



With regard to chronology, the symphonies are the most problematic genre. The familiar numbering in Hoboken's thematic catalogue derives from the old edition by Mandyczewski and presents several inconsistencies. In the event, no comprehensive chronology of the symphonies will ever be feasible, as on the one hand there are indeed some datable works (especially those which have come down to us in autograph score), but on the other hand there are many which can only be loosely assigned to a period of one to three years. Hence in *Joseph Haydn Werke* the datable and only vaguely datable works are presented in parallel volumes which overlap chronologically (for example, *I/2* presents symphonies from about 1761 to 1765, while *I/3* presents symphonies known to date precisely from the years 1761 to 1763).

It may also be illuminating to record which works will not be published in the complete edition, since one of the essential tasks of Haydn scholarship is to reach a clear distinction between authentic compositions and works that have falsely been attributed to Haydn. As is generally known, there are a lot of misattributions: almost two hundred symphonies, among them the infamous 'Toy Symphony', and even more masses, the string quartets 'Opus 3' (including the far too catchy 'serenade') and the 'Feldparthien', the divertimentos HII:41–46, from which Johannes Brahms chose the theme for his 'Haydn Variations'. The omission of a work from the canon is regularly discussed in the critical report of the volume where it would find its place if it were authentic.

After the completion of the edition two further units will be added: a new edition of Haydn's correspondence (the one by Dénes Bartha, *Joseph Haydn: Gesammelte Briefe und Aufzeichnungen* (Kassel: Bärenreiter, 1965), is incomplete and not up to contemporary philological standards) and a thematic catalogue – not to replace Hoboken's indispensable work entirely, but to correct his many mistakes, especially with regard to problems of authenticity. This will be our task for the next five years.

And last, but not least: from time to time we also will publish a new issue of our *Haydn-Studien*, the scholarly journal founded in 1965.

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CONFERENCE REPORTS

Eighteenth-Century Music © Cambridge University Press, 2017
 doi:10.1017/S1478570617000239

CEMBALOPHILIA: HIDDEN HISTORIES OF THE HARPSICHORD BERKELEY CITY CLUB, BERKELEY, 6–8 JUNE 2016

cembalophilia [tʃɛm ba lo fi' li ə] *n.* 1: a fondness for the harpsichord, or for stringed keyed instruments generally. 2: a persistent interest or expertise in the harpsichord, etc., which contemplates the relationships among its musical, technological and decorative aspects. *The atmosphere of the harpsichord conference was permeated by the attendees' cembalophilia.* Compare **boffinry**. 3: a single-minded rhapsody or obsession for the harpsichord; in the extreme, an affliction. *Mme Levy's cembalophilia developed into a severe case of carlophilipemanuelbachomania.*

In June 2016 the Westfield Center for Historical Keyboard Studies at Cornell and the Berkeley Festival and Exhibition celebrated the long and still-flourishing life of the harpsichord, with concerts, papers and instruments representing the many faces of the instrument from the fourteenth to the twenty-first centuries. With the support of the University of California Berkeley, the Piccola Accademia di Montisi and David Cates,



the conference was conceived as a valediction to the life and work of Alan Curtis (1934–2015), founder and former director of Il Complesso Barocco and Professor Emeritus at the University of California Berkeley. Curtis died suddenly at his home in Florence in July 2015. Nicholas Mathew (University of California Berkeley), a conference convenor, wrote in the programme:

Since the age of Manfred Bukofzer and Vincent Duckles, Berkeley has been a thriving center of early music performance and research, but no one embodied this tradition as prominently and potently as Alan Curtis – a performer and scholar who did so much to promote the understanding and love of the harpsichord and its many repertoires. This program is a tribute to his life and his remarkable musical achievements.

Fittingly, concerts and academic sessions were interlaced, comprising one keynote lecture, three paper sessions, six solo recitals, a masterclass and a roundtable discussion of Curtis's legacy.

A gregarious, cembalophilic and caffeine-enlivened audience was discernibly sobered by Richard Leppert's (University of Minnesota) keynote address, which offered a view of the potential darkness lurking within the beauties of a historical keyboard instrument. Leppert read the mottoes and motifs inscribed on instruments as signposts for the social mores and, often, hegemonies which music helps to enforce. Two striking examples offered by Leppert are instruments that are often overlooked by music scholars and musicians, because they are known principally as decorative objects. The first is a 1902 Érard piano, now in the Musée des Beaux-Arts Jules Chéret, Nice, with a carved ebony case by Alexandre Charpentier and decorative painting by Albert Besnard (see Leppert, *The Sight of Sound: Music, Representation, and the History of the Body* (Berkeley: University of California Press, 1995), 149). With the lid closed, the piano is a fine but ordinary example of nineteenth-century casework, but the open lid reveals a sumptuous reclining female nude, painted in cream and gold. Leppert juxtaposed this image with a traditional motto found on seventeenth-century Flemish harpsichords, *ducere uxorem est vendere libertatem* (to take a wife is to sell liberty), suggesting that both can be understood in the tradition of the 'domestic' keyboard, a tool for the regimentation of the feminine. A second example, overlooked in a different sense, is the decoration of the modern Steinway. Leppert read 'Steinway black' as alluding to men's evening wear – a blazon of power, industry and conformity – and consequently as a repudiation of the 'feminine' keyboard. This is a plausible reading, which in a fuller treatment would be nuanced historically: the rise of the celebrity male piano virtuoso (and his stereotyped habit) predates the ubiquity of 'Steinway black' by about a century.

