle compositional unity of the sonata. László Somfai, of the Liszt Academy in Budapest, presented a paper on "Incon-

sistent Notation or Incongruous Editions: Joseph Haydn's Two 'London' Sonatas Dedicated to Mrs. Bartolozzi." In comparing the autograph and subsequent editions of the E-flat major sonata in particular, Somfai illustrated the ambiguity of some of Haydn's markings, and also suggested that some performance practices taken for granted today, such as the placement of page-turns, may in fact have been compositional. The final paper of the morning, "A Contract with Posterity: Haydn's London Piano Works and their Viennese Afterlife," was by Tom Beghin, one of Bilson's former DMA students who now teaches at McGill University. This paper discussed the ways in which one may hear a dialogue between composer and dedicatee in these same E-flat and C major sonatas, particularly considering the fact that the E-flat sonata was re-dedicated in its second edition.

Katalin Komlós, another former student of Bilson's now at the Liszt Academy in Budapest, gave the first paper in the afternoon session: "After Mozart: the Viennese Piano Scene in the 1790s."

This was a thorough report of the many active piano composers and performers during the period, including Wölfl, Hummel, Vogler, Steibelt, and Gelinek. Elaine Sisman, one of Bilson's former undergraduate students now teaching at Columbia University, presented the final paper of the day, "Constructing the Sonata Opus." Considering evidence such as Haydn's *Entwurf Katalog*, as well as key-relations and the organization of affects, Sisman suggested that the works internal to several Haydn opus numbers may be "in conversation," or "for a single sitting," or,

in effect, part of a multi-work opus. The paper examined many sets of six, including Haydn's string quartets op. 9, op. 20, and op. 76, the "Auenbrugger" piano sonatas (Hob. XVI:35–39, 20), the piano sonatas Hob. XVI: 21–26 and 27–32, and also considered a relationship between Beethoven's op. 10, no. 3, and op. 13.

The symposium concluded with a panel discussion, "How to Read Music," moderated by Neal Zaslaw with Gretchen Wheelock of the Eastman School of Music, and David Rosen, David Yearsley, and James Webster of Cornell. This forum not only gave Bilson a chance to explain some of his ideas regarding the interpretation of eighteenth-century music, it also provided an opportunity for Bilson's colleagues and former students in attendance to explain the effect of these ideas on their own teaching. (For those who are interested, many of these ideas are outlined on Bilson's new DVD, "Knowing the Score," released just days before the festival, distributed by Cornell University Press.)

*continued on page 12*

## From the Editor

The SECM newsletter is published twice yearly, in April and October, and includes items of interest to its membership. Submissions in the following categories are encouraged:

- news of recent accomplishments from members of the society (publications, presentations, awards, performances, promotions, etc.)
- reviews of performances of eighteenth-century music
- reviews of books, editions, or recordings of eighteenth-century music
- conference reports
- dissertations in progress on eighteenth-century music
- upcoming conferences and meetings
- calls for papers and manuscripts
- research resources
- grant opportunities

Contributions should be submitted as an attachment to an e-mail (preferably in Microsoft Word) to Margaret Butler, SECM newsletter editor, at [mbutler@music.ua.edu](mailto:mbutler@music.ua.edu). Submissions must be received by July 1 for the October issue and by January 1 for the April issue. Claims for missing issues of the newsletter must be requested within six months of publication. Annotated discographies (in format given in inaugural issue, October 2002) will also be accepted and will be posted on the SECM Web site. Discographies should be sent to [smurray@wcupa.edu](mailto:smurray@wcupa.edu).



### SECM Officers

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

### SECM Board of Directors

Margaret Butler, Dexter Edge, Emily Green, Mark Knoll, Mary Sue Morrow

### SECM Honorary Members

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



### New Members

The society extends a warm welcome to its newest members: Peter Alexander, Antonio Carocchia, Gary Hoffman, Melanie Lowe, Paologiovanni Maione, John Schuster-Craig, and Jean K. Wolf.



### Acknowledgments

The Society wishes to thank Robert T. Stroker, Dean, Boyer College of Music and Dance of Temple University, and Timothy Blair, Dean, College of Visual and Performing Arts, School of Music, West Chester University, West Chester, Pennsylvania for their generous financial support of the SECM newsletter. Thanks also to Paul Corneilson for assistance in editing this issue of the newsletter after Margaret broke her wrist earlier this winter.

## “Genre in Eighteenth-Century Music” SECM Conference at Williamsburg, Virginia April 21–23, 2006

The second biennial conference of the SECM will focus on genre, and the papers span the breadth of eighteenth-century music, from keyboard sonatas to operas, touching on a wide variety of countries (Italy, England, Germany, Spain, and Colonial America) and composers (including Handel, Telemann, C. P. E. Bach, and many of their contemporaries). Steven Zohn and Sterling Murray made most of the local arrangements. The program committee included Bertil Van Boer, Jane Hettrick, Dorothea Link, Michael Ruhling, Philip Olleson, and Paul Corneilson (chair). We received more than 50 abstracts, from which the following papers were chosen.

### Friday, April 21

9–12

10–11:30

Registration

*John Watson*: “Musical Instruments as Primary Documents: a Discussion and Tour of the Conservation Lab”

1:30–4:30

Session I. Eighteenth-Century Neapolitan Comic Opera: Production, Convention and Innovation  
(Michael Robinson, moderator)

*Paologiovanni Maione*: “The ‘Catechism’ of the *commedeja pe’ mmuseca* in the Early Eighteenth Century in Naples”

*Pierpaolo Polzonetti*:

“From *Commedia per musica* to *Dramma giocoso*: Genre and Style Redefinitions in Two Viennese Adaptations of Neapolitan Comic Operas”

*Antonio Carocchia*:

“*I letterati burlati*: Francesco Zini and the Neapolitan Academic ‘querelle’ of the Late Eighteenth Century”

*Anthony DelDonna*:

“Giambattista Lorenzi and Neapolitan Comic Opera in the Late Eighteenth Century”

### Saturday, April 22

9–12

Session II. Genre and Vocal Music  
(Bertil Van Boer and Dorothea Link, moderators)

*Richard Hardie*:

“Domesticating Opera: the Publication of Opera Partbooks in England, 1706–1712”

*Michael Burden*:

“‘Greatly inferior’ Entertainments: Opera and Genre in Eighteenth-Century London”

*Estelle Joubert*:

“Escaping the Wagnerian Lens: Hiller’s Singspiele and the Public Sphere”

*Margaret Mikulska*:

“Melodrama: an Ephemeral Genre”

2–5

Session III. Genre and Instrumental Music  
(Michael Ruhling and Philip Olleson, moderators)

*Joshua Walden*:

“What’s in a Name? C. P. E. Bach, Aly Rupalich, and the Genre of Musical Portraiture”

- Stephen C. Fisher:* “C. P. E. Bach’s Sonatinas for Keyboard(s) and Orchestra”
- Sterling E. Murray:* “*Capriccio* in the Symphonies of Antonio Rosetti: Meaning and Significance”
- Andrew Kearns:* “When is a *Serenade* a *Serenade*?”

- 5–6:30 Reception
- 7:30 Concert featuring Malcolm Bilson (see program below)

## Sunday, April 23

- 9–12 Session IV. A Miscellany of Genres (Jane Hettrick and Paul Corneilson, moderators)
- Timothy Sharp:* “The German Songbook in Colonial America”
- Jason Grant:* “Chorale Genres in Telemann’s Liturgical Passions”
- Drew Edward Davies:* “Villancicos, Cantadas, Arias, and Tonadas: Making Sense of Italianized Spanish Genres in the Eighteenth Century”
- Jennifer Cable:* “The Composing of ‘Musick’ in the English Language: the English Cantata, 1700–1745”

### Conference Registration

The registration fee, which includes bus service, lunch and dinner/reception, and concert on Saturday, is \$90 for SECM members and \$115 for non-members. To avoid paying a late fee of \$15, please register by **March 24**. See the enclosed form, or fill in the form at the web site: [www.secm.org](http://www.secm.org).

