Trio in E flat major for piano, clarinet and cello, Op. 36; Sonata in B flat major for clarinet and piano, Op. 10 No. 2; Quintetto in G minor for piano, clarinet, two violas and cello, Op. 41; Trio Van Bruggen Van Hengel Veenhoff (Ramée 0601, 2006).

Grand Quintetto in G minor for piano, clarinet, two violas and cello, Op. 41; Grand Trio in E flat major for piano, clarinet and cello, Op. 36; Quintuor Brillant in C major for piano, oboe, violin, viola and cello, Op. 48; Consortium Classicum, Dieter Klöcker, clarinet, Thomas Duis, piano (CPO 777 1842, 2007).

Other presentations include the following:

Janis A. Brown, 'A Study of Anton Eberl's Clarinet Chamber Works' (DMA dissertation, University of Iowa, 2000).

James A. Grymes, University of North Carolina Greensboro, 'A Tale of Two Symphonies: The Symphonies in E-flat of Anton Eberl and Ludwig van Beethoven', presented at the College Music Society, Mid-Atlantic Chapter, 19 March 2004.

CONFERENCES

DOI:10.1017/S1478570608001371

FRANCISCO J. GARCÍA FAJER AND HIS MUSIC, UNIVERSIDAD DE LA RIOJA, 19–20 APRIL 2007

The merits of the Spanish composer Francisco J. García Fajer (1730–1809) can be well summarized in the four following categories: (a) a high appreciation of his works by contemporaries, these works thus enjoying a worldwide dissemination ranging from Santiago de Chile to the missions in Los Angeles and from Mexico City to Manila, including virtually all ecclesiastical institutions in mainland Spain and a few others in Italy; (b) a reasonably successful career as theatre composer in the competitive Italian scene during the early 1750s; (c) a crucial contribution to the establishment of polyphonic responsories as part of the liturgical services from 1756 onward, when he returned to Zaragoza as *maestro de capilla*; and (d) the training of several dozen disciples who ended up holding posts in many Spanish cathedrals. These achievements would seem enough to give him a central place in the history of music in Spain and its vast colonial territories. And yet this has not been the case. García Fajer has indeed been referred to by nearly all the main Spanish music historians, from Eslava (1860) to Mitjana (1920) and Anglés (1934) to Salazar (1972). However, in most instances these references are both superficial and negative in their views, linking his name to the supposedly perverse effects of Italian influence on eighteenth-century Spanish music. Therefore, with the exception of Juan José Carreras's monograph *La música en las catedrales durante el siglo XVIII: Francisco Javier García 'El Españoleto' (1730–1809)* (Zaragoza: Institución Fernando el Católico, 1983), the composer has received far less attention than his merits would lead one to think. Only the combination of historiographical and practical circumstances can explain this contradictory state of affairs.

This conference, supported by the Instituto de Estudios Riojanos, the Comunidad Autónoma de La Rioja and the Ministerio de Educación y Ciencia, gathered together a number of specialists to share their latest research on García Fajer's life and work, as well as to generate new perspectives on and interests around him. Papers were arranged along three main thematic lines. The first focused on García Fajer's brief but intense stay in Italy, particularly in Rome, during the early 1750s. The composition of around six intermezzos, oratorios and *opere serie* in a four-year period (1752–1756) for varied Roman institutions (such as the Congregazione dell'Oratorio, the Teatro delle Dame and the Teatro alla Valle) signals that he had managed to integrate himself into the musical structures of the city. There is no doubt that if he was actually trained

at the Neapolitan Conservatorio della Pietà – as has been repeatedly stated without documentary evidence – he would soon have commanded the compositional skills by then in vogue in Italy. It was at that time that he was nicknamed 'lo Spagnoletto', as musical and textual sources of this period reflect, a surname that he would keep as 'el Españoleto' when returning to Spain, surely as a sign of distinction. That some of these theatrical works were staged in other towns in the following years (Bologna, Mannheim, Munich, Florence and Vienna) confirms the relative success enjoyed by the composer. Through a close examination of the opera *Pompeo Magno in Armenia* and the intermezzo *La Pupilla*, José Máximo Leza (Universidad de Salamanca) and Gian Giacomo Stiffoni (Zaragoza–Venice) showed how the composer perfectly adapted himself to the dramaturgical and compositional conventions of each genre, even though intermezzos were by then in clear decline. This line of enquiry poses a firm obstacle, as only the score of *Pompeo Magno* has been preserved in its integrity, this opera having just been edited by Tomás Garrido within the large collection promoted by the Instituto Complutense de Ciencias Musicales (Madrid, 2007). But the conference also showed that future research in Italian archives will certainly provide some outstanding surprises: Paolo Montanari's (Università di Bologna) fortunate finding of the complete score of García Fajer's intermezzo *La finta schiava* became perhaps the most important discovery among all those presented. At the same time, Illaria Grippaudo (Università di Roma La Sapienza) disclosed that it is not only theatrical works that are still buried in Italian archives; his religious music (presumably composed after the composer's return to Spain) also reached Italy through various diffuse channels.

The second thematic line gravitated around García Fajer's church music, the vast majority of his oeuvre. His contribution to probably the two most influential liturgical genres of the period in Spain – the mass and the responsories – was analysed by Pablo L. Rodríguez (Universidad de La Rioja) and Álvaro Torrente (Universidad Complutense de Madrid). The deep knowledge of both scholars about religious music in eighteenth-century Spain allowed them to present fresh views on García Fajer's role in his context, evidencing, for instance, the need to reconsider his part in the process of replacing Latin-texted responsories with the pervasive villancico in the vernacular during the last decades of the century. Baetriz Montes (Universidad Autónoma de Madrid) proposed a preliminary look at the instrumental parts of his religious works, attempting to disclose the evolution of his writing. Readings of textual sources carried out by philologists, as presented by Esther Borrego and Eva Llergo (both at Universidad Complutense de Madrid), were very helpful in stimulating a multidisciplinary discussion, especially when dealing with the complex task of establishing distinctions between genres (as the case of villancico vs oratory). For his part, Luis Antonio González (CSIC, Barcelona) sketched some issues of performances practice relating to Spanish works of this time.

The last main thematic line was devoted to a phenomenon particularly intensive in the case of this Spanish composer (as well as in a few other contemporaries): his ample presence in the colonial territories. Historiography has not yet completely understood that today's Latin America was in fact part of the Spanish crown up to the early nineteenth century. This implies that thousands of musicians, institutions and listeners separated by an ocean nevertheless largely shared musical repertories and practices. Therefore they indeed formed part of the same history. García Fajer sources preserved at Santiago de Chile and at Mexico City cathedrals were chosen by Alejandro Vera (Universidad Pontificia de Chile) and Javier Marín López (Bailén–Universidad de Granada) respectively as cases in point. Both papers tackled crucial questions such as when and how these sources composed in Zaragoza travelled thousands of kilometres away, who took part in the process of dissemination, how they were integrated into local practices and repertories, and how far their influence on indigenous composers can be traced. Not that it was always possible to offer satisfactory answers to all these questions, but these papers certainly touched upon some of the relevant issues that future research will inevitably have to deal with. As for the Spanish cathedrals, some of García Fajer's works were still being performed or recopied as late as the beginning of the twentieth century.

Since this meeting also aimed at taking discussion of García Fajer further than concrete aspects of his life and work, a roundtable on the eighteenth century as a music-historical period as viewed from a Spanish perspective opened the conference. Juan José Carreras (Universidad de Zaragoza) discussed some of the

crucial problems concerning periodization and the extent to which debates and arguments presented in an international context – but with clear German inclinations – were applicable to the Spanish eighteenth century. Similar arguments were provided by Teresa Cascudo (Universidad de La Rioja), with a particular focus on continuities and discontinuities between the eighteenth and the nineteenth centuries, regardless of the precise dates at which the change is situated. For my part, I (Universidad de La Rioja) drew a comparison between probably the two most influential composers – if in different musical areas – in late eighteenth-century Spain, Haydn and García Fajer, whose common aspects went further than their lifespans.