The theme of the 'domestic' and 'feminine' keyboard was taken up by Sara Ceballos (Lawrence University). Glossing Philip Brett's famous thesis of social performance in four-hands piano music ('Piano Four-Hands: Schubert and the Performance of Gay Male Desire', *19th-Century Music* 21/2 (1997), 149–176), she read the unusual multi-keyboard trios of Anne Louise Brillon de Jouy (1744–1824) as a 'performance of family'. These compositions, for 'the German piano, the English piano and the harpsichord [*clavecin*]', were written as salon showpieces for Madame Brillon and her two daughters. Ceballos inferred who played which part on which instrument, and used this to suggest a reading of the pieces in terms of maternal and sororal relationships. This sociological reading was developed in the discussion afterwards, which probed the material circumstances of those performances: the 'English piano' was probably an early Broadwood square piano; 'clavecin' might refer not to a harpsichord but to a wing-shaped instrument with a piano hammer action; and the physical arrangement of the three instruments during performance mirrored family ties.

Emily Dolan (Harvard University) picked up the thread of anomalous multi-keyboard compositions with a discussion of a better-known example: Carl Philipp Emanuel Bach's Concerto in E flat major for Harpsichord and Fortepiano, Wq47. Dolan queried whether this concerto's juxtaposition of 'new' and 'old' keyboard instruments evinced a differentiated reception of those instruments. The fact that they share the same musical material might signal not that 'the "new" is pitted against the "old"', but rather that 'a new, melded unity' is being constructed. On the other hand, the same fact might be interpreted as



putting the timbral contrast between them into sharper focus: attending to ‘timbral play’, Dolan suggested, can help deepen what might otherwise seem to be a thin repetition and exchange of simple motives between the two instruments. Dolan connected this concerto with a late eighteenth-century fascination with instrumentality and instrumental obsolescence, an emerging theme of her work. However, Bach’s concerto must also be understood in relation to the multi-keyboard concertos of Berlin composer Christoph Nichelmann, and ultimately those of Johann Sebastian Bach; the aesthetics of unity through variety, after all, has deep roots in seventeenth- and early eighteenth-century thought. In this, then, Bach’s curious concerto represents an apt milestone on the journey traced by Dolan involving the ‘history of musical historicity’.

The first day of the conference ended with a panel discussion of Alan Curtis’s scholarly and artistic legacy. It was moving to see luminaries in the field of early music performance and scholarship – Daniel Heartz, Anthony Newcomb, John Roberts, James Weaver, Arthur Haas and Tilman Skowronek – speak of Curtis with warmth and gratitude; their remembrances indicated, to those who had not known him, the deceased’s brilliance, indefatigability and generosity. A concert by seven of his former students, representing over forty years of Curtis’s teaching, concluded the afternoon. Arthur Haas (SUNY Stony Brook and Yale School of Music) said, ‘I still consider myself a student of Alan. It was a transformative experience every time I saw him.’ Haas’s beautiful performance of Gaspard Le Roux’s pieces in F sharp minor, recalling his first lesson with Curtis, gave eloquent support to his spoken remarks. Katherine Heater’s ‘Ricercar a 3’ from *The Musical Offering* evinced deep musical understanding. Gilbert Martinez’s rendition of Rameau’s *Pygmalion* overture, in the arrangement by Claude-Bénigne Balbastre – a fiendishly difficult transcription, rendered more so by the blistering tempo taken – flirted naughtily with the outer bounds of *le bon goût* in a way that one imagines might have made Curtis smile.

The second day of the conference was a marathon of three concerts – all formidable, and all different. David Catalunya gave a novel recital of repertory from Faenza, Biblioteca Comunale, MS 117, on his reconstruction of a *clavisimbalum*. On this hammer-action instrument, described in early fifteenth-century sources as a ‘mechanized psaltery’, Catalunya played with a wide range of dynamics and cantabile nuance.

