



collection of Ferdinando de' Medici at the time of Alessandro and Domenico's journeys to Florence (1700–1713). Next Michael Latham considered the history of keyboard instruments in Spain used by Queen María Bárbara and later by the Infante Don Gabriel, from a non-evolutionary point of view. He suggested that Scarlatti may first have written for the *clavicordio de piano*, only later switching to the *clavicordio de pluma*. John Koster (National Music Museum, Vermillion) presented a survey of the features and transformation of harpsichord making in the Iberian peninsula, followed by John Phillips (Berkeley), who analysed the Spanish and Portuguese features of an anonymous eighteenth-century harpsichord reportedly found in the 1970s in Las Hurdes, between Salamanca and the Portuguese border (now in a private collection in the United States). Malcolm Rose's (Sussex) paper on the study of the anonymous Florentine Harpsichord No. 89, held in the Grassi Museum, Leipzig, was read in absentia by Phillips.

The final session featured two papers on eighteenth-century Portuguese composers, including a lecture-concert by Mafalda Nejmeddine (Artave) featuring the sonatas of Alberto José Gomez da Silva, one of the only two collections of keyboard music published in Portugal during the eighteenth century (they appeared in Lisbon in 1770). This was followed by a presentation of João Baptista André Avondano sonatas in the context of late eighteenth-century Portugal by João Paulo Janeiro (Lisbon). New discoveries regarding eighteenth- and early nineteenth-century keyboard music found in Spanish and American archives were presented by Norberto Brogini (Geneva), Celestino Yáñez (Conservatorio Superior de Música Oscar Esplá, Alicante) and Susana Sarfson (Universidad de Zaragoza). The use of the *Pange lingua* by Juan de Urrede among Spanish composers up to the end of the eighteenth century was the subject of a paper presented by Eva Esteve (Conservatorio Teresa Berganza, Madrid). This last session concluded with a homage to Scarlatti by the Spanish twentieth-century composer Joaquín Rodrigo, which was supported by a paper and recital given by Dena Kay Jones (University of Texas, El Paso).

Several concerts surrounded the symposium, including those by Cremilde Rosado Fernandes (harpsichord), Bernard Brauchli (pianoforte Christian Baumann, Zwybrücken 1775), Luisa Morales and Cristóbal Salvador (harpsichord and dance), and the Ensemble Le Nuove Musiche.

While the Scarlatti Year – with its selected concerts, conferences and recordings – has come to a close, one is struck by the work still to be done in order to reconstruct the sonorous world of *Don Domingo*. Some fine work has been done in piecing the puzzle together by the participants in the last two FIMTE symposia. Their work will be made available to readers in the forthcoming proceedings.

LUISA MORALES



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## UNDERSTANDING BACH'S B MINOR MASS

QUEEN'S UNIVERSITY, BELFAST, 2–4 NOVEMBER 2007

Hosted by the School of Music and Sonic Arts at Queen's University, Belfast, this was truly an international event, with participants from eighteen countries, including Australia, Canada, Germany, Ireland, Israel, Japan, Mexico, the Netherlands, Poland, Russia, Sweden, Switzerland, the UK and the US. There was productive conversation throughout the conference among musicologists, singers/instrumentalists and conductors, with some individuals wearing more than one hat. Conversation, both during and between the sessions, was encouraged by the pre-conference distribution of the papers, which had been professionally edited. An additional volume of recent papers and articles about the B minor Mass was also distributed. The chair of the organizing committee, Yo Tomita of Queen's, and the other members of the committee, the late Anne Leahy (DIT Conservatory of Music and Drama, Dublin), Robin Leaver (Westminster Choir College, Princeton), Sarah McCleave, Jan Smaczny and Ian Woodfield (all of Queen's), deserve praise for putting



together a conference that was intellectually stimulating, gave insight into various performance traditions and pointed to new directions in study and performance. The hospitality shown by Tomita, his colleagues at Queen's and his team of graduate students was also memorable.

The conference included nine sessions and a question-and-answer session during which panellists responded to questions submitted in advance. In addition, a keynote paper by Christoph Wolff (Harvard University) elucidated Bach's compositional process and some important stylistic features of the Mass. The nine sessions were devoted to historical background, composition and meaning, theology, sources and editions, performance issues and reception. Several important issues will be discussed here, although due to the large numbers of projects, not all can be included. (Abstracts of the papers are available online through the Queen's University website.) A paper by Uwe Wolf (Bach-Archiv Leipzig) discussed the potential of a new technique. Ongoing micro-X-ray-fluorescence analysis of the ink on the Berlin autograph seems to indicate, among other things, that C. P. E. Bach made some corrections that have previously been attributed to J. S. Bach. While these conclusions are still provisional, and there are limits to the technique, such analysis may prove important to future autograph studies.

Two papers placed Bach in the context of contemporary compositional and performance practices in Dresden. Szymon Paczkowski (University of Warsaw) emphasized Bach's interactions with and influences from the court at Dresden. For example, his familiarity with the convention, very popular in Dresden at the time, of using polonaise rhythms to symbolize both divine and earthly kingship is reflected in the aria 'Quoniam tu solus sanctus', as well as in movements in other works. (Between 1697 and 1766 the Saxon electors were also the kings of Poland.) And Janice Stockigt (University of Melbourne) took up the question whether the 1733 Kyrie-Gloria Mass was performed in Dresden. Many scholars have posited that it was, and it would be logical to suppose this, given the presence of a Catholic court chapel, Bach's efforts at the time to establish closer relations with the court and the fact that he presented the Mass to Elector Frederick August II/III. However, analysing musical catalogues which indicate storage locations of works at the court, comparing the length of the work to that of similar works by Dresden composers and assessing some stylistic features, Stockigt argued that while the piece was certainly kept at the court, it was probably not performed before the 1760s.