The conference closed with a concert devoted exclusively to works by García Fajer, performed by Camerata del Prado under the direction of Tomás Garrido. A selection of arias from his oratorio *Tobía* and the *Siete palabras de Cristo* (a piece clearly inspired by the homonymous one by Haydn, so inextricably linked to Spain) made one appreciate that García Fajer's work possesses not only an undisputed historical importance, but an equally relevant aesthetic and musical value. A book with varied contributors is expected to be published in 2009 to commemorate the bicentenary of his death; it will help us to deepen our knowledge of this crucial figure. But for the moment, interested readers can get further information at <www.unirioja.es/garciafajer>.

MIGUEL ÁNGEL MARÍN

2007 AMERICAN HANDEL FESTIVAL

PRINCETON UNIVERSITY, 19–21 APRIL 2007

The 2007 American Handel Festival was presented by the Princeton University Department of Music and the American Handel Society, as a part of its biennial conference. Not only did the Festival attract many prominent Handel scholars from around the world, it was also enriched by the participation of scholars from other fields of study as well as a number of papers by graduate students. Some of the highlights included the uncovering of several historical sources hitherto unknown to scholarship and the highly anticipated panel discussion on Michael Marissen's (Swarthmore College) controversial claims of anti-Judaism in *Messiah*, with reporters from the *New York Times* in attendance.

The first full day of the Festival (20 April) began with a session of five papers on 'Issues in Music: Performance and Analysis', with Ellen Rosand (Yale University) as chair. Anthony Hicks (London) read the opening paper, 'Handel and the Horn: Some Observations', in which he surveyed music attributed to Handel in contemporary publications of music for the horn. Particular emphasis was placed on seven pieces with claims to Handel's authorship in *The Compleat Tutor for the French Horn* (London, *c*1755). Hicks reassessed the attributions, categorizing some as being merely plausible while recommending the addition of four unaccompanied airs for two French horns to the Handel canon. The publication's reference to Handel's colleague, Mr Winch, suggested a possibility that some of the proposed pieces may have been composed for him.

Walter Kreyszig's (University of Saskatchewan) paper concerned the recently discovered autograph version of *Crudel tiranno amor* for voice and keyboard. He pointed to the rare evidence in the manuscript of a fully realized basso continuo in Handel's hand, presenting it as 'an important key to the authentic interpretation of Handel's unfigured basses'. This proposition, however, was received with some hesitation as members of the audience raised the possibility of its arrangement for Princess Anne, thereby suggesting that it could have been a simplified form for her personal use and may not be entirely representative of Handel's own performance practice.

This was followed by Nicholas Lockey's (Princeton University) discussion of 'Form in Handel's Instrumental Variation Sets'. His study of keyboard variations, as well as variation forms in chamber sonatas and solo concertos, showed a greater organizational logic behind the sequence of variations than has previously

been suggested. He identified a variety of techniques beyond those commonly discussed by scholars, offering further analytical means for understanding Handel's structural designs. Nathan Link (Centre College) investigated the musical and textual connection between Cleopatra and the nightingale in *Giulio Cesare*. He identified the bird depicted in 'Se in fiorito' (Act 2) and 'Non disperar' (Act 1) as the nightingale, based on musical convention as well as natural observation, and proceeded to draw on mythical, historical and literary traditions to explain the significance of its association with the famous queen. He highlighted the similar appeal of their voices and their parallel representation as lamenters and symbols of sexuality.

Donald Burrows (The Open University) ended the session with 'How to End? Recitative Cadences in Handel's English Oratorios of the 1740s: The Evidence from *Samson*'. He contributed to the ongoing debate on the performance practice of secco-recitative cadences in baroque music, considering the possible differences between Handel's treatment of cadences in the English oratorios and in his operatic works. Examples from *Samson* illustrated dissimilarities in rhythmic notation as well as the use of appoggiaturas compared to the operatic scores. This led Burrows to make a case for taking Handel's notation seriously as a guide to performance, though dissonance treatment and the application of appoggiaturas will still require interpretative input. For this, he recommended the reliance on dramatic context as a guide.

The Friday afternoon session ('Handel and the Jews'), chaired by Ellen Harris (Massachusetts Institute of Technology), consisted of my paper, 'Cyrus's Heroism: Prophetic Image and Jennens's Characterization in *Belshazzar*', and the panel discussion on 'Handel's *Messiah*, Triumphalism, and Anti-Judaism'. I (Andover, MA) laid out the parallel between Charles Jennens's portrayal of Cyrus as a hero in *Belshazzar* and the image of Christ in the same librettist's *Messiah*. This demonstrated the typological relationship between the two as well as a common theological purpose. The idealized depiction of Cyrus in *Belshazzar* has thus far been primarily understood in relation to Xenophon's Prince Cyrus in *Cyropaedia*. However, textual connections with *Messiah* further clarified Jenenns's characterization of the prince (through the selection of specific historical anecdotes and amendment of certain sources) as a Christ-like figure.

The panel discussion opened with Michael Marissen's presentation of his argument, after which Ruth Smith (University of Cambridge) and Wendy Heller (Princeton University) gave their formal responses; Smith focused on the issues of the libretto, while Heller concentrated on the musical aspects. Marissen reasserted his claims that the oratorio was an anti-Judaic work. Referring specifically to the final sequence of movements leading up to the 'Hallelujah' chorus in Part 2, he remarked on the librettist's adjustment of 'key words' in Psalm 2 as well as Handel's setting of the text that distinctly identified the enemies of Christ, condemned in the Psalm, as the Jews. He also adopted the interpretation of Psalm 2:9 (textual source for the aria 'Thou shalt break them') as a prefigurement of the destruction of Jerusalem and its temple by the Romans in AD70 and concluded accordingly that the succeeding 'Hallelujah' chorus triumphantly celebrates this downfall.

Smith disputed Marissen's arguments, addressing his alleged misrepresentation of his two principal sources: Henry Hammond's *Paraphrase and Annotations upon the Books of the Psalms* (London, 1659) and Richard Kidder's *A Demonstration of the MESSIAS* (London, 1684–1699; second edition, 1726). She mentioned that Hammond's commentary on Psalm 2 does not particularly express antagonism towards the Jews, as Marissen indicates. As for Kidder's book, she identified it as an anti-Judaic work, but explained the extremely contentious religious debate in which it was involved. *Messiah* can hardly be considered on the same level of polemic, and while it shares some of the 'proof texts' Kidder uses to defend Christianity, Jennens's textual choices were shown to be far more aligned with the Anglican liturgy. Most notably, Smith indicated the possible selection of Psalm 2 because of its liturgical use on Easter Sunday, Easter being the season for which the oratorio was written.

Heller reproved all musical 'evidences' of anti-Judaism in the oratorio. The claim that Handel used an oscillating melodic figure to refer specifically to the unbelieving Jews (in 'Why do the nations') was shown to be inconsistent with the composer's compositional practice. Heller also discounted the case that Handel's inclusion of trumpets and drums in the 'Hallelujah' chorus created an 'over-the-top' celebration of the destruction of Jerusalem. She pointed to the common use of the two instruments in closing movements as

well as in music exalting royalty and kingship. Lastly, Marissen's argument that anti-Judaism was expressed through the quotation of the Lutheran chorale 'Wachet auf' in the 'Hallelujah' chorus was considered highly conjectural and problematic.

The third paper session, 'Music, Text, and Interpretation', chaired by Richard King (University of Maryland), took place the following morning (21 April). Ilias Chrissochoidis (Stanford University) gave the first paper, '"How the Hero Is Fallen!" New Light on Handel's Darkest Hour (1745)'. He uncovered new archival sources containing valuable and fascinating information about Handel's career in 1744 and 1745. These sources (comprising a poem and newspaper announcements) exposed strong opposition to and conspiracies against Handel that sabotaged performances of his music throughout the season. Chrissochoidis further illuminated the circumstances by drawing on the allegorical relationship between the myth of Hercules and Handel's crisis during this time. Sarah Paden's (Princeton University) paper, 'Transfiguring Time: Music's Conversions in Handel's *Il Trionfo del Tempo e del Disinganno* (Rome 1707)', examined Handel's representation of time and its paradoxical dualism in the oratorio. In basing her reading on the depiction of time in classical history and the Christian, theological view of temporality, she convincingly unravelled the multilayered temporal paradoxes that Handel 'manifests and resolves' through tonal, rhythmic and stylistic contrasts. Another graduate student paper by Stephen Smith (New York University), 'Restoring Intellectual Night: Caliban's Secret in "As Steals the Morn" from Handel's *L'Allegro, il Penseroso, ed il Moderato*', gave an unusual deconstructive reading of Handel's aria. From the twentieth-century realist perspective of Caliban in W. H. Auden's poem 'The Sea and the Mirror', Smith presented a rather peculiar philosophical exploration of what is left unmentioned and unresolved in the celebration of 'the dawn of intellectual day' and the end of 'fancy's charms' in 'As Steals the Morn'.