Carole Cerasi (Royal Academy of Music and Guildhall School of Music and Drama) gave a powerfully moving recital of French baroque works. From the first note of d’Anglebert’s D minor unmeasured prelude – a warhorse of the harpsichord literature, if there is such a thing – it was clear that she spoke with a voice both unusual and profound. Particularly striking was her rendition of François Couperin’s ‘Le Dodo, ou L’Amour au berçeau’, from the *quinzième ordre* of 1722; in her hands, the opening major-seventh dissonance rang with all the loving, tender warmth of the beginning of Schumann’s *Dichterliebe*. Cembalophilia, Cerasi’s playing affirmed, is not solely a disposition towards the harpsichord as an external object, but also the particular kind of love of one for whom the instrument is an extension of herself, a love felt and expressed uniquely in the language of the harpsichord.

Edward Parmentier (University of Michigan) played a recital of early seventeenth-century English and Italian music. His approach to this repertory was captivating. In William Byrd’s *The Maiden’s Song* he played the florid counterpoint staccato; the Gouldian texture was austere but lent clarity and rhythmic variety to the counterpoint. This was not so much sensual as rational beauty. Parmentier enthralled his audience further with the capriccio from Frescobaldi’s first book (1624) ‘di obbligo di cantare la quinta parte senza toccarla’ (in which it is necessary to sing the fifth part without playing it). For those not familiar with this wonderful piece, Willi Apel’s explanation will be helpful: it is ‘a kind of enigma canon. The *sogetto* is written in whole notes at the beginning. The enigma for the player, who must also be a singer, is to find the places where this subject should or can be sung against the four lower parts, for they are not indicated’ (*The History of Keyboard Music to 1700*, trans. Hans Tischler (Bloomington: University of Indiana Press, 1972), 466). Parmentier sang the *sogetto* in all the possible hexachord mutations across the whole gamut. He deployed a hoarse bass, a lovely natural tenor and a *flautando* falsetto with aplomb. There was something madly alchemical about all this.



Two papers rounded out the second day, each dealing with sentiment, reason and sentience in French philosophies of the harpsichord. I (Matthew J. Hall, Cornell University) argued that François Couperin's reflections on the mechanisms of expression at the harpsichord are dependent on categories borrowed from Neoplatonist thought. Thus Couperin's famous expression that the art of touching the harpsichord is the art of 'giving it a soul' refers to the Neoplatonist ontology of the soul as harmony, or a relation of number and measure. In this way, the practical art of harpsichord touch – *agréments*, articulation, overholding, timing and so forth – animates the instrument by making it the sounding board of the movements of the player's soul.

Deirdre Loughridge (Northeastern University) dealt with another kind of metaphysics whereby the harpsichord may be understood as animate. She explored Diderot's 'sentient harpsichord', a metaphor whereby the harpsichord's keys are likened to the philosopher's senses, and its strings to the body's nerve fibres: both oscillate and set one another resonating. In the philosopher, this resonance results in feeling and thought; for the harpsichord too, then, this resonance must result in something analogous to the philosopher's sentience. From this lemma Diderot concluded (or at least joked) that the harpsichord must also be sentient, rational and even procreative, giving birth to 'little harpsichords, living and resonating'. The sentient harpsichord, Loughridge argued, is an emblem of Diderot's radical materialism.

The third and last day of the conference began with a magisterial presentation by John H. Roberts (University of California Berkeley) on the timing of cadential chords in eighteenth-century recitative, 'one of those questions that seems never to go away'. Roberts propounded an important distinction: the timing of a cadence, whether the accompaniment cadences with the voice or is delayed, is but one half of the question; for in either case, the voice may either end with a characteristic truncation formula (such as a falling fourth or second) or with a full grammatical cadence (which includes a suspension over the dominant). In short, the harmonic syntax of the cadence interacts with its rhythmic placement. Both aspects must be kept in view when interpreting a particular notation in a particular source, and in determining the placement of the cadence in performance. Roberts did not falter in pointing out methodological shortcomings in previous studies. (See, for example, articles by Dieter Gutknecht, 'Performance Practice of *recitativo secco* in the First Half of the 18th Century: A Contribution to the Debate of the Interpretation of Recitative, Particularly in Handel's Operas', *Early Music* 33/3 (2005), 473–494, and Paul Sherrill and Matthew Boyle, 'Galant Recitative Schemas', *The Journal of Music Theory* 59/1 (2015), 1–61.)