### Lodging at the Woodlands Hotel and Suites

Most of the paper sessions will take place at the Woodlands Hotel and Suites, operated by Colonial Williamsburg and located just north of the Historic Area. SECM has reserved a block of 40 rooms at the hotel for April 20–22 (three nights) at a rate of \$129 plus 10% tax and an additional \$2 per night occupancy tax. The rate is based on single or double occupancy, and includes a continental breakfast. Reservations may be made by calling 800-261-9530 Monday through Friday, 8:30 a.m. to 5 p.m., and mentioning SECM. One may also send a fax to 757-220-7729. Please note that these rooms are available at the conference rate only until **March 17**. After this date, they will be released to the general public. See below under “Events and Attractions” for discounted Colonial Williamsburg passes available to those staying at the Woodlands. Those wishing to make alternative lodging arrangements may investigate possibilities at [www.williamsburghotel.com](http://www.williamsburghotel.com).

### Travel to Williamsburg

#### *Driving to the Woodlands Hotel and Suites*

From Interstate 64, take exit 238 onto Route 143 East. Follow Route 143 to the second traffic light and bear right onto Route 132. Continue on Route 132 following signs to the Visitor Center. At second left, turn onto concrete aggregate road, Route 132Y. Turn at the first left; the Woodlands Hotel and Suites is at the top of the hill. Address: Woodlands Hotel and Suites 105 Visitor Center Drive, Williamsburg, VA 23185; phone: (757) 220-7960.

#### *By Air*

Newport News-Williamsburg, Norfolk, and Richmond International Airports are all close to Colonial Williamsburg. Each has rental car and limousine services.

#### *By Train or Bus*

Amtrak serves the Williamsburg Transportation Center with a connecting train from Washington, D.C. The center is just blocks from the historic area and provides car rentals, a cab stand, and Greyhound Bus connections.

### Events and Attractions

#### *Colonial Williamsburg*

All attendees staying at the Woodlands Hotel and Suites are eligible to purchase greatly discounted passes to the Historic Area. The passes are valid from Thursday through Sunday, and are available for \$15 apiece when you register for the conference. This represents an extraordinary value, and because the conference schedule is relatively tight, attendees may wish to consider arriving on Thursday to take full advantage of the many sights and activities. Friday afternoon at 5 the Fife and Drum Corps will perform, and many will want to visit one of the historic taverns.

For a full list of attractions, visit [www.colonialwilliamsburg.org](http://www.colonialwilliamsburg.org). Further information on the Williamsburg-Jamestown-Yorktown area may be found at [www.visitwilliamsburg.com](http://www.visitwilliamsburg.com).

#### *Tour of Keyboard Restoration Workshop*

On Friday morning, keyboard restorer John Watson will lead a free tour of his workshop. The session will begin with an illustrated presentation about the conservation of the 1816 Broadwood grand piano that will be featured in Malcolm Bilson’s Saturday night performance. Several other musical instruments will be shown in the conservation lab, and there will be time for discussion about their use and preservation. This behind-the-scenes glimpse of Colonial Williamsburg is not open to the public, and is limited to twenty conference attendees on a first-come, first-served basis. Make sure to reserve your place on the registration form.

#### *Malcolm Bilson Fortepiano Recital*

On Saturday evening, Malcolm Bilson will perform at the Williamsburg Regional Library on two English-style instruments: a recently restored 1817 Broadwood owned by the College of William and Mary, and a copy by Chris Maene of a 1799 Longman and Clementi. Admission to the recital is free to conference attendees. Mr. Bilson’s program will include:

- Cramer: Eleven Variations on “Ein Mädchen oder Weibchen” from Mozart’s *Magic Flute*
- Dussek: Fantasy and Fugue in F Minor
- Haydn: Sonata in C Major, Hob. 50
- Clementi: Sonata in F Minor, Op. 13, no. 6
- Mozart: Sonata in F Major, K. 332

#### *College of William and Mary*

The College of William and Mary is located within walking distance of Colonial Williamsburg, and will host SECM’s Saturday afternoon paper session and pre-concert reception. During the reception, conference attendees will be able to view a special exhibit of eighteenth-century materials. Among the College’s historic attractions are the Sir Christopher Wren Building (1695–99), the oldest academic building in continuous use in the United States; the Brafferton (1723); and the President’s House (1732).

**“The Century of Bach and Mozart:  
Perspectives on Historiography, Composition, Theory  
& Performance”**

**A Conference Dedicated to Christoph Wolff  
Harvard University  
September 23–25, 2005**

*Stephen C. Fisher*

In celebration of Christoph Wolff’s sixty-fifth birthday and thirtieth year on the faculty of Harvard University, that institution hosted a major international conference presenting recent scholarship on many aspects of the music of the eighteenth century. In conjunction with the conference there were exhibitions in two of Harvard’s libraries as well as two concerts, one devoted to each of the two composers with whom Professor Wolff is most associated, Johann Sebastian Bach and Wolfgang Amadé Mozart. The papers covered a wider range of topics; in fact, James Webster titled his “The Century of Handel and Haydn” (which is what almost anyone in 1800 would have found a more suitable name for the period), and Haydn, indeed, received almost as much attention at the conference as did Mozart.

Historian David Blackburn began the conference by discussing “The German Eighteenth Century: A Kaleidoscope,” emphasizing the progressive aspects of German society, especially in the period after 1770 when economic and educational advances were transforming Germany from within even as the map still retained its medieval aspect. In another paper with a broad scope, Reinhard Strohm asked whether we can see “Eighteenth-Century Music as a Socio-Political Metaphor?” Starting from an article Wolff had published in 1968 on the *Fundamentum organisandi* of Conrad Paumann, Thomas Christensen’s *Fundamenta partiturae: Towards a Genealogy of Eighteenth-Century Thorough-Bass Pedagogy* traced the role of organ improvisation in German compositional pedagogy from the fifteenth to the twentieth centuries. Elaine Sisman’s “Six of One: The Opus Concept in the Eighteenth Century,” explored an important aspect of the way instrumental music was conceived, composed, and marketed. In “The Clavier Speaks,” Christopher Hogwood argued that eighteenth-century keyboard pedagogy was intended primarily for the clavichord and that its emphasis on expressive detail, which was particularly suited to that instrument, represented a radically different approach than the one used in most present-day instruction.

As one would expect, the J. S. Bach papers were particularly well grounded in source-critical studies, nuanced stylistic analysis, and the performing experience of the participants. A lively discussion followed John Butt’s “Bach’s Passions and the Concepts of Time,” which discussed the ways in which Bach handled the relationship between human time and eternity in an era in which history was still seen as a recounting of superficial events against a static background. Eric Chafe used detailed analysis to make his points in “Bach and Hypocrisy: Appearance and Truth in Cantata 136 and 179,” while Daniel Melamed drew on a thorough examination of the sources in discussing “The Evolution of ‘Und wenn die Welt voll Teufel wär,’ BWV 80/5.” Ton Koopman surveyed the thorny issues that arise in “Recording J. S. Bach’s Cantatas Again.” Peter Wollny’s fine contribution, “On Johann Sebastian Bach’s Creative Process: Observations from His Drafts and Sketches,” concluded that for Bach the crucial step in composing a movement was set-

ting down the beginning, and that the harmonic and contrapuntal elaboration of the opening material in the rest of the piece was a secondary task that he could leave for a later time.