The succeeding paper by Ruth Smith observed the impact of the original singer and audience on the shaping of the title character in Handel's *Giulio Cesare*. The assignment of Caesar's role to the celebrated Italian castrato Senesino meant that his character could not be a villain (though numerous documents testify to Caesar's heroic as well as disdainful acts), and the audience's expectations of hearing the singer's vocal facility had to be met. This was achieved through the adjustment as well as avoidance of certain historical details and by focusing on the human side of Caesar, which allowed greater opportunity for the singer to express a wide range of emotions. The opera still contains sufficient historical information in the Preface and the recitatives, but, as Smith commented, the lack of attention given to the latter in modern performances often creates a different impression of the character. Ending the session, '*Alexander's Feast*: An Illumination of Ambivalence', by Helen Farson (University of California, Santa Barbara), considered the place of *Alexander's Feast* in the evolution of the English oratorio as a genre. Although commonly categorized as an ode for its secular text, it was conceived as an oratorio. The original designation suggested an effort to broaden the genre (not yet fully defined) by blurring the boundary between the secular and sacred. Farson highlighted Handel's paradoxical musical treatment of the text to illustrate the ambiguity on various levels of the work.

The last paper session, chaired by Annette Landgraf (Halle, Germany), focused on the subject of Handel reception. Markus Rathey (Yale University) discussed the German perception of the composer in the late nineteenth and early twentieth centuries through the writings of Fritz Volbach (1861–1940). A conductor and a music historian influential in promoting Handel and his works in continental Europe around 1900, Volbach tackled the complex issue of integrating Handel into a German-centric music historiography that focused heavily on J. S. Bach. He not only applied the theory of individualism (which stressed independence, self-reliance and liberty) to include Handel in the German musical circle (emphasizing the composer's genius and his adventurous career, while he still kept his German heritage), but also formed a theory of introversion and extroversion to explain the stylistic polarity in the music of the period that is exemplified in the works of Bach and Handel – the former being an introverted religious composer whose works are entirely based on the organ, and the latter the secular extroverted composer who goes out into the world.

Another construction of Handel's image in the nineteenth century can be seen in the biography *Handel: His Life Personal and Professional with Thoughts on Sacred Music* (London, 1857), written by a female English

historical novelist and amateur biographer, Anna Eliza Bray (1790–1883). Exposing this source to Handel scholarship for the first time at the conference was an English scholar, Beverly Schneller (Millersville University). She placed the biography on the borderline between fiction and non-fiction. Bray's lofty portrait of Handel as a patriot hero and a model Christian (making England better by improving the people's faith and taste in art, especially through his sacred oratorios) expressed the Victorian ideals of manhood. With a detailed description of the 1834 Handel Festival also included in the work, Bray's *Handel* proved to be an interesting source that could broaden our perspective on nineteenth-century reception in England. Emily Zazulia (University of Pennsylvania) closed the session with the paper 'Haydn in Handel's London: The Ancients, the Moderns, and *The Creation*', which examined possible reasons for *The Creation*'s failure at its London premiere. She remarked on Haydn's ineffective attempt – despite the construction of the work being based on Handel's successful model – to emulate Handel's appeal to both the Ancients and the Moderns, resulting in stylistic inconsistency (marked by the juxtaposition between baroque-style choruses and modern operatic recitatives and arias) and ambiguity of genre.

The keynote speaker this year was Andrew Porter (London), who gave the Howard Serwer Lecture. His summary of 'How Handel's Operas Entered the Modern Repertory' offered a tremendous perspective on the performance history of Handel operas in the last fifty to sixty years. In recalling numerous operatic productions throughout his life (over five decades of which were spent as a music critic), Porter gave a remarkable, real-life testimony of the changes and challenges he has witnessed in performances of Handel's music. With regard to some recent productions, he criticized directorial liberties taken in their staging, and closed with a suggestion to trust Handel whichever mode one performs in.

The special exhibit of the James S. Hall Collection of George Frideric Handel at the Firestone Library and several musical performances interspersed throughout the three days were also vital to the overall Festival experience. The performance of *Hercules* by the Princeton University Glee Club, directed by Richard Tang Yuk and featuring professional soloists and orchestra, impressively concluded the conference, with compelling execution by the soloists and a tremendous effort from the students. The pre-concert lecture given by David Ross Hurley (Pittsburgh State University) presented a brilliant survey of the construction of characters in the oratorio in relation to its sources.

The health and advancement of Handel scholarship was demonstrated in the quality of papers presented at the conference, which offered numerous opportunities for a stimulating and enriching scholarly exchange. Coupled with the outstanding support and hospitality of the Princeton University Department of Music, this Festival marked one of the biggest Handelian events in North America in recent years. The excitement is sure to continue at the next meeting, scheduled for the spring of 2009, which brings the Festival back to the University of Maryland, where the biennial series began.

MINJI KIM

FIRST INTERNATIONAL IGNAZ JOSEPH PLEYEL SYMPOSIUM

PLEYEL-MUSEUM, RUPPERSTHAL; ALTE VOLKSSCHULE,
GROßWEIKERSDORF, 15–17 JUNE 2007

Although Pleyel's career as a composer effectively ended at the turn of the nineteenth century, the enduring popularity of his music and the success of his publishing and piano manufacturing business ensured that he continued to rank among the most important musical personalities in Europe for the next two decades. Unlike the majority of his contemporaries, Pleyel was not entirely forgotten after his death. The company he founded kept his name before the public, and publishers continued to issue new prints of his more popular chamber works and arrangements from time to time. Hans Georg Nägeli, who died only a few years after Pleyel, saw him as the principal representative of an epoch in instrumental music in which the highly

developed classical art broadened and in turn propagated a new popular divertimento style. Pleyel has frequently been criticized for writing less technically complex works than Haydn, 'debasing the coinage', as it were, of the musical currency of his teacher. His motives for doing so are generally attributed to a desire for quick commercial success, but this view, pejorative rather than critical, fails to take other possibilities into consideration, including the most important, that Pleyel consciously turned away from Haydn's highly distinctive musical language in a desire to create his own. The unparalleled popularity of his works in the face of daunting competition is proof enough that he succeeded in no small measure.

In 1957 there were modest celebrations to mark the bicentenary of Pleyel's birth. Some performances of his works took place, but there were no great musicological initiatives taken to advance the cause of Pleyel scholarship. There *was* no scholarship. In the 1960s and 1970s a couple of very useful dissertations on the periodical symphonies and string quartets were written, but the landmark event in Pleyel studies came in 1977, with the publication of Rita Benton's thematic catalogue. The plethora of early sources (around two thousand prints had appeared by 1800) and the existence of multiple versions, arrangements and transcriptions of so many of the works had made any detailed assessment of his significance as a composer well nigh impossible. Benton's catalogue changed all that, but Pleyel scholarship still languished. In recent years, however, there has been a strong upsurge in interest in the composer's music, owing largely to the increasing number of works that have been recorded and published. Scholarship is still lagging behind, but the increasing profile of Pleyel's music is undoubtedly acting as a catalyst for new research.

In June 2007 the first-ever international Pleyel symposium took place in Austria. Organized jointly by the Universität für Musik und darstellende Kunst Graz (Institut für alte Musik und Aufführungspraxis) and the Internationale Ignaz Joseph Pleyel Gesellschaft, led by Klaus Aringer (Universität für Musik und darstellende Kunst Graz) and based in Pleyel's birthplace, Ruppersthal, the symposium brought together scholars from Austria, Germany, Britain, Switzerland and New Zealand to present papers on a diverse range of Pleyel-related topics.