Leon Chisholm's truly original contribution situated the harpsichord and its cousin the clavichord at the heart of the sea change in musical techniques and styles that took place around 1600. Chisholm argued that the increasing use of the keyboard as a compositional tool was symptomatic of broader changes in early modern music culture that encompassed the expansion of the keyboard into many other domains including instruction, rehearsal and private speculative study. If polyphony had long implied an ensemble context, by the end of the sixteenth century the prominence of the keyboard offered a radically different paradigm for polyphonic music-making. To distinguish between consort playing and keyboard playing, Chisholm coined the terms 'unincorporated' and 'incorporated' polyphony respectively. 'Corporate' would be a more straightforward and neutral term to cover the first concept, since 'unincorporated' implies a lack, whereas 'corporate' describes the actual practice of those ensembles. Nevertheless, Chisholm argued convincingly that the rise of 'incorporated' keyboard polyphony was accompanied by new conceptual and experiential categories for musical production and reception. It would be hasty, though, to trace a straight line from the keyboard's new role around 1600 to its entrenched predominance in the nineteenth and twentieth centuries. Most importantly, how the developing 'incorporated' polyphony interacted with concurrent and still-surviving corporate practices (such as chamber-music ensembles) remains an open question.

The day was rounded out by a masterclass with Parmentier, with participants from Cornell University and Berkeley, and a recital by Jean-Luc Ho (Franconville, France). Ho played J. S. Bach's *Ouverture nach französischer Art*, BWV 831, with an overtly Gallic accent, which seemed a caricature. By contrast, his intabulation of 'J'avais cru qu'en vous ayant', an anonymous *air de cour* published by Ballard in 1705, was



beautifully played, richly elaborated in a polyphonic texture. With the Bach it seemed there was something to prove, but with this simple air, which was encored to everyone's delight, there was only heartfelt singing.

The conference concluded on the note on which Peter Sykes (Boston University and The Juilliard School), President of the Westfield Center, had intoned his introductory remarks: the only two essential components of cembalophilia are a harpsichord and love, not only of the instrument but of one's colleagues, teachers, students and the art itself. Even in debate or disagreement, whether aesthetic or intellectual, there was unity in the shared love of the discourse. Cembalophilia is indeed a salutary condition.

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Eighteenth-Century Music © Cambridge University Press, 2017
 doi:10.1017/S1478570617000240

ANALYTICAL AND CRITICAL REFLECTIONS ON MUSIC OF THE LONG EIGHTEENTH CENTURY:
 A CONFERENCE IN HONOUR OF PROFESSOR SUSAN WOLLENBERG
 UNIVERSITY OF OXFORD, 2 SEPTEMBER 2016

It was with great pleasure that scholars, performers and alumni gathered in September 2016 at the University of Oxford for a one-day conference that celebrated the work of our respected colleague Susan Wollenberg. The close of the 2015–2016 academic year marked the retirement of Professor Wollenberg from her University Lecturership in Music, a position which she had held continuously since 1972. Her significant and continuing contribution over four decades as teacher and scholar was attested to by the presence of an international contingent of researchers, including both well-established figures within the world of eighteenth- and nineteenth-century scholarship, many of whom she had taught as undergraduates, and her current graduate students. Equally of note in the papers and in discussions was an awareness of the close connection between research and teaching, something typical of Wollenberg's own outlook. It was a connection found not least in her own paper ('Haydn's Humour'), in which sensitivity to Haydn's dialogic wit was presented by one who has spent years examining this style as analyst, historian and, of equal importance, as teacher.

The limits of the 'long' eighteenth century were purposely stretched to their fullest in order to reflect the breadth of Professor Wollenberg's interests, which range from the keyboard music of Gottlieb Muffat and his contemporaries, the subject of her doctoral dissertation, through to various genres in the nineteenth century, as exhibited in a number of monographs and co-edited volumes. These include *Music at Oxford in the Eighteenth and Nineteenth Centuries* (Oxford: Oxford University Press, 2001) and several volumes under the impress of Ashgate in Farnham: *Schubert's Fingerprints: Studies in the Instrumental Works* (2011), *Women and the Nineteenth-Century Lied*, co-edited with Aisling Kenny (2015), *The Piano in Nineteenth-Century British Culture*, co-edited with Therese Ellsworth (2011) and *Concert Life in Eighteenth-Century Britain*, co-edited with Simon McVeigh (2004).

In light of Professor Wollenberg's work and the celebratory nature of the conference, it was to be expected that the first session of the day, 'Song', would include consideration of Schubert's lieder. Indeed, examples from his oeuvre served as a unifying thread in this session, with each of the three papers adopting an intertextual approach to the subject matter. Briony Cox-Williams (Royal Academy of Music) opened the session with an examination of three settings of Goethe's 'Erlkönig' by Schröter, Reichardt and Zelter, bringing them from the periphery of scholarship into a more central position alongside Schubert's well-known setting of the text. In doing so, she addressed pertinent questions about the status of song in the eighteenth and nineteenth centuries, and demonstrated that performance practice provides an