Two papers examined the reception of the Mass by composers in the Classical and Romantic periods. Ulrich Leisinger (Internationale Stiftung Mozarteum Salzburg) has recently identified an early copy of the Mass which was in Haydn's possession in 1805, and which Leisinger has dated to the 1770s in Berlin. Reconstructing musical patronage connections between Berlin and Vienna, he argued for earlier possession by Baron van Swieten, for Mozart's study of the Mass and for its influence on Mozart as he composed his Mass in C minor, K427. Anselm Hartinger (Schola Cantorum Basiliensis) used his discussion of Mendelssohn's score of the Mass as a jumping-off point to examine mid-nineteenth-century knowledge of the genesis of the work. That knowledge was rudimentary. For example, while we now know that Bach composed the Kyrie and Gloria in the early 1730s, revising these and parodying (reworking) other previously composed works when he completed the piece in the late 1740s, Mendelssohn and his contemporaries believed that the work had been composed at one time.

Several papers examined modern performances of the B minor Mass as a lens through which to view not only reception history, but also the development of classical music traditions more broadly. Katherine Pardee (Oxford University) located performances of the Mass and the St Matthew Passion in nineteenth-century England in the context of the development of English choral repertory. Tatiana Shabalina (St Petersburg State Conservatory Rimsky-Korsakov) discussed interest in the Mass by Glinka, Rimsky-Korsakov and other Russian composers, performances initially of parts of the work, and then from 1911 of the whole work, arguing that the Mass gradually became 'the pinnacle of the canon of music for Russian musicians and music lovers'. Paul Luongo (Florida State University) closely examined the instrumentation, forces, tempos and other specifics of conductor Theodore Thomas's 1902 performance at the Cincinnati May Festival. He concluded that these were influenced by the monumental size of the chorus and concert hall. Tadashi Isoyame (Kunitachi College of Music) argued that while the B minor Mass was



performed in Japan from 1931 onward, musicians and audiences did not begin to perceive it as being religiously ‘universal’ or ‘ecumenical’ until the 1980s. And Jan Smaczny (Queen’s University, Belfast) examined nineteenth-century performances in Prague as part of the performance of pre-1800 music more generally.

The debate about how many people sang on a part in Bach’s choruses came up both in conversation and in papers. Some people on both sides of the debate vigorously defended one position or another. As background, some scholars, notably Joshua Rifkin and Andrew Parrott, argue that there was only one singer on a part, while others, including Christoph Wolff and George Stauffer, argue that choruses had at least three or four on a part. Still others think that until more evidence is found, the debate, which was at its height several years ago, will not be definitively resolved. This reviewer finds that Bach’s 1730 memo to the Leipzig city council (the famous *Entwurf*), and the scores and performance parts of Bach’s cantatas and passions – sources used by representatives of both sides in the debate – are problematic when applied to discussing forces for the Mass, since, as far as we know, the Mass was not performed or even intended for performance in a liturgical setting in Leipzig.

The conference concluded with a performance of the B minor Mass by the Dunedin Consort and Players, led by John Butt (University of Glasgow), in Clonard Monastery. The concert was dedicated to the memory of organist and Bach scholar Anne Leahy, who had tragically succumbed to illness just a few weeks earlier. Leahy had been pivotal in planning the symposium, and her presence was very much missed during the weekend. The performance used the recent edition of the Mass by Christoph Wolff, which, as Butt noted, ‘represents a creative compromise between competing conceptions of the work’. Here Butt meant the many layers of the work as composed and revised by J. S. and C. P. E. Bach; he was also alluding to the debate about the size of Bach’s vocal forces. The choruses used the five soloists (Susan Hamilton, Anne Crookes, Annie Gill, Nicholas Mulroy and Matthew Brook), reinforced by one ripienist on each part. Mulroy in particular shone in the solo sections, although he was tiring by the end. The instrumentalists put in solid performances. Many in the audience found the performance by Anneke Scott on the natural French horn the best they had heard.

In conclusion, this conference was a fitting tribute to a work which has been the object of an enormous amount of research and performance energy, but whose purpose of composition is, ironically, still a mystery. Various, sometimes competing perspectives were brought up in conversation. One achieved an understanding at least of the variety of approaches to the subject. It is also clear that important new research is still being conducted on the work, its context and its later reception.

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## JOHN RICH AND THE EIGHTEENTH-CENTURY LONDON STAGE: COMMERCE, MAGIC AND MANAGEMENT

ROYAL COLLEGE OF SURGEONS, LINCOLN’S INN FIELDS, LONDON, 25–27 JANUARY 2008

John Rich (1692–1761) was one of London’s most influential theatre managers and entertainers. As producer, manager and performer, he changed English theatre through his experiments on stage and behind the scenes, inventing or popularizing a range of high- and low-style genres including English pantomime, ballad opera, French theatrical dance, Shakespeare revivals and Handel’s stage music. Astonishingly, *John Rich and the Eighteenth-Century London Stage: Commerce, Magic and Management* was the very first truly interdisciplinary conference devoted to the early eighteenth-century London stage. It marked several