The first two sessions took place in the Pleyel-Museum in Ruppersthal. This beautifully restored building is the former schoolhouse where the composer's father, Martin Pleyl (the original local spelling of the family's name), taught for many years, in addition to serving as organist and choirmaster at the neighbouring Ägidiuskirche. Adolf Ehrentraud, the president of the IPG and the driving force behind the restoration of the building, welcomed the assembled scholars and gave them an entertaining introduction to the life and times of the composer. All of the papers presented in these sessions offered valuable insights into Pleyel's compositional techniques in chamber music genres. In the opening address, 'Bermerkungen zu Pleyels Klaviertrios im Gattungskontext', Ludwig Finscher (Wolfenbüttel) neatly characterized Pleyel's trios as conversational music for amateurs in which the concerto style of Mozart is combined with a simplified version of Haydn's musical language. Their relaxed, expansive lyricism links them stylistically with Pleyel's quartets and quintets. Dealing at some length with the *Six Trios* of 1788 (Benton 431–436), among the most widely distributed of all Pleyel's works, Finscher drew particular attention to the thematic richness of the sonata-form movements, which at times even introduce new themes in the development section. While the later trios do not introduce any new concepts, they more fully exploit late eighteenth-century style.

Friedhelm Krummacher (Universität Kiel) discussed the early string quartets of Pleyel and their relationship with Haydn's quartets, confirming the view alluded to above that Haydn's influence is less marked than one might expect, even in the Op. 2 set that was dedicated to him. Berndt Edelmann (Munich) examined Pleyel's string quintets in minor keys, agreeing in part with Cliff Eisen's description of them as attractive and well written, though lacking in textural variety, but also pointing out their highly effective exploitation of string colours. He drew particular attention to the slow movement of the F minor Quintet (Benton 277), in which the use of the low register in the first violin suggests Haydn's example. Edelmann rued the paucity of modern editions of the quintets and, like a number of scholars at the symposium, asserted that to know what the contemporaries of Mozart liked, one must play, listen to and study the works of Pleyel. In his paper 'Zwischen Kunstanspruch und Instrumentalpädagogik: Pleyels Violinduos' Thomas Schmidt-Beste (University of Wales, Bangor) raised the fascinating issue of nomenclature in Pleyel's duos.

Nomenclature can be critical to understanding the purpose and context of these works. 'Duos faciles' were clearly intended for low-level performers; 'duos concertants' for more advanced players with a developed technique; finally, the 'Grands Duos', which still had a clear pedagogical role, were also works with artistic pretensions. In all of the duos Pleyel sought to strike a balance between fun and learning, making the works attractive to players as a compensation for having to work.

The final paper of the first day, Sally Sargent's (Vienna) 'Thoughts on Pleyel's Piano Method', dealt with the vexed question of the relationship between Dussek's original method (*Instructions on the Art of Playing the Piano Forte or Harpsichord* (London, 1796)) and the version revised by Pleyel and issued under his name. For Sargent, the crucial difference lies in the extraordinary engravings of hand positions in Pleyel's *Méthode*, which reveal a very modern understanding of keyboard technique. All of Pleyel's revisions to Dussek's work show him to be as progressive in pedagogical matters as he was in the business of music publishing. This paper was illustrated by musical examples performed by György Mézáros on one of the beautiful early nineteenth-century Pleyel pianos housed in the Museum. The day concluded with an open-air concert of wind music by Pleyel and Haydn performed by Harmonia Antiqua Pleyel in front of the Lourdes-Kapelle, a small chapel set in beautiful woodland above Ruppersthal.

For the second day's proceedings the symposium moved to the neighbouring market town of Großweikersdorf. The Alte Volksschule (1801), which lies next to an exquisite church built by Fischer von Erlach, proved to be a pleasant venue for a stimulating series of papers.

In my paper 'Double Vision: Pleyel's Revision of the Violin Concerto in D (Benton 103/103A)', I (New Zealand School of Music, Wellington) analysed a unique instance in which Pleyel chose to undertake a substantial revision of an existing work in preference to composing a new one. The nature of the revisions throws a great deal of light on Pleyel's critical assessment of his own work and also hints at the possible influence that local tastes may have had on his dual conception of the work. The paper also highlighted the need to distinguish carefully between parallel versions, transcriptions and arrangements when attempting to determine the authenticity of multiple versions of Pleyel works. Klaus Aringer restricted his discussion of the symphonies to those opening with slow introductions. Although this practice was well established in Vienna from the early 1760s, Pleyel's adoption of the slow introduction can certainly be traced to the influence of Haydn. Aringer examined several works in detail, including the very impressive Benton 121 (1778), which opens with a striking Adagio introduction in the tonic minor. Some of the introductions are linked thematically with what follows, but, on the basis of Aringer's work, the practice was not one exploited systematically by Pleyel.

The second session of the day was devoted to vocal music. Petrus Eder (Universität Salzburg) discussed phrase types in Pleyel's sacred music and was especially interesting on the strong parallels that exist between the sequential passagework in the contrapuntal sections of his masses and the type of improvisational practice of eighteenth-century organists known from contemporary manuscript sources. This sort of phraseology is by no means exclusive to Pleyel; indeed, it represents a distinguishing characteristic of late eighteenth-century Austrian church music. Michael Aschauer (Rum/Innsbruck) took as his theme Pleyel and Scotland, exploring Pleyel's arrangements of Scottish folksongs as well as the influence of the Scots style on his sonatas and écossaises.

Questions of authenticity loom large in eighteenth-century studies, and many works and arrangements of doubtful authorship are preserved with attributions to Pleyel. Harald Strebel (Zurich) addressed several aspects of this problem in his paper 'Unbekannte Bläserharmonien "del Sig. Pleyel" – echt oder unterschoben?'. In the case of wind music, Strebel also emphasized the importance of distinguishing between genuine *Gattungswerke* and arrangements. This idea formed a natural link with Klaus Hubmann's paper on Johann Wendt's arrangement of one of Pleyel's partitas.

In his early career Pleyel's fame rested in part on his status as Haydn's pupil. Even Mozart's praise of his early quartets touched on this relationship, though Armin Raab (Joseph Haydn-Institut Köln) wondered whether there might not be a veiled criticism in Mozart's note to his father, a wish even that Haydn might be set aside. The centrality of this relationship, both in terms of Pleyel's life and in every assessment of his

achievements as an artist, formed a very fitting theme for the final paper in the symposium: Raab's 'Schüler, Konkurrent, Verleger: Ignaz Pleyel und Joseph Haydn'. Raab discussed the personal and professional relationship between Pleyel and Haydn in each of the various contexts in which they engaged, first as master and pupil, later as professional colleagues and rivals, and finally as composer and publisher. However Haydn viewed Pleyel's extraordinary achievements, he always thought of him first and foremost as his pupil. Perhaps no more compelling proof of this can found than the copy of Haydn's thematic catalogue, dated 1805 and in the hand of Elssler, which is inscribed 'An meinem lieben Schüler Pleyel'.

In the closing roundtable discussion it was agreed that a great deal of work still needs to be done if Pleyel's achievements as a composer are to be properly understood. The view that he was little more than a Haydn epigone clearly does not stand up to closer examination. Although there has been progress in the publication and recording of Pleyel's major works, more is required.

ALLAN BADLEY

Afterword

On 17 June 2007 the official Pleyel two-hundred-and-fiftieth anniversary celebrations took place in Ruppersthal. Around a thousand people, including politicians, musicians, scholars, Pleyel fanatics and the entire population of Ruppersthal and environs, heard first a fine outdoor performance of the *Missa Solemnis* in D major and then a succession of speeches to mark this auspicious occasion. At the conclusion of the *Festakt*, which included the presentation of the Goldene-Pleyel-Medaille to Allan Badley, Ruppersthal gave itself over to music, wine and Schmankerl.