Turning to Mozart, Hans-Joachim Schulze contrasted our biographical understandings of the two composers mentioned in the title of the conference in “Bach and Mozart: From the Prespective of Different Documentary Evidence.” The other paper to deal with both composers was Ulrich Konrad’s “On Ancient Languages: The Historical Idiom in the Music of Wolfgang Amadé Mozart.” Two well-documented Mozart presentations that complimented each other nicely were Neal Zaslaw’s “One More Time: Mozart and His Cadenzas,” and Robert Levin’s “Mozart’s Working Methods in the Piano Concertos.”

Two further papers focused on Haydn. In “Mozart’s Fantasy, Haydn’s Caprice: What’s in a Name?” Gretchen Wheelock discussed two genres of keyboard music, concentrating on the pieces that Haydn called “capriccio.” Hermann Danuser’s “Mishmash or Synthesis: On *The Creation’s* Psychagogic Form” explained the structure of *Die Schöpfung* in terms of an interplay of epic and pastoral segments. In the one contribution not dealing with the German countries, Sergio Durante discussed “Tartini and His Texts,” covering Tartini’s use of poetic mottos on some of his instrumental compositions, textual problems in Tartini’s music, and the composer’s dealings with publishers.

Mauro Calcagno, Sean Gallagher, and Thomas Forrest Kelly did a fine job of organizing this complex event, and numerous faculty, staff, and students of the Harvard Department of Music contributed to bringing it off smoothly. It was a splendid tribute to a scholar who perhaps has had a more significant impact on the study of eighteenth-century music than any other of his generation, and whose contributions will be with us for a long time to come.



## **Thirtieth Annual Eisenstadt Classical Music Festival**

*Michael Rubling*

In the early 1970s Don V Moses visited the town of Eisenstadt hoping to hear the music of Haydn performed in the places for which it was composed. Sadly, Professor Moses found very



*Eisenstadt Classical Music Festival. Inside the Haydnsaal of Schloß Esterházy. Photo courtesy of Kathleen Lamkin.*

little musical activity there. So he took it upon himself to establish an annual event dedicated to the music of Haydn, Mozart, and Beethoven, and in 1976 the first Classical Music Festival took place in the “City of Haydn.” Every year since then, Eisenstadt has hosted musicians from the United States, Canada, Austria, Hungary, and other countries during the first two weeks of August, who gather to perform concerts and celebrations of the Mass, and to hear chamber music and a variety of lectures on classical music, performance practices, and life in eighteenth-century Austria.

In August 2005, the thirtieth annual Classical Music Festival featured concert performances of Haydn’s Symphony No. 103, Mozart’s Requiem, and the *Coriolanus* Overture of Beethoven. As in previous years, the highlight of the Festival was the gala concert given in the magnificent Haydn’saal of Schloß Esterházy, conducted by artistic director Michael Deane Lamkin (Scripps College), assisted by chorus master Stephen Gothold. Participants of the festival have the good fortune of performing and holding daily rehearsals in this hall, which is beautiful to the eyes and ears. Its ceilings are decorated with late seventeenth-century frescos depicting scenes from Apellius’s “Metamorphoses,” and the acoustics benefit from the same wood planking that Haydn requested be placed on the floor. Additional concerts were given in Jennersdorf in the southern part of Burgenland, Bratislava, and Sopron, Hungary. The festival also established a tradition of performing a Mass as part of the Maria Himmelfahrt Liturgy in the Eisenstadt Bergkirche. In 2005 the Festival Chorus and Orchestra presented Haydn’s *Missa in tempore belli* for this important celebration. Additional weekend liturgical performances of the *Missa in tempore belli* took place in the tiny Matteredburg parish church, and massive St. Stephen’s Cathedral in Vienna.

Throughout the festival participants presented lectures on eighteenth-century music and culture and were treated to chamber music performed by members of the CMF faculty. Lecture topics included a review of the Mass ordinary (Jane O’Donnell, Scripps College), historical perspectives of Haydn’s *Missa in tempore belli* and Symphony No. 103 (Graydon Beeks, Pomona College), an overview of the various sources and reconstructions of Mozart’s Requiem (Charles Kamm, Scripps College), aspects of late eighteenth-century performance practices (Ricky Duhaime, Austin College), and concepts of the Mass text conveyed through instrumental and vocal selection (Michael Ruhling, Rochester Institute of Technology). Each year Festival founder Don V Moses treats participants to his thoughts on the primary pieces being performed, and in 2005 he focused on performance aspects of the Haydn *Missa in tempore belli*. Kathy Lamkin (University of LaVerne) presented an overview of the members of the Esterházy Kapelle during Haydn’s tenure as court composer, including information about which members were present for specific performances as revealed in various payment records and contracts recently discovered in the nearby Forchtenstein Castle. (Dr. Josef Pratl is coordinating the research of music documents at Forchtenstein.) Recitals of eighteenth-century Austrian and twentieth-century American chamber music, given by the Festival Chamber Orchestra, Festival Winds, and Kismarton String Quartet, took place in the Empiresaal of Schloß Esterházy.

But lectures and concerts were not the only activities of the Festival. Anne Swedish Moses, the festival’s co-founder and coordinator, organized excursions to Budapest, Bratislava, and Melk. And the Province of Burgenland and City of Eisenstadt hosted several receptions at some of the area’s historic buildings and Heurigers.

The Vice-mayor of Eisenstadt presented each participant with a bottle of wine from one of the many local vineyards, labeled to commemorate the thirtieth anniversary of the festival.

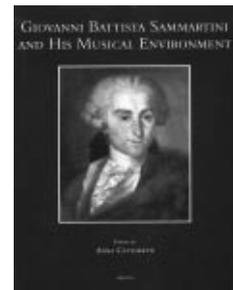
For more information on the history of the Eisenstadt Classical Music Festival, please consult the festival’s web site: <http://cmf.scrippscollege.edu>.



## Book Reviews

*Giovanni Battista Sammartini and His Musical Environment*. Edited by Anna Cattoretti. Studi sulla storia della musica in Lombardia: Collana di testi musicologici, vol. 4 (Turnhout: Brepols, 2004).

Mary Sue Morrow



In 1976, Oxford University Press published the proceedings of the 1971 International Josquin-Festival Conference organized by Edward Lowinsky. The volume ushered in a new era in Renaissance scholarship and heralded the dramatic shift in the evaluation of Josquin and his music that followed during the next three decades. (See Paula Higgins’s 2004 article in *JAMS* for a discussion of the historiographical ramifications of the conference and volume.) Though launched with much less fanfare into a very different musicological climate, one might hope that *Giovanni Battista Sammartini and His Musical Environment* will help shake up eighteenth-century studies at least a little—not by causing a comparable seismic shift in Sammartini’s historical reputation, but by illuminating unexplored regions of musical practice and thus stimulating a rethinking of the traditional narrative of eighteenth-century music history. Its essays represent a type of fundamental archival and analytical scholarship that has unfortunately gone out of fashion in the years following Joseph Kerman’s *Contemplating Musicology* (though as Higgins points out in the article cited above, Kerman never intended to banish such scholarship). Perhaps the time is now ripe for a revival of such approaches, newly shaped and directed toward a reinterpretation of received interpretations of the century.

This multi-lingual volume, edited by Anna Cattoretti and dedicated to the memory of Eugene K. Wolf, comprises eighteen essays (ten in Italian, seven in English, and one in German). It bears testimony to the pioneering scholarly work done by Bathia Churgin and her collaborator, Newell Jenkins: Churgin contributed one of the essays, and is cited in thirteen of the others. Eugenia Bianchi opens with a general overview of Sammartini’s Milan; the essays that follow divide into archival and documentary studies (four) and analytical discussions of the music of Sammartini and his contemporaries (thirteen).