TWELFTH INTERNATIONAL CONGRESS ON THE ENLIGHTENMENT

MONTPELLIER, 8–13 JULY 2007

A quadrennial event sponsored by the International Society for Eighteenth-Century Studies (ISECS), the Twelfth International Enlightenment Congress was held in Montpellier's Corum, a modern conference centre in the heart of this beautiful Languedoc city. The congress was a large gathering of scholars mostly, but not exclusively, from Europe and North America, boasting as many as nineteen simultaneous sessions. Aside from the plenary lectures, presentations were organized in several formats: roundtables with papers solicited in advance, workshops on specific topics, featured presentations (each by a single scholar) and paper sessions generated from individual submissions organized variously around texts, topics, genres, fields of study and authors. A modest permanent poster session was available alongside the book exhibit for the duration of the congress. A small, friendly army of assistants was available throughout the congress to take care of registration details, provide directions and, with the help of triangles that could be heard above the din of conversation, call the participants back into session following coffee breaks. The only *bémol*, as the French say, was the unfortunate bitterness that Claude Lauriol, the President of the organizing committee, felt compelled to express in the closing moments of the congress about regrettably impatient and impolite email correspondence from a few participants. Overall, the congress was an extremely successful and well organized event.

Few sessions were devoted exclusively to music (only three), and each of these was composed of papers brought together by the congress organizers rather than proposed in advance as roundtables. However, a few papers on music were to be found among other sessions, particularly those on theatrical topics.

The two opening plenary lectures were given by Anne Williams (Oklahoma State University), speaking on 'Vitalism and the Origins of Psychiatry', and Jean Goulemot (Université de Tours and The Johns Hopkins University), who discussed the current public visibility of the Enlightenment. Anne Williams noted with regret our current fixation on 'a medicine of parts' and suggested that a greater understanding of the brand of vitalism that originated in Montpellier in the eighteenth century, with its focus on the whole person, might

usefully counterbalance our contemporary preoccupation with treating body parts in isolation. Doctors Théophile Bordeu and Paul Joseph Barthez considered that life could be reduced neither to a purely spiritual nor to an exclusively corporeal essence. The vitalists sought to treat the passions as they manifested themselves, not to determine what they were in essence. Jean Goulemot began by evoking the late Jacques Proust (who died in September 2005, as the congress was in its planning stages), 'a model of *rigueur* and *honnêteté*', in whose memory two sessions were organized. He reflected on the various contexts in which eighteenth-century studies had been situated, noting the instrumentalization of the Enlightenment during the period of the Second World War and the Marxism that coloured the educational climate during his own time as a student. Recalling the 2006 commemoration of *les Lumières* organized by the Bibliothèque Nationale de France, and its unexamined assumption that the Enlightenment was relevant for imagining our future (apparently, even *Télérama*, the weekly guide to French television programming, devoted a special *hors-série* issue to the Enlightenment), Goulemot invited more reflection on our own uses (and abuses) of the Enlightenment.

One of the presenters not included in the music sessions, Tili Boon Cuillé (Washington University in St Louis), suggested that Gluck's Paris operas might be understood in light of the eighteenth-century shift away from Cartesian mechanism towards vitalism. Noting the dual definition of the operatic marvellous (*le merveilleux*) during the period, understood both as the intervention of gods and as the machines that produced such interventions, Cuillé's discussion focused on instances of clairvoyance (dreams, visions) in *Iphigénie en Aulide* and *Iphigénie en Tauride*.

A highlight of the congress for anyone interested in theatre and opera was a presentation on 'History, Theatricality and Metatheatricality in the French Revolution' by Mark Darlow (University of Cambridge). Darlow discussed little known works, such as *L'heureuse décade*, 'divertissement patriotique', and Pellet-Desbarreaux's *La prise de Toulon*, that interspersed sung and spoken passages, citing previously extant material and thus creating a strange and complex interweaving of historical fidelity and theatricality, a verbal and musical fabric that is difficult to decipher. The plays he examined were *pièces de circonstance* whose meaning was generated metatextually through the use of old music set to new words, and whose performance relied on exchanges both between the actors on stage and between actors and audience. Darlow stressed, too, the perceived connections during the period of the Revolution between song and freedom. The author of 'Chansons patriotiques par le Citoyen Piis', published in Paris in the year II (1793), claimed that 'les Français, en chantant, ont montré qu'ils n'étaient point frivoles, et ont laissé bien loin derrière eux, le peuple Anglais qui ne chante point et qui n'a jamais eu qu'une demi-liberté' (by singing, the French have shown that they are not frivolous, and have left far behind them the English, who do not sing and have never had anything but semi-liberty).

In the second of three sessions devoted to music, Anna Cullhed (Uppsala Universitet) presented a paper on a Swedish *Medea* (1784) by Bengt Lidner in which the librettist frames the dramatic conflict in terms of internal struggle, rather than establishing a conflict between private passion and public responsibility, as for example in much of Corneille's theatre. In this *Medea*, the children are killed on stage (following Baculard d'Arnaud), Jason is held responsible and commits suicide, and Medea is exonerated. Pedro Miguel Gomes Januário, a practising architect currently completing a PhD at the Universidade Técnica de Lisboa, gave several presentations on opera and opera architecture in Portugal in the mid-eighteenth century. One of his papers centred on the designs of Giovanni Carlo Sicinio, a member of the famous architectural family of Galli Bibiena, and with the help of a masterfully organized PowerPoint presentation detailed the stage sets, performances and architecture at the three theatres Sicinio built in or near Lisbon: the Ambassadors' Room Theatre in the Royal Palace (1752), the Royal Theatre of Salvaterra de Magos (1753) and the Lisbon Royal Opera House (1755). In addition to the two known works presented at the Royal Opera House – *Alessandro nell'Indie* and *La clemenza di Tito* – Gomes Januário has identified a third Metastasian opera, *Antigono*, performed in October 1755, just before the earthquake destroyed the building, less than a year after its completion. As part of the PhD project, he will produce a scale model of the theatre.

A number of extracurricular events allowed participants to attend lectures on local and regional topics related to the eighteenth century, concerts, exhibitions, guided visits and excursions. Monday night's open-air concert given by the university orchestra on the esplanade du Peyrou, directed by René Vacher, included the Mozart Serenade in C minor, K388/384a, Handel's *Zadok the Priest* and Haydn's Symphony No. 94 ('Surprise'). The event was followed by an 'apéritif dînatoire', which translated into an uninterrupted flow of oysters, mussels, foie gras and other delicacies accompanied by wines under a surprisingly cold summer night sky.

On Wednesday evening XVIII-21 Le Baroque nomade, directed by flautist Jean-Christophe Frisch, played three unusual works by the Jesuit missionary Joseph-Marie Amiot. These works, part of a collection sent to France in 1779 in Chinese *gongche* notation and transcribed under the title *Divertissements chinois*, are authentic Chinese airs that Amiot heard in the imperial Qing court. Three of these *divertissements* were performed along with the Sonata in G major, Op. 3 No. 5, by Teodorico Pedrini and the Sonata in D major, Op. 2 No. 2 ('La Vibray'), by Michel Blavet.

Montpellier's respected medical history was on display in many forms. Colette Charlot, a professor of pharmacy at the Université de Montpellier, gave a passionate guided tour of the Musée Albert Ciurana (Pharmacy Museum), located in one of the buildings of the Faculté de Pharmacie. The museum houses a fanciful collection displaying the historical connections between oenology, botany, medicine and pharmacy, with particular emphasis placed on the history of the region. Among the many wonders are J. E. Planchon's microscope (Planchon discovered phylloxera and how to treat it by grafting American root stock onto French vines), information about A. J. Balard (who discovered bromide) and, last but not least, the moulds used to fabricate suppositories as recently as the mid-twentieth century.

Robert Darnton (Princeton University) closed the congress with a final plenary lecture, 'Le Diable dans le Bénitier: l'art de la diffamation (1770–1793)', which he presented masterfully in both French and English. Darnton told a highly engaging story involving a network of ancien-régime spies (one of whom was the playwright Beaumarchais) and cross-Channel intrigue aimed at suppressing the publication of inflammatory works known as *libelles*. Darnton traced his corpus of libels from the France of Louis XV, when they assumed a relatively sophisticated readership and engaged in a playful tone, often taking the form of linguistic puzzles, to the France of the Terror, when the readership was drawn from the lower classes and the tone became deadly serious, denunciation being the most prevalent manifestation of the latter.

All *dix-huitièmistes* will look forward to the next ISECS Congress, to be held in 2011 in Graz, Austria.

DOWNING A. THOMAS

MUSIC, CULTURAL HISTORY AND THE WESLEYS

BRISTOL, 9–10 JULY 2007

This interdisciplinary conference, organized by the University of Bristol's Centre for the History of Music in Britain, the Empire and the Commonwealth (CHOMBEC) and held in its splendid premises at the Victoria Rooms, was one of a large number of activities celebrating the tercentenary of the birth of Charles Wesley.

Charles Wesley's principal claim to fame, both in his own day and ours, is as a hymn-writer and as the co-founder, with his brother John, of Methodism. It is not known how many hymns he wrote, but the usual estimate is in excess of 6,000, many of which (including such perennial favourites as 'Jesu, lover of my soul', 'Rejoice! The Lord is King' and 'Love Divine, all Loves Excelling') are still sung today in churches of every denomination. He is also famous as the father of two of the most precocious child prodigies ever: Charles Jr (1759–1834) and Samuel (1766–1837). Samuel went on to achieve fame in adult life as the leading English composer and organist of his generation, while one of *his* children, Samuel Sebastian (1810–1876), became

the most celebrated English composer of Anglican church music in the middle years of the nineteenth century.

Bristol was a particularly fitting venue for a conference on Charles Wesley, who lived and carried out his ministry there for over twenty years. His house in Charles Street, although increasingly hemmed in by modern buildings, still survives as the Wesley House and Heritage Centre; and the New Room in the Horsefair, built in 1739, is one of the most important sites of Methodism as the oldest purpose-built Methodist place of worship still in use today.

Over two days, the conference explored various aspects of the impact of Charles Wesley and his musical children under the genial chairmanship of Stephen Banfield, CHOMBEC's director. There were formal paper sessions covering a wide variety of aspects of Wesley's impact and influence from his own time to ours, interspersed with visits to the Charles Wesley House and the New Room, and a concert of music by Charles Jr, Samuel and Samuel Sebastian Wesley. The keynote address, by Nicholas Temperley (University of Illinois at Urbana-Champaign), on 'Music and Methodism', took as its starting point the character of early Methodist music, on which surprisingly little research has been done, discussing the use of choirs, instruments and harmony, matters of tempo and dynamics, and the types of tunes that were used. There were two other outstanding longer papers, both in a session on Charles Wesley and literature. Dick Watson (University of Durham), author of *The English Hymn: A Critical and Historical Study* (Oxford: Oxford University Press, 1999) contributed a paper on 'Charles Wesley and Music of Poetry' that considered Wesley's hymns not only as hymns for singing but as individual poems; and Kenneth Newport (Liverpool Hope University), editor of Wesley's sermons and of an ongoing edition of his letters, discussed Wesley's prose works and argued for a re-evaluation of the traditional view of him as the 'the sweet singer of Methodism', in which all aspects of his contribution to the development of Methodism should be included.

Other sessions were 'Local and Community Culture', 'Hymnody and Psalmody', 'Art and Tributary Cultures in the Wesleys' Britain', 'Charles Wesley's Musical Family', 'Samuel Sebastian Wesley and his Legacy' and 'Broadening the Historical Context'. Under 'Local and Community Culture', Jonathan Barry (University of Exeter) discussed musical life, religion and hymns in Charles Wesley's Bristol, while Sarah Barber (Lancaster University) considered Charles Wesley and his brother John as examples of folk culture and community, as part of her wider research project 'English Liberties: Redefining Folk Culture and Social History in England, 1650–2000'. Under 'Hymnody and Psalmody', Anne Hoffmann (University of Paris X Nanterre) explored the reasons behind the appearance of tunes written in sixteenth-century Strasbourg in eighteenth-century Methodist hymn books. Martin Clarke (University of Durham) examined John Frederick Lampe's important 1746 collection *Hymns on the Great Festivals and Other Occasions* from the point of view of the ecclesiological significance of its texts, the ways in which hymnody was used as a way of expounding theology, and the use of music as a means of cultural engagement. Sally Drage (University of Leeds) traced the development of the 'set piece' (an extended piece of music which may have required the use of trained singers) in Methodist worship throughout the eighteenth century and into the nineteenth.

In 'Art and Tributary Cultures in the Wesleys' Britain', Peter Forsaith (Oxford Brookes University) examined the history of a portrait of Charles Wesley's mother Susanna and of its restoration, with reference to changing perceptions of the place of women in general and of Susanna Wesley in particular through the history of Methodism. Through a consideration of a guitar made by Frederick Hintz (one of the founder members of the Moravian Society in London in 1737) and owned by Charles Wesley's wife Sarah, Peter Holman (University of Leeds) explored continuing musical connections between English Methodists and Moravians in the later eighteenth century. David Hunter (University of Texas at Austin) presented new information on links between the Wesleys and Handel, including John Wesley's attendance at Handel oratorio performances, and reconsidered the evidence for a direct connection between Charles Wesley and Handel that may have been behind the composition by Handel of three tunes for hymns by Wesley.

In 'Charles Wesley's Musical Family', Alyson McLamore (California Polytechnic State University) reconsidered the extensive records of the nine seasons of family concerts organized by the Wesley children between 1779 and 1787. Philip Olleson (University of Nottingham) explored the tensions in the Wesley family

over the musical education of Charles Jr and Samuel, and the effect that their upbringing had on their later lives and careers. In an illustrated presentation, Stanley Pelkey (Western Michigan University) discussed four piano sonatas from the 1780s by Samuel Wesley, showing their complete engagement with classical style. In 'Samuel Sebastian Wesley and his Legacy', Peter Horton (Royal College of Music) examined Samuel Sebastian Wesley's highly individual approach to the selection of anthem texts and the way in which his word-setting often differed markedly from that of his contemporaries. Ian Burk (Australian Catholic University) discussed the musical career of A. E. Floyd, an English organist who later moved to Australia and claimed to have brought with him an 'English cathedral tradition' established by Wesley.

In 'Broadening the Historical Context', the last session of the conference, the focus shifted to America and the present day. Geoffrey Moore (Dallas, Texas) considered the reasons for the relative neglect in America of John Wesley's 1745 collection *Hymns on the Lord's Supper* before going on to discuss some textual and realization issues affecting Wesley's hymns in the twenty-first century. Finally, in 'Singing Charles Wesley's Hymns at 300: Global, Folk, Pop and Jazz Settings', Carlton Young (Emory University) illustrated a variety of approaches to the musical setting of Wesley's hymns for modern circumstances and congregations.

PHILIP OLLESON

ANCIENT DRAMA IN MODERN OPERA, 1600–1800

IOANNOU CENTRE FOR CLASSICAL AND BYZANTINE STUDIES, UNIVERSITY OF OXFORD, 12 JULY 2007

The Archive of Performances of Greek and Roman Drama (APGRD) is a research project currently funded by the Arts and Humanities Research Council and housed within the Classics Faculty of Oxford University. It has hosted a number of highly successful interdisciplinary conferences devoted to various aspects of the reception of ancient drama on the modern stage, including one in 2006 on Greek drama and modern dance. The aim of this 2007 conference (attended by over sixty-five delegates) was to shed new light on the relationship of European opera to ancient drama in the first two hundred years of opera's development, above all by keeping the focus on ancient drama rather than ancient mythology more generally. The papers were as follows.

Wendy Heller (Princeton University): 'Fedra's Handmaiden: Tragedy as Comedy and Spectacle in the Seicento'. This discussed notions of tragedy in mid-seventeenth-century Italian opera, and in particular the dissonance between the apparent lack of interest in the literary substance of Greek tragedy and the almost excessive preoccupation with its theoretical underpinnings. Professor Heller began by considering some of the comments made by librettists in prefaces to printed librettos from the early years of Venetian opera, focusing on the ways in which these articulated an aesthetic that was embraced with considerable success in much of the seventeenth century – one that habitually translated tragic gestures into both comedy and grand spectacle. She then looked at some of the ways in which this aesthetic manifested itself in several operas seemingly inspired by Greek tragedies, in particular *Fedra incoronata* (1662), a playful version of the Phaedra myth that was part of a series of elaborate spectacles presented in Munich for the birth of Maximilian II Emanuel, and from which numerous engravings of the stage spectacle survive.