The archival studies are uniformly excellent, with readable, engaging prose that makes clear the data's significance and historiographical implications. Marco Brusa's brief study of *Il Ciro in Armenia* settles a niggling question of attribution by documenting the existence of two operas on the same text, concluding with observations about the difficulties of attribution and the problems caused by unexamined assumptions. Maria Grazia Sità's "I Filarmonici in trasferta: Le uscite dei sinfonisti milanesi nel 1760 e nel 1765" details musical events occasioned by the elaborate processional journeys that preceded royal weddings. Making use of correspondence, pay registers, and other archival material (reproduced in modern transcriptions and facsimiles), Sità provides not only a fascinating glimpse of the extravagant preparations required to entertain traveling royalty but also a clear picture of Sammartini's contribution to the events. Marina Toffetti documents Sammartini's role as a member of various examination committees charged with selecting musicians for positions at the Duomo in Milan. Anna Cattoretti's chronologically organized documentary biography presents the texts pertaining to Sammartini's life and his reception by contemporaries and later commentators. Though some of the names are familiar (Charles Burney, Giuseppe Carpani), others (Giovenale Sacchi) are not, and the collection of entries from eighteenth- and nineteenth-century biographical dictionaries is especially useful and illuminating.

The analytical essays about Sammartini include contributions by Bathia Churgin, Cosetta Farino (nocturnes with flute), Ada Beate Gehann, Adena Portowitz, Filippo Emanuele Ravizza (keyboard works), Tova Shany, Marina Vaccarini Gallarini, and Charles R. Verble (sacred music). Jehoash Hirshberg and Simon McVeigh, Sarah Mandel-Yehuda (Antonio Brioschi), Umberto Scarpetti (Giovanni Andrea Fioroni), and Eugene K. Wolf contribute analytical essays considering the music of Sammartini's contemporaries. Several of the essays include thematic catalogues (Farina, Gehann, Hirshberg and McVeigh, and Ravizza). As is often the case with such collections, the quality is uneven. Some authors adopt an unnecessarily cheerleading tone and either do no more than provide a surface description of their relatively unknown pieces or—when they do venture into more interpretive territory—betray a certain historical naiveté. Though these problems do not beset Gehann's thorough assessment of the formal structure of Sammartini's late concertos, it suffers somewhat from the density of her prose and the paucity of musical examples (only eight in 60 pages). Both Portowitz and Gallarini present cogent analyses—Portowitz addressing the relationship of structure and expression in Sammartini's middle and late symphonies and Gallarini positing a typology of arias for Sammartini's 1751 Lenten cantatas.

The best of the analytical essays highlight information and put forth interpretations that challenge the traditional historical narrative. Churgin, for example, marshals plentiful tables and musical examples (thirteen in 35 pages) as she documents stylistic elements typically associated with the *Sturm und Drang* in six minor-mode Sammartini works (four symphonies and two overtures) dating from 1744–51. Not only do her findings support the concept of the *Sturm und Drang* as a musical topic throughout the eighteenth century (an idea proposed by Leonard Ratner and Max Rudolf), but they call into question the often-made assumptions about Germanic depth and Italian superficiality. Three essays offer new viewpoints on the traditional distinction between the "Baroque" and the "Early Classic" styles. Shany's examination of the six cello sonatas ascribed to Sammartini, published in Paris in 1742, identi-

fies clear "Classic" features (tonal polarity, melodic structure, etc.) that were at odds with the sonatas' "Baroque" sound and thus succeeded in "destroying the older style from within" (p. 359). In his discussion of Andrea Zani's 1729 *Sinfonie da Camera*, op. 2, Wolf argues that their melodic repetition, contrasting tonal plateaus, and rondo finales point to trends more evident later in the century. Hirshberg and McVeigh's excellent examination of concertos written by Milanese virtuoso instrumentalists explores the "relationship between individual, group, and universal styles" (p. 234). Their analysis documents a wide range of harmonic, textural, and formal procedures that breaks down the distinction between Baroque and Classic and should also cause us to rethink stereotypes of German complexity and Italian simplicity. The best of the essays in this volume thus provide the best of both scholarly worlds: analytical and documentary rigor coupled with interpretive insight and thoughtful criticism.

Daniel Hertz, *From Garrick to Gluck: Essays on Opera in the Age of the Enlightenment*. Edited by John A. Rice (Hillsdale, NY: Pendragon Press, 2004).

Isabelle Emerson

In his preface to this collection, John Rice declares two goals: to make available in an English collection a number of essays by Daniel Hertz that were originally published either in a foreign language journal or in a journal outside the usual purview of musicologists, and to demonstrate the breadth of Hertz's scholarship—scholarship that draws on the disciplines of literature, dance, and the visual arts as well as music, and that speaks compellingly to both musicologist and non-musicologist readers. The collection achieves these goals with admirable success.

The essays are presented in five groups—*Opera Buffa*, *Opera Seria*, *Opéra-comique*, *The Querelle des Bouffons*, and *Reform Opera*. A lecture given by Hertz at the 1977 meeting in Berkeley of the International Musicological Society presented here as *Overture: Les Lumières* establishes the underlying theme of the collection—opera as influenced by and as expression of the Enlightenment. Within each group essays are arranged in general chronological order according to subject; ranging over western Europe from Italy to England, the eighteen essays provide vital illumination of theatrical life throughout the eighteenth century. The grouping of essays also reveals Hertz's continuing preoccupation with all of these topics. Thus the earliest essay, "From Garrick to Gluck: The Reform of Theater and Opera in the Mid-Eighteenth Century," appeared in 1967–1968; the other essays from this group, *Reform Opera*, appeared in 1969, 1972–1973, and 1982. Of the three essays found under *Querelle des Bouffons*, the first, "Grimm's *Le petit prophète de Boehmischbroda*," was written in 2001 and is published here for the first time; the other two appeared in 1997 and 1978. "Diderot and the Lyric Theatre" appears in English for the first time, translated by the author for this collection.

A significant part of the pleasure to be derived from these essays comes from Hertz's talent for writing about music; in addition to consummate musicianship he has that rare ability to create in words the effect of the music. Hertz brings to his work an unusual sensitivity for the word and the visual image coupled with vast knowledge of these materials. This is richly displayed in his discussions of texts and settings and in his frequent drawing upon visual materials for information about opera stagings and personae. It is

so much the sadder then that the many illustrations are reproduced in black and white, so that, for example, the reference to Jacopo Amigoni's Group Portrait must specify that the castrato Farinelli's coat is "vivid red" (p. 111). Worse, however, is when no illustration is given; then the reader can only sigh with frustration to read in a footnote "reproduced . . . (in color) in the original version of this essay" (p. 178, n 2).

The editor has worked carefully and unobtrusively. He is to be praised particularly for the meticulous cross-referencing of essays; the redundancies that could easily result from the juxtaposition of several essays dealing with the same or related topics have been avoided entirely. Footnotes, placed at the bottoms of pages where they may be referred to easily and without interrupting perusal of the text, are plentiful and informative. That said, the lack of a bibliography is distressing. Although it is more and more the custom to omit bibliographies, it is nonetheless regrettable, especially in a collection such as this: a bibliography garnered from the footnotes alone would be invaluable.

In spite of these drawbacks, however, Pendragon Press is to be praised for publishing this volume of essays, which is essential reading for any eighteenth-century scholar and a potential source of much delight for the amateur music-lover as well. This new collection is a satisfying complement to Hertz's essays on *Mozart's Operas* (edited by Thomas Bauman and published by the University of California Press, 1990) and provides a sparkling and insightful overview of the opera world of the eighteenth century.