Suzana Ograjenšek (University of Cambridge; Research Assistant at the APGRD): 'The Rise and Fall of Andromache on the Operatic Stage, 1660s–1820s'. This examined the outstanding success of operas about Andromache in this period and discussed in particular the three early eighteenth-century *Andromache* librettos (Pietro d'Averara's *Andromaca* (Milan, 1701), Antonio Salvi's *Astianatte* (Florence, 1701), Apostolo Zeno's *Andromaca* (Vienna, 1724)) and their respective fates. Ograjenšek's study focused on the principles of adaptation of a spoken play into an operatic libretto in the light of early eighteenth-century operatic reform. She argued that Racine's *Andromache* (the source of these librettos) was a good model for a reformed

operatic libretto because of its impeccable dramaturgy. Its tragic end, however, had to be modified given the eighteenth-century operatic convention of the *lieto fine*. Salvi's libretto was by far the most popular of the three, being set at least thirty times through the century. The paper suggested that this popularity was due to Salvi's successful compromise between retaining the sweeping passions and dense dramaturgy of Racine's tragedy and at the same time conforming to the operatic demand for decorum.

Robert Ketterer (University of Iowa): 'Agostino Piovene's Translations of Greek Tragedy and His Opera Libretti'. Although opera was invented to reproduce Greek tragedy's affective power through a combination of words and music, baroque opera strayed far from any recognizable similarity with its model. Count Agostino Piovene (1671–after 1721) was a successful Venetian opera librettist who also translated Sophocles' *Oedipus Tyrannus* and Euripides' *Phoenician Women* for performance in amateur productions in Venice. Examination of his librettos – particularly *Tamerlano*, *Publio Cornelio Scipione* and *Nerone* – in conjunction with his translations of tragedy suggests that his technique in translation was influenced by operatic practice of the day. But Piovene's work on tragedy also affected the way he composed his subsequent librettos in respect of diction, subject choice, depiction of character and dramatic construction. His more 'tragic' texts helped open a door to the possibility of death and real tragedy in opera that, at the end of the eighteenth century, emerged full blown in pieces like *Virginia* and *Gli Orazi e i Curiazi*.

Michael Burden (University of Oxford; Director of Productions, New Chamber Opera): 'Myth in Metastasio's Works'. Metastasio did not base his works on Greek drama, but his awareness of this fact was an important element in his attitude to his writing, as comes out not least in his 'translation' of Aristotle's *Poetics*, which is in fact a summary of and commentary on the text rather than a translation. He appeared to believe that his dramas were tragedies in the Greek sense of the word, and that his opera seria represented a tragedy 'more perfect in every way than the Greek prototype'. Others encouraged him in this view, most importantly Calzabigi, who in the Preface to the 1755 Paris edition of Metastasio's works equated the librettos with Greek tragedies and the arias with the choruses of antiquity. However, Metastasio, in discussing the *Poetics*, found himself having to reinvent Aristotle's meaning in order to reflect his own dramatic principles.

Reinhard Strohm (University of Oxford; Honorary Research Associate of the APGRD): '"Addio Tebani!" *Oedipus Tyrannus* as Opera Seria (1729)'. Sophocles' *Oedipus Tyrannus*, according to present knowledge, was turned into an opera only once before the end of the ancien régime: in Domenico Lalli's *dramma per musica Edippo*, performed with music by Pietro Torri at the court of Munich in 1729. Lalli, who also wrote an *Ippolito* libretto, was especially encouraged to attempt a rationalist and at the same time operatic resolution of the plot by the north Italian fashion of the *tragedia per musica*, which was at its height around 1720 and which had already encouraged Metastasio to present his *Didone abbandonata* and *Catone in Utica*. Nevertheless, Lalli's dramaturgical style (featuring choruses in an 'ancient' manner and the staging of public ceremonies) as well as handling of the plot (Giocasta survives, the protagonists leave Thebes with the blessings of their people) are outstanding contributions to the dramatic tradition and especially significant as responses to the young Voltaire's attempt of 1718.

Bruno Forment (University of Ghent): 'The Gods out of the Machine . . . and Their Come-back'. This examined the presentation of the *deus ex machina* in different types of musical entertainment in the seventeenth and eighteenth centuries, stressing that, although they came to seem inappropriate in the *dramma per musica*, displays of gods and personifications continued to flourish in courtly entertainments. In Italian theatres, the introduction of scenery set at an angle to the stage made a profound difference to the viewing experience and made the use of vertically moving machines far less appropriate; this may explain why French opera resisted such scenery until the 1780s. In addition, Zeno and Metastasio sought to strip classical plots of all supernatural elements. However, philosophers such as Voltaire, Krause and Algarotti encouraged the return of spectacle to the Italian stage in the second half of the eighteenth century. Aristotle's *Poetics* was a constant reference point in discussion of the *deus ex machina*.

Jennifer Thorp (University of Oxford): 'Dance in Lully's *Alceste*'. Although no choreographies survive from any of the early productions of this opera, much may be deduced from the extant scores and *livrets*. These allow one to compare the likely requirements of *Alceste* with extant choreographies from other staged

https://doi.org/10.1017/S1478570608001371 Published online by Cambridge University Press

works of the time and to examine its dances according to contemporary theories of the nature of dance in performance. Citing Aristotle, Lucian and other classical writers as their models, Menestrier and de Pure had already set out the principal categories of dance which the Abbé Dubos was later to term 'ordinary' dance (abstract movement relying on finely proportioned steps and figures for effect) and 'demonstrative' or 'imitative' dance (expressing character or feelings through steps, posture and gestures appropriate to the character being portrayed). In the light of this, the paper examined the structure of *Alceste* through its dances (elegantly performed by the speaker herself), with particular reference to the battle scene in Act 2 and the funeral scene in Act 3 as examples of 'imitative' dance. Thorp concluded that, for most French audiences of the time, it was important that a successful opera should include dance which not only had to look good but also had to be expressive and dramatic when required.

Amy Wygant (University of Glasgow): 'The Ghost of Alcestis'. This paper (influenced by recent critical work on 'hauntology') considered the reception history of Euripides' *Alcestis* as an opera in early modern France. Lully's opera generated a polemic in the 1670s which initiated the 'Querelle des anciens et des modernes', a founding moment of modernity, and Gluck's played a similarly prominent part in debates about opera in the 1770s. The paper thus interrogated the very notion of 'ancient' and 'modern' as it was deployed around the two versions of *Alcestis*, that is, as Lully and Gluck translated modernity into music. The fundamental question relevant to this modernity would be 'Who or what was returned to Admetus?'. Wygant argued that the ghost of Alcestis, written out, written over or perhaps repressed in Lully's opera, re-emerges in the theoretical discourse of Racine and Perrault surrounding the opera as the general question of what, exactly, can be retrieved from antiquity. Equally, with her ghostliness eliminated from the plot of Gluck's Paris reform opera, it is her voice, her very music, which is invaded by the musical figure of the ghost.

The day was rounded off by a recital of arias from eighteenth-century tragic operas by Ensemble La Falsirena (Suzana Ograjenšek, soprano, Luke Green, harpsichord, Henrik Persson, baroque cello). This included arias from Handel's *Admeto*, Gluck's *Alceste*, Bononcini's *Astianatte*, Leo's *Andromaca*, Bioni's *Andromaca* and (for many the highlight) Traetta's *Ifigenia in Tauride*. All were grateful to the performers for introducing them to some fine rarities, and there could not have been a more appropriate or stimulating end to the conference.

It is hoped that the papers will be included in a volume on ancient drama in modern opera which will take the story down to the twenty-first century.

PETER BROWN

THE SECOND BIANNUAL CONVENTION OF THE AMERICAN BEETHOVEN SOCIETY: 'RETHINKING BEETHOVEN'

IRA F. BRILLIANT CENTER FOR BEETHOVEN STUDIES, SAN JOSE UNIVERSITY, CALIFORNIA, 27–29 JULY 2007

The most celebrated of the articles housed in the Ira F. Brilliant Center for Beethoven Studies are snippets of Beethoven's hair and some fragments of his skull. Beyond their notoriety, the corporeal nature of these items is indicative of the down-to-earth nature of the collection as a whole, which includes several Beethoven first editions, manuscripts, letters and other objects that embody Beethoven and his music in a direct sense.