*Musical Cultures in the Adriatic Region during the Age of Classicism.* Proceedings of the International Musicological Symposium held in Dubrovnik, Croatia, May 24–26, 2001. Edited by Vjera Katalinić and Stanislav Tuksar (Zagreb: Croatian Musicological Society, 2004).

Edward Green

Those who know the 1995 publication *Off-Mozart: Musical Culture and the "Kleinmeister" of Central Europe, 1750–1820*, the proceedings of the 1992 International Musicological Symposium held in Zagreb, will welcome this new volume. As with that earlier publication, the essays here are valuable contributions towards a richer sense of what "Classicism" truly was. Certainly, Viennese music radiated out—but so too, note the editors, did music from "the Adriatic basin during the age of Classicism: for example, the performances of operas by some north-Italian composers in Siberia, traces of various non-Viennese music of the pre-Classical and Classical periods in the music archives of Lima, Ciudad Mexico, Havana, etc."

Among those arguing against a simple "center/periphery" model of Classicism is Alina Żórawska-Witkowska with the essay "Influssi italiani sulla musica polacca del Classicismo: l'esempio del melodramma varsaviano." Much music from the Adriatic leapfrogs Vienna and connects directly to Warsaw. A related essay is Ivano Cavallini's "Classicismo in musica e cultura mediterranea," which strongly urges that we replace a simple Vienna-centric diffusionist model with a more complex network of musical influence. As these titles indicate, this is a multi-lingual volume; there are papers in English, German and Italian; each also has a summary in Croatian.

The volume is dedicated to the late Hans-Peter Reinecke, who contributes "Die Erfindung des Klassizismus aus dem Geiste der *mousiké*"—with its obvious tribute to Nietzsche. He traces the history of the word "Classical" as indicative of an aesthetic category, especially when set in opposition to "Romantic." Unfortunately (and perhaps as the result of the need to be compact) Dr. Reinecke limits his examples to the German language, asserting that in Eckermann we have the first clear appearance of the "concept of Classicism"—Eckermann reflecting what he heard from Goethe. Arguably, there are earlier uses in both English and French.

Vjera Katalinić puts forward the work of Julije Bajamonti (1744–1800) as most clearly embodying the wealth of cultural and musical forces at work in the Adriatic at this time. A doctor as well as composer, his music joins Italian and Austrian stylistic factors as well as showing care for Croatian folk music. His treatise *Il medico e la musica*, moreover, shows the impact of Rousseau's musical ideas.

Also focusing on Bajamonti is Koraljka Kos, who considers the composer's oratorio *La Traslazione di San Doimo* (1770), for which that remarkable polymath also wrote the libretto. Kos asserts that this is the first Croatian oratorio—which, if true, would be a striking fact given the lateness of the date. In any event, this ten-part, two-hour oratorio has an extraordinary design: symmetrical in its layout of arias, duets and choruses, yet daring in its tonal relations. In each half, a duet follows an aria at the distance of a tritone. Only twice are adjacent movements related by an immediate motion along the circle of fifths; far more often there is displacement by a third, and in each case cross-relations result: C to E-flat; F to D; etc. This oratorio, Kos argues, is a hybrid of Baroque and Classic musical manners; the music arises from both sensibilities.

Also writing on Bajamonti is Miljenko Grgić. He first summarizes current scholarship concerning the origins of Haydn's "Gott erhalte Franz der Kaiser," and then considers the impact of that melody on the music of Bajamonti: its echo can be found in at least three of his compositions. The fact that Austria replaced Venice as ruler of Dalmatia in 1797 is significant; meanwhile, Grgić points out, there are questions about the date of Bajamonti's compositions; it is quite possible that one or more predate 1797—in which case both composers may have drawn from a common source: the Gregorian chant *Pater noster*.

Harry White contributes a paper titled "The Afterlife of a Tradition: Fux, Vienna and the Notion of a Classical Style." Its premise strikes this reviewer as overdrawn—that Fuxian counterpoint (let alone that of Bach and Handel, who are mentioned) embodied an "ideology of servitude and dogmatism" which needed to be "freed from its obligations to authoritarianism" by Mozart, Haydn and Beethoven in order to have "the essence of counterpoint . . . restored to music itself as a symbol of abiding craft and intelligence."

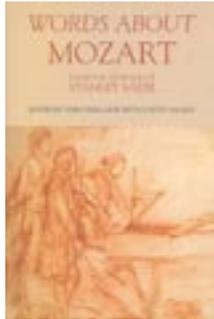
A very engaging contribution is Ivan Klemenčič's "The Sixth Symphony by Ludwig van Beethoven and His Connections with Ljubljana." There is a manuscript, originally part of the archives of the Philharmonic Society and now kept in the Music Collection of the University Library of Ljubljana, presumably given to the society by the composer in relation to his election as an honorary member in 1819. The history of the manuscript is discussed; problems concerning this "presumption" are investigated. Most interesting, however, are Klemenčič's observations concerning corrections in Beethoven's own hand to the symphonic manuscript, largely made by Copyist D. One of these is the striking out of "Szene" in the title of the second movement. There are also variations in tempo

markings, Beethoven having added *quasi allegretto* to the Andante *con moto*, and *quasi allegro* to the finale's Allegretto.

Lilian Pruett lays out a valuable methodology for reconstructing the relation of "Private and Public Music Making on the Adriatic Islands and Littoral in the Classic Era." Darina Múdra gives an overview of music culture in Slovakia (1760–1830). Sergio Durante writes of Venetian music, reminding us how important military band music was in bringing "Classical" music to the wider public at a time of weakened ecclesiastical musical institutions.

*Words About Mozart: Essays in Honour of Stanley Sadie.* Edited by Dorothea Link with Judith Nagley (Woodbridge, Suffolk: The Boydell Press, 2005).

Daniel E. Freeman



All those saddened by the recent death of the English musicologist Stanley Sadie may find some consolation in the knowledge that he was able to see this collection of essays just before he died. Nothing if not intellectually stimulating, it serves as a fitting memorial to the recipient's unique services to the field of music scholarship, in particular Mozart studies. Unlike some over-loaded Festschrift publications, the number of contributions in this volume—at a dozen—is ideal, and they exhibit a pleasing mix of research methodologies.

Festschrift publications present a dilemma to reviewers by their very nature. Considering the motivations responsible for their compilation, it can feel downright peevish to find fault with anything about them. Indeed, the last of the contributions in this volume, a pair of touching reminiscences written by Andrew Porter and Leanne Langley, is nearly enough to silence any potential criticism of the contents of this volume. To take the task of the reviewer seriously, however, it must be observed that the motto "words about Mozart" can be interpreted as a sign of low expectations. Mere "words about Mozart" are not really what is desired from the contributors, rather "ideas about Mozart." With regrets for having to suggest that this collection is perhaps mis-titled, it is a pleasure to report that it does contain many new ideas about Mozart.

Some of the essays nonetheless do conform at least partially to the stereotype of scholarly "bagatelles" that fill out so many Festschrift publications. Christina Bashford's study of the idealization of Mozart's childhood in nineteenth-century British society might well be designated as such, except that anything so interesting and stylishly presented does offer some justification for just this sort of scholarship as an antidote to weightier topics explored elsewhere. More clearly a "bagatelle" is Neal Zaslaw's consideration of the authenticity of the obscure Latin part-song "Venerabilis barba capucinatorum," K. Anh. C 9.07. Even today, many readers will likely

find Zaslaw's excursions into vulgarity and prurience rather repulsive, but there can be no question of their compatibility with Mozart's own sense of humor. It is not really fair to hold Robert Philip's overview of Mozart recordings to the same standard as the essays from the others, since he does not possess quite the same credentials as a researcher.