An emphasis on the concrete likewise seemed to guide most activities of the American Beethoven Society at their 2007 convention, 'Rethinking Beethoven'. The conference featured live performances, films about Beethoven and a series of scholarly presentations. Only a few of the attendees were music academics; the bulk of the audience consisted of professional and amateur performers, as well as other Beethoven aficionados. Perhaps significantly, only a handful of the presenters at the conference were academic musicologists. Most of the speakers were either performers or specialists in other fields, such as law, history, literature and

psychiatry. The advantage of such diversity was readily apparent, as it allowed points of view that tend be overlooked in standard musicology-for-musicologists symposia. In each of the presentations, the focus was on interpretation and direct experience, rather than theory or methodology.

A number of the talks were devoted to examining new or relatively overlooked metaphors in connection with specific pieces of Beethoven. A prime example of this was witnessed in one of the conference's two keynote addresses, presented by Owen Jander (Wellesley College). Jander compared Alexander Pope's ode 'The Dying Christian to his Soul' to the *Lento assai, cantate e tranquillo* movement of Beethoven's String Quartet, Op. 135. Jander claimed that the unusual ten-bar phrase structure of the Beethoven movement, along with some of its gestural elements, calls to mind the layout and expressive content of Pope's poem, especially its first two verses. He argued that these parallelisms in turn suggest that the poem served as an inspiration for the quartet movement. To support this contention, Jander cited certain of Beethoven's letters from around the time of the quartet's composition that indicate the composer's increased concern with his mortality. Jander further explained that it was possible for Beethoven to have been acquainted with Pope's famous poem, which Johann Gottfried Herder discussed in a well-known essay and twice translated into German. To be sure, these features do not prove that the connection between the poem and the quartet movement was intentional. Nevertheless, the effectiveness of Pope's poem as a metaphor for the quartet movement does not depend on the composer's intentions, and at the very least the analogy proposed by Jander has a powerful heuristic value.

Other of the conference's presentations followed similar lines. In each case, the speaker offered a specific analogy as a means of illuminating a particular work of Beethoven's, providing evidence – with various degrees of success – to suggest that the analogy was intended by the composer. For instance, in 'What Did *Fidelio* Mean to Beethoven?' Ernest Bergel (Harvard Medical School) related elements of Beethoven's opera to the composer's reactions to his oncoming deafness. Bergel noted several correspondences between various characters in the opera and Beethoven's responses to his own medical situation. In support of the notion that these correspondences were deliberate, Bergel pointed to features of Beethoven's musical setting, including the musical focus on Florestan (whose despair closely parallels Beethoven's own mental state at the time), the musical emphases on certain passages of the text, and the opera's key structure. Bergel argued that recognition of the relationship of the opera to Beethoven's reactions to his worsening medical condition helps explain aspects of the opera that other scholars have criticized as faulty.

Beethoven's opera also served as the focus of 'Napoleon and *Fidelio*', presented by John Clubbe (Duke University). In providing an overview of the evidence that Beethoven – like many others of his time – was obsessed with Napoleon, Clubbe argued that this obsession outlasted the composer's changing of the 'Eroica' dedication. Clubbe discussed compositions by Beethoven that seemed to be inspired in part by Napoleon, including the 1796 Variations on 'See the conqu'ring hero comes', WO045, and *Fidelio*. He noted in particular that the character of Don Fernando appears to have been modelled on Napoleon, a notion that is buttressed by the musical setting.

Napoleon also figured prominently in my own presentation, ' "Brüder auf!": Beethoven's Op. 81a and the Battles of 1809'. In this talk, I challenged the standard claim that Op. 81a's programme was inspired by Beethoven's reactions to Rudolph's departure and return to Vienna in 1809–1810. I argued that this notion is undermined by Beethoven's limited relationship with the archduke as well as sketch evidence, which indicates that Beethoven conceived the first movement well before he could have known Archduke Rudolph would need to flee the capital. I further asserted that the timing of Beethoven's conception of Op. 81a and the expressive content of the composition suggest that the sonata's programme is more fruitfully understood in relation to the 1809 war between Austria and Napoleon's France.

Another type of analogy was presented by Adriana Ratch-Rivera (Contra Costa College) in her talk 'Motivic Relationships between the Fifth Symphony and Works of the Bonn Period'. Ratch-Rivera cited passages from Beethoven's youthful works and sketches that resemble passages from Beethoven's Symphony in C minor. These youthful works include the Sonata for Piano in D, WO047/1/iii (compare the bass of bars 1–4 in this movement with the finale of the Fifth Symphony) and selections from the Bagatelles, Op. 33 (see

https://doi.org/10.1017/S1478570608001371 Published online by Cambridge University Press

the persistent rhythmic motive in Op. 33/1; also, compare the bass runs in the Trio of Op. 33/2 with those from the second movement of the Fifth Symphony). Although these each involve surface features, the musical similarities here are nonetheless unmistakable. Further investigation might reveal whether these similarities derive from conscious intent on Beethoven's part, from his employment of standard figures, or from fortuitous accidents.

The conference presenters were not the only ones who invoked analogies as a means of approaching Beethoven's music, as was noted in the talk 'Close Encounters of the Word Kind', in which Donna Beckage (Getty Research Institute) investigated various literary reactions to Beethoven's music. This subject was also the focus of Beckage's 1977 dissertation, 'Beethoven in Western Literature' (University of California, Riverside). As Beckage noted, such literary analogies are hardly a thing of the past: in the thirty years since she completed her dissertation, there have been many other literary works in which (1) Beethoven and his music are discussed, (2) Beethoven or someone modelled after Beethoven appears as a character in the story, or (3) Beethoven's music serves as a structural model for the plot. In her presentation, Beckage examined a number of these more recent novels, poems and plays, including those penned by Irene Dische, Minlan Kundera, Vikram Seth, Adrienne Kennedy and Alfred Brendel.

Responses to Beethoven's music likewise were the focus of Frederick Skinner's talk 'From Tsar to Commissar: How the Russians Heard Beethoven'. Skinner outlined aspects of Russia's interaction with Beethoven and his compositions. In particular, he explored ways in which Beethoven influenced Russian culture, as well as ways in which the changing face of its culture influenced how Beethoven was perceived by Russians.

The remaining presentations of the conference involved hands-on demonstrations of lesser-known works and objects pertinent to Beethoven studies. In her lecture-recital that served as the second of the conference's two keynote addresses, Susan Kagan (Hunter College, CUNY) gave an overview of the career of Beethoven's friend Ferdinand Ries, discussing and performing some of Ries's works. The history and significance of a number of the fascinating books, editions and other items from the American Beethoven Center's collection were shown and described in separate presentations by Patricia Stroh (the Center's curator) and William Meredith (founding director of the Center). Various keyboards of the American Beethoven Center were featured in two other lecture-demonstrations: 'Beethoven and the Broadwood Fortepiano: New Information on his Familiarity with English Instruments' by William Meredith, and 'The Rivalry between the Fortepiano and the Harpsichord in the Eighteenth Century' by Janine Johnson (Berkeley, California) As Johnson pointed out, the harpsichord is hardly irrelevant to Beethoven studies, especially since the title-pages of many of the early publications of his piano works note that the compositions were intended for the 'clavecin' or 'clavecin ou piano forte'.

Finally, a special treat was offered in the presentation by Mark Zimmer (Wisconsin), one of the webmasters for the 'Unheard Beethoven Website' (<http://www.unheardbeethoven.org>). Zimmer explained the history and organization of this website, which posts rarely heard Beethoven selections that are missing from most of the 'complete' Beethoven editions and CD collections. These include some pieces that are mentioned in Giovanni Biamonti's 1968 catalogue of Beethoven's music, but that are absent from the Kinsky-Halm and Hess catalogues. Zimmer played recorded excerpts from several of these lesser-known works, amply demonstrating – as did many other presentations at the conference – that even some of his most ardent admirers still have much they can learn about Beethoven.

L. POUNDIE BURSTEIN