Prague and the Bohemian lands have the capability of jinxing almost anybody's research, and they are a thread that binds the two essays that do display serious problems with reasoning and use of evidence. One, Theodore Albrecht's exploration of the career of the flautist Anton Dreyssig, includes sweeping assumptions about his participation in performances of masterpieces by Mozart and Beethoven that are inadequately supported by documentation. Furthermore, it is difficult to agree with Albrecht's exaggerated estimation of the significance of his findings in the absence of any consideration of whether the flute parts written for these works bear evidence of an idiomatic style that can be traced to his subject. There are many hints of a lack of familiarity with sources of information concerning the musical culture of Dreyssig's native Bohemia, for example Albrecht's quotation of Charles Burney's apocryphal characterization of Bohemia as the "conservatory of Europe." No writing of Charles Burney contains any such observation, which is precisely why Albrecht was unable to provide any bibliographic citation for it. The closest Burney ever came to making the oft-quoted "conservatory" remark is found at the beginning of part 2 of his travels through Germany: "I had frequently been told, that the Bohemians were the most musical people of Germany, or, perhaps, of all Europe; and an eminent German composer, now in London [probably C. F. Abel or J. C. Bach], had declared to me, that if they enjoyed the same advantages as the Italians, they would excel them."

Felicity Baker's discussion of the possible use of imagery from Dante's *Inferno* in the libretto for Mozart's opera *Don Giovanni* is interesting and original, but there is no denying that it labors under a mountain of fallacies. The most basic problem is Baker's naïve acceptance of Lorenzo Da Ponte's claim in his memoirs of 1823 that he was thinking principally of the *Inferno* while preparing the libretto. The account of the genesis of the *Don Giovanni* libretto in the Da Ponte memoirs is flatly contradicted in one of Da Ponte's own earlier writings (the *Extract from the Life of Lorenzo da Ponte* of 1819), thus any such claim should be treated with considerable skepticism. The possibility that much of the imagery ascribed by Baker to Dante's *Inferno* actually entered Da Ponte's libretto simply from his acquaintance with earlier Don Juan dramatizations is never adequately addressed; Baker is as reluctant as Da Ponte himself to acknowledge his use of an inferior libretto by Giovanni Bertati as one of his most important models. Baker's apparent failure to consult any research in German is somewhat astounding, especially considering the venue of the opera's first performance. Among other things, this appears to have left her completely unaware of Da Ponte's consultations in Prague with Giacomo Casanova.

For their excellence, the remaining essays can be dealt with quickly. They share qualities of elegant writing, careful documentation, and a sensible correspondence between length and scope of inquiry. Julian Rushton contributes a fascinating discussion of the possible dramatic implications of recurring motives in the opera *Idomeneo*, whereas Dorothea Link's documentary study of the events that led to Mozart's appointment to the imperial court in Vienna in 1787 is likely to serve as a useful resource for many years to come. If anyone were concerned that there is little new to be

said about performance practices related to late eighteenth-century keyboard concertos, Cliff Eisen's contribution will immediately dispel the fear. In the realm of style criticism, the essays by Elaine R. Sisman about Mozart's Haydn quartets and Simon Keefe about Mozart's late piano sonatas may stand as models.

Most scholarly publications carry with them a minimal responsibility to function as a "state of research" by evaluating the latest research available on given topics as a part of the process of bibliographic citation, but Peter Branscombe considerably provides for this volume a lengthy essay devoted to recent trends in Mozart research in general. This latter is just one of many signs of how the editors appear to have tried to do everything within their powers to make their publication useful, attractive, and moving as a personal tribute. All the individuals who contributed to its success are deserving of the warmest congratulations for their efforts.

Eckart Kleßmann. *Georg Philipp Telemann*. Edited by the ZEIT-Stiftung Ebelin und Gerd Bucerius (Hamburg: Ellert & Richter Verlag, 2004).

Jason Grant

For readers who know little about the life and work of Georg Philipp Telemann, Kleßmann's illustrated biography provides a useful and concise overview, assuming they can read German. Unfortunately, it does not really provide any new information for scholars or serious Telemann enthusiasts. This shortcoming is partly due to the qualifications of the author. Eckart Kleßmann writes independently as an historian, and his works include biographies of Prince Louis Ferdinand of Prussia and E.T.A. Hoffmann, a study of Napoleon's Russian campaign, and a history of Hamburg, the author's adopted city. Kleßmann has contributed two biographies to the series "Hamburger Köpfe," sponsored by the Hamburg weekly *Die Zeit*: one about Barthold Heinrich Brockes (one of Telemann's important librettists) and the present volume about Telemann.

The book is organized chronologically, for the most part. It consists of twelve chapters, but contains no musical examples or detailed discussions of Telemann's compositions. Kleßmann examines Telemann's early life and education in Magdeburg and Hildesheim, his Frankfurt cantorate, and his long career in Hamburg. There are also chapters dedicated to Telemann's European fame, his domestic difficulties, his trip to Paris in 1738, the music he composed in his old age, the checkered history of Telemann reception, and even one about his love of gardening. It is perhaps inevitable that Kleßmann also includes a chapter on Telemann and Bach. He does little more, however, than retell the old stories of how Spitta and Schweitzer, in their attempts to glorify the Leipzig Cantor at the expense of his Hamburg friend, cited musical examples misattributed to Bach and have since been shown to be by Telemann. Covering such a long and active lifespan in the space of only 140 pages has necessarily resulted in a series of biographical sketches, rather than a fully nuanced and shaded portrait of the life and achievements of one of Hamburg's favorite (adopted) sons.

The most significant errors and omissions in this book are a result of Kleßmann's failure to make use of significant recent research on Telemann's life, especially with regard to his Hamburg cantorate. Notably absent from the bibliography are works such as Joachim Kremer's richly documented *Das norddeutsche Kantorat im 18. Jahrhundert* (1995), and Annemarie Clostermann's *Das*

*Hamburger Musikleben und Georg Philipp Telemanns Wirken in den Jahren 1721 bis 1730* (2000). These studies, especially the latter, serve to correct the errors of such outdated biographies as those by Karl Grebe (1970) and Richard Petzoldt (1967). Unfortunately, Kleßmann's dependence on these old works serves to perpetuate their shortcomings. For example, Kleßmann states that Telemann's opera *Der geduldige Sokrates* was first performed at the Gänsemarkt Oper on 28 January 1721. While the author does not perpetuate Petzoldt's erroneous claim that Telemann himself was involved in the rehearsals and premiere performance (there is no evidence of Telemann's arrival in Hamburg before September 1721), Clostermann has shown that the opera was not performed until 5 February 1721, citing advertisements of the premiere in the Hamburg newspaper *Relations-Courier*.

Yet more egregious is Kleßmann's perpetuation of the story of Telemann's unhappy marriage to his second wife, Maria Catharina. According to the old tale, Maria Catharina not only burdened the Telemann household with a mountain of gambling debts, but also cuckolded her husband by running off with a Swedish military officer. This affair was allegedly a big scandal in Hamburg and is said to have been referred to in the satirical marionette play *Il Pregio del l'Inferno oder die Baßgeige* of 1724. Kleßmann has even identified the officer in question as one Heinrich Otto Freiherr von Albedyl. This is not a new claim on the author's part; it appeared in his earlier study *Telemann in Hamburg* (1980). Clostermann has convincingly refuted the existence of the affair: not only was Albedyl not present in Hamburg when an affair could have taken place and then made the subject of the marionette play, but when he was in town, Maria Catharina would have been in her time of confinement (she gave birth to three children between 1723 and 1726) and thus an unlikely candidate for a paramour. Kleßmann has either ignored or was not aware of Clostermann's corrections of his 1980 arguments when he went to press in 2004.

While errors such as these make the book unreliable for any kind of serious inquiry, it may be of interest to the general reader who simply wants a glimpse of the life and times of Telemann. The book does have a certain visual appeal: it is richly adorned with historical portraits of Telemann and his contemporaries, and many illustrations (mostly of eighteenth-century vintage, though some are from the nineteenth) of churches, buildings, and events connected with Telemann. A helpful chronology of Telemann's life and work is found in the appendix, though the more detailed one in Kleßmann's earlier *Telemann in Hamburg* is more useful. Also included is a CD recording of some representative works, all of which receive mention in the text: the secular cantata *Alles redet itzt und singet* (TWV 20:10) to a text by Brockes, the *Alster-Ouverture* in F Major (TWV 55:F 11), and the motet *Deus iudicium tuum* (TWV 7:7). These are all works from the earlier part of Telemann's career, and no works from his "late period" (1755-67) are included on the recording, even though Kleßmann devotes an entire chapter to that period.

All in all, this book cannot hope to aspire to the rank enjoyed by such magisterial composer biographies as Solomon's *Mozart* and *Beethoven*, but at least Kleßmann is aware of his own shortcomings and the long way Telemann researchers have to go before they can compile an exhaustive account. As the author puts it in the last line of his text (p. 134), "We are still only at the beginning of getting to know his work and evaluating it properly" (In der Erkenntnis seines Werks und seiner gerechten Bewertung stehen wir immer am Anfang).

## New Publications

The New Critical Edition of the Complete Works  
of Luigi Boccherini

Massimiliano Sala



Luigi Boccherini's *Opera Omnia* will fill a conspicuous gap in the musicological and musical world. Curiously, all the previous attempts thus far to publish his complete works are stories without a happy ending. The first attempt dates back to the late 1970s: this was the *Opere Complete of Luigi Boccherini*, published by the Istituto Italiano per la storia della musica in Rome and edited by Pina Carmirelli. In ten years only ten volumes of Quintets were published (opp. 10, 11, 13, 18, 20, 25, 27, 28, 29, 30). Later, the same undertaking was attempted by Aldo Pais for Zanibon of Padua: in this case work began in 1977 but came to a halt after the death of the editor and the bankruptcy of the publishers. It is therefore a source of legitimate pride for us to present an international project that is not only extremely ambitious but also highly necessary for a correct evaluation of the entire classical period in music.

After years of study, discussion and planning, on the two hundredth anniversary of the death of Boccherini (1743–1805) the Stichting-Fondazione Pietro Antonio Locatelli, in collaboration with the Ut Orpheus Edizioni of Bologna, has published the first volume of a first complete scholarly edition of Boccherini's music. This was the critical edition of Boccherini's *Arie da Concerto/Concert Arias* (G 544–599), edited by Christian Speck (Bologna: Ut Orpheus Edizioni, 2005). The volume includes fifteen concert arias, which Boccherini indicates in the sources as “Arie accademiche,” as well as a “Duetto accademico” for soprano and tenor dated September 1792.

The director of the edition is Christian Speck, and the advisory committee includes Theophil Antonicek, Sergio Durante, Ludwig Finscher, Yves Gérard, Roberto Illiano, Fulvia Morabito, Rudolf Rasch, Massimiliano Sala, and Andrea Schiavina. Editorial work will be carried out by a team associated with the Locatelli Foundation of Cremona, with an operational base in Lucca (the “Centro Studi Opera omnia Luigi Boccherini-Onlus”), and this team will collaborate with Boccherini scholars from around the world who will act as external editors.

The works to be published will be distributed as follows: twelve volumes of orchestral music, 65 volumes of chamber music, one volume of keyboard music, nine volumes of vocal music, three volumes of stage music, ten volumes of doubtful works, and one volume each for documents and iconography, letters, and a thematic catalogue. Each volume of the critical edition of the *Opera Omnia* will include a historical-analytical introduction, the music itself, a list, description and criticism of the sources, an account of the problems of interpretation, and the critical apparatus. At the same time, practical editions will also be produced, with the express

aim of making the scores usable for performance. They will include scores for each composition, separate instrumental parts for each work and, finally, the piano reductions of the concertos for solo instrument and orchestra.

For this momentous undertaking the editorial team will be reliant on the cooperation of all those individuals and institutions who own autographs or early copies of Boccherini's works. Thus all libraries and private collectors are urged to support the work of the editors to the best of their ability. The editorial team will be extremely grateful to receive all information on the whereabouts of Boccherini's autographs, especially those not already known. (To contact the edition, send email to: [speck@uni-landau.de](mailto:speck@uni-landau.de) or [operaomnia@luigiboccherini.com](mailto:operaomnia@luigiboccherini.com).)

The publisher, Ut Orpheus Edizioni of Bologna, is an important partner in the project. It is not only capable of ensuring the high level of technology and computerization required for the success of the project, but it can also guarantee an analytical control of the musical scores, excellent graphic support and an efficient international distribution. An integral part of the project has also been the launching of the web site, where the overall plan of the project is presented, along with information on the various volumes as they come out: [www.luigiboccherini.com](http://www.luigiboccherini.com).

## Music in Eighteenth-Century Life Cities, Courts, Churches

Mark W. Knoll

Selected papers from the inaugural conference of the Society for Eighteenth-Century Music, held at Georgetown University from 30 April to 2 May 2004, will be published shortly by Steglein Publishing. The volume is edited by Mara E. Parker and includes:

- Janet Page: “A Mid-18th-Century Devotional Book from the Viennese Convent of St. Jacob”
- Jen-Yen Chen: “Church Music, ‘Classical’ Style, and the Dialectic of Old and New in Late-18th-Century Musical Culture”
- Bella Brover-Lubovsky: “*Le quattro regioni*: Vivaldi and the Paradox of Historical Recognition”
- Charles Gower Price: “Evidence for Corellian Style Adagio Improvisation in London Concerts: The Publications of Walsh and Hare (1707–1725)”
- Todd Rober: Gottlob Harrer's Sinfonias and Society: Cultural Influence on Style Traits of an Early Sinfonia Repertory in Dresden
- Margaret Butler: Exoticism in 18th-Century Turinese Opera: *Moteczuma* in Context
- Daniel E. Freeman: Mozart, *La clemenza di Tito*, and Aristocratic Reaction in Bohemia

Steglein Publishing also plans to publish papers from SECM's second biennial conference to be held in Williamsburg, VA from 21–23 April 2006 under the title “Genre in Eighteenth-Century Music” (see program on pp. 2–3). Steglein is a publisher of music from the eighteenth and early nineteenth centuries, as well as books about music from the period. Steglein's series *The Early String Quartet* has been very well received, and its edition of the Quantz flute quartets was the one of the first publications from the recently recovered Berlin Sing-Akademie archives. More information about these publications can be found at [www.steglein.com](http://www.steglein.com).

## Members' News

**Margaret Butler** gave two papers in spring 2006, "Traetta, Gluck, and the Operatic Chorus in Parma, 1759-1769," at the southern chapter of the American Musicological Society (University of Central Florida) and "Opera Fit for Kings: The Royal Theaters of Turin and Naples in the Late Eighteenth Century," at the southeastern chapter of the American Society for Eighteenth-Century Studies (University of Georgia). She has been invited to give lectures this summer for the graduate program in musicology at the University of Turin and at Turin's municipal archive.

**Ilias Chrissochoidis** has received an honorary citation from the Academy of Athens, Greece for his musicological activity. He has just completed an article on a hitherto unknown relative of Handel in Britain and is currently preparing for publication two new sources on Handel's career from 1745.

**Paul Corneilson** presented a paper titled "Papa Mozart" in January at the Mozart Then and Now conference at the British Library in London. A version of this essay is published in the *Newsletter of the Mozart Society of America*, volume X, no. 1 (2006). For an update on Carl Philipp Emanuel Bach: The Complete Works see the recent issue of *Eighteenth-Century Music* 2/2 (2005): 374-76; for information on the volumes published, pricing, and ordering information, see [www.cpebach.org](http://www.cpebach.org).

**Anthony DeDonna** has been awarded a faculty grant from Georgetown University to conduct research in Naples, Italy in summer 2006. His project, "Eighteenth Century Politics and Patronage: Music and the Republican Revolution of Naples," examines the close rapport between politics and the operatic stage during the Parthenopean Republic (1798-99). It will investigate how the revolution affected the selection of repertoire, dramatic iconography, production, and musicians themselves.

**Sarah Eyerly** has received a Charlotte W. Newcombe Doctoral Dissertation Fellowship from the Woodrow Wilson National Fellowship Foundation for 2005-2006. She will present a paper at the upcoming Annual Meeting of the American Society for Eighteenth-Century Studies in Montreal, Quebec on March 30-April 2, 2006, entitled "'Singing from the Heart': Memorization and Musical Improvisation in an Eighteenth-Century Utopian Community."

**Douglas A. Lee's** edition of C. P. E. Bach's *Sei concerti per il cembalo concertato* was published in October 2005 as series III, volume 8 of *Carl Philipp Emanuel Bach: The Complete Works* (published by the Packard Humanities Institute).

**Johannes Moesus**, president of the International Rosetti Society, announces two new CDs: (1) Antonio Rosetti, *Violin Concertos & Symphonies* (cpo 777 028-2), including world premier recordings of the violin concertos in D major (Murray C6) and D minor (Murray C9), and the symphonies in G major (Murray A39) and B flat major (Murray A45); Kurpfalz Chamber Orchestra with Anton Steck, violin, and Johannes Moesus, conductor. (2) Franz Anton Hoffmeister, *Concertos for One and Two Clarinets* (Orfeo C 622 051 A—SACD), containing the clarinet concerto B flat major; the Sinfonie Concertantes for two clarinets, nos. 1 and 2; Südwest-

deutsches Kammerorchester Pforzheim with Dieter Klöcker and Giuseppe Porgo, clarinets, and Johannes Moesus, conductor.

**Markus Rathey** has been promoted to associate professor of music history at Yale University. From June 12-16, 2006 he will teach a summer course at the Yale Institute of Sacred Music on "Mozart's Sacred Music." For more information see: [www.yale.edu/sdqsummerterm](http://www.yale.edu/sdqsummerterm). Housing and scholarships are available.

**J. M. Schlitz** invites members to consult the web site of International Artwhistling Philharmonic Society (IAPS) at [www.synthonia.com/IAPS](http://www.synthonia.com/IAPS). More musicians are discovering a potential of human whistling beyond bird mimicry and whistling contests. Properly developed, the mouthflute can be as flexible as any orchestral wind instrument, making it a valuable secondary tool (or new solo medium) for performers, scholars, composers, conductors, educators, etc. IAPS spearheads this artwhistling movement, and requires no prior whistling expertise. Our values are Art, Music, Education, and Research. Information as well as sound samples can be found on the Web site.

**Mary Térey-Smith** announces that later this year Centaur Records will re-issue her CD, *18th-Century Theatre Music for the London Stages*. These are mostly overtures, usually containing two or three short movements each, composed by Thomas Arne and some of his contemporaries (J. C. Smith, Erskine, and Fisher). On April 16-17, 2006 she will direct the Capella Savaria Baroque Orchestra with four soloists and the mixed choir of the Deák-Diák Music School in a performance of Gregor Werner's Mass to St. Nepomuk (1760). This substantial work, originally written for Prince Anton Esterházy, was also edited by Térey-Smith. The second concert will be broadcast by the Hungarian State Radio.

**Laurel Zeiss** presented a paper titled "Mozart The Pragmatist" in January at the Mozart Then and Now conference at the British Library in London. She also spoke at the Music in Salado's Mozart Festival in February and helped coordinate a Mozart celebration at Baylor University.



## Burney Travels Online

The full text of Charles Burney's *The Present State of Music in France and Italy* is now available online via the SECM web site (follow the link to "Online Texts" from [www.secm.org](http://www.secm.org)). The online text follows the second London edition from 1773 and preserves that edition's page and line breaks. The text has been proofread by several volunteers from the society, but should deviations from the printed edition still be found, the society requests that corrections be sent to [mknoll@steglein.com](mailto:mknoll@steglein.com).

Future plans for the society's online text project call for the posting of Burney's German travel diaries as well as other important eighteenth-century treatises. Ultimately these texts will be fully searchable as well as interactive where the material lends itself to such treatment (e.g., musical examples that can be viewed and heard, live cross-references to other online texts, etc.). Suggestions for additional texts to post, especially those that have already been encoded into digital format, can be sent to the e-mail address given above for corrections.

## Conference Announcements

### *Bach Crossing Borders*

American Bach Society meeting, Leipzig, May 11–13, 2006  
Full details of the meeting are found on the ABS web site: [www.americanbachsociety.org/Meetings/Leipzig2006](http://www.americanbachsociety.org/Meetings/Leipzig2006)

### *Interpretare Mozart*

Milan, Castello Sforzesco, May 19–21, 2006  
The Società italiana di musicologia and the Arcadia Foundation, Milan are sponsoring an international meeting for the 2006 Mozart celebration. For further information please contact Sara Ciccarelli at [segreteria@sidm.it](mailto:segreteria@sidm.it)

### *Instrumental Music and the Industrial Revolution*

International Conference, Cremona, July 1–3, 2006  
The journal *Ad Parnassum*, the Fondazione-Stichting P.A. Locatelli, and the publisher Ut Orpheus Edizioni are sponsoring a conference featuring keynote lectures by Leon Plantinga (“Music, Mechanization, and the Middle Class”) and Simon McVeigh (“Public—Private—Commerce—Patronage”). For further information please contact Massimiliano Sala at [msala@adparnassum.org](mailto:msala@adparnassum.org), or consult: [www.adparnassum.org/home/conference.php](http://www.adparnassum.org/home/conference.php)

*“Malcolm Bilson” continued from page 1*

The second retirement tribute was in the form of a concert presented by six former students on Bilson’s birthday, October 24. This group, including Tom Beghin, David Breitman, Ursula Dütschler, Zvi Meniker, Bart van Oort, and Andrew Willis, had collaborated with Bilson in 1994 to perform and record all 32 Beethoven sonatas on several period instruments. They reunited here to present several of Beethoven’s shorter piano pieces, including several Bagatelles, the Rondos, op. 51, and “The Rage over a Lost Penny,” op. 129. The concert was affectionately capped with an improvisatory, round-robin version of “Happy Birthday” by all six performers. In the end, one hopes this celebratory week marked a mere nominal change in Bilson’s active and influential career in teaching and performance. Evident from the enthusiasm of his colleagues’ remarks and students’ playing, as well as the sheer number of friends in attendance, this festival was a heartfelt and truly merited sign of affection and gratitude.

*Editor’s note: Malcolm Bilson is an honorary member of SECM and will give a concert on April 22 as part of the conference in Williamsburg, Virginia. (See pp. 2–3 for details.)*



*The Governor’s Mansion, one of many historic buildings in Colonial Williamsburg—site of SECM’s second biennial conference in April*