



The conference was dependent upon the generosity of the Fellows and Principal, Alan Rusbridger, of Lady Margaret Hall. The venue was a fitting one, given Wollenberg's uninterrupted connection of fifty years with the college since her time there as an undergraduate and, subsequently, as Fellow. This personal link between college and scholar was underlined by the conference recital, given by the soprano and musicologist Aisling Kenny (Schola Cantorum Basiliensis), accompanied by Oxford University alumna Cecily Lock, on a beautiful new Steinway (known informally as the 'Wollenberg Grand') whose purchase was made possible by donations given through the recently inaugurated Susan Wollenberg Fund for Music. The recital of lieder by Fanny Hensel, Clara Schumann and Maude White was a moving end to the conference, and paid tribute to Susan Wollenberg's contribution to the study of women composers, as rich in this area as in all the others of her extensive career.

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MUSICAL BATTLES: FRENCH AND ITALIAN STYLES IN THE EIGHTEENTH CENTURY
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Around eighty scholars and students took the opportunity to explore new perspectives on the encounters between national styles in eighteenth-century music when they gathered for a one-day symposium convened by Stephen Grant, Erin Helyard and David R. M. Irving at the Melbourne Conservatorium of Music. Discussions of the contests and rapprochements between French and Italian styles during the eighteenth century have often centred on either the reception of Italian influences in France, or the development of the 'mixed style' amongst German composers in the early and mid-eighteenth century. However, less attention has been given to the practicalities of how these confrontations were worked out on a day-to-day basis between the musicians who had to negotiate them, whether as performers or as composers. These practicalities were a focus of the first session, which brought together a cohesive group of papers exploring how encounters between the two styles played out in the daily realities of interaction between musicians of different national traditions – French, Italian, German, Bohemian and others – where they came into professional and social contact at two German courts. These ranged from the relatively collegial in Dresden to the outright hostile in Württemberg.

Samantha Owens (Victoria University of Wellington) opened the session with a fascinating account of the richly documented conflict between rival factions of German and Italian musicians at the Württemberg *Hofkapelle*. In Württemberg, as at many other German courts, German musicians were paid much less than their Italian counterparts, were less preferred for leadership roles and deeply resented the intrusion of foreigners who differed from them in religion as well as in language and musical style. In contrast, Shelley Hogan (University of Melbourne) explored the ultimately much more productive mixing of French and Italian influences under Augustus II the Strong. While much attention has been given to the roles of leading musicians of the Dresden *Hofkapelle* such as Heinichen, Volumier and Pisendel in developing the 'vermischter Geschmack', Hogan argued that the court records suggest how more junior personnel, who often shared a desk with colleagues of quite different backgrounds and training, were also significant in the process of consolidating the new style. The Dresden situation was also investigated by Janice Stockigt



(University of Melbourne), who drew on her intimate knowledge of the court archives and surviving manuscript music holdings to consider the significance of language choices in the scores of Jan Dismas Zelenka and his contemporaries. Analysis of a number of examples showed how the selection of French or Italian for work titles, part names and other annotations may be significant for interpreting the stylistic intention of individual compositions in an environment where multiple national styles and stylistic hybrids coexisted.

In contrast to the papers of the first session, the keynote address by Neal Zaslaw (Cornell University) focused on French reception of the Italian style. An examination of key moments in the numerous disputes over the course of the century, from François Ragueneau's *Parallèle des Italiens et des François* in 1702 up to the Revolution, made clear how little these debates generally had to do with the audible reality of music, and how much they instead reflected the political and social contexts which informed them. Indeed, given how little actual Italian music was heard in France – in stark contrast to the German courts discussed in the opening session, with their ample representation of Italian musicians and repertory – Italian music was almost of necessity constructed as an ‘imaginary other’ which functioned mainly as a proxy in the cultural polemics of the ancien régime. Emblematic of this disconnect between the debates and the music that was ostensibly their subject is the absurdity of the ‘apples and oranges’ comparison between French *tragédie en musique* and Italian *opera buffa*, which famously generated so much heat and so little light in the *querelle des bouffons* of the 1750s.

Another group of papers more directly addressed matters of composition and performance. David Irving (University of Melbourne) showed off his expertise as a scholar-performer by including live demonstrations in his discussion of the historical evidence for the French bow hold. This bow hold involved placing the thumb under the hair of the bow, or under the frog, with the three middle fingers on top of the stick and the fifth finger beneath or on the side of the stick. It was in use in France for both violin and viol from the sixteenth century to the middle of the eighteenth, but, despite the prevalence of historically informed techniques in recent decades, remains relatively little used. To my surprise, and I think that of others present, in Irving's live demonstration comparing the French and the more familiar Italian bow holds, it was the apparently lighter French grip which produced the ‘meatier’ sound.

The often-contentious intersection between performance practices and notation practices was the subject of a paper from John O'Donnell (Monash University), who revisited the question of J. S. Bach's notation of rhythm in the French majestic style. A comparison of manuscript versions of Contrapunctus VI from *Die Kunst der Fuge* with the printed publication suggests that Bach's approach to overdotting and its representation in notation may have changed both before and after the piece appeared in print. Returning to the topic of French rapprochement with the Italian style, David Tunley (University of Western Australia) showed through a discussion of Louis-Nicolas Clérambault's cantata *Orphée* (1710) how the composer was able to find an effective musical compromise by accommodating the requirements of French literary style and rules of text-setting to the harmonic warmth and brilliance of the Italian cantata genre.

Following the day's presentations, the orphic theme continued with a performance of Marc-Antoine Charpentier's two-act chamber opera *La Descente d'Orphée aux Enfers* (1686), presented by staff and students of the Early Music Studio at the Melbourne Conservatorium of Music, in the intimate space of the Grant Street Theatre at the Victorian College of the Arts. This was a very apt way to conclude the symposium, given Charpentier's role as a bridge between Italian and French tastes, and as a significant ‘early adopter’ of Italian elements in French music. The three convenors of the symposium took active roles in the production, Erin Helyard (well known to Australian audiences as Artistic Director of the Sydney-based historical performance company Pinchgut Opera) directing from the harpsichord, David Irving leading the violins and Stephen Grant as vocal and language coach. The largely student cast was led by the fine Australian *haute-contre* Timothy Reynolds, as guest professional, in the title role. The very effective production, directed by the University of Melbourne's Jane Davidson, did not attempt to recreate historical modes of staging, but



was decidedly historically informed in its careful attention to the meaningful interaction of music, text declamation and movement.

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STURM UND DRANG REVISITED: HAYDN, KRAUS UND ANDERE
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Great events are often foreshadowed. The preparations for Haydn's tercentenary are well underway in Basel, where the Joseph Haydn Stiftung has initiated the project 'Haydn2032', the aim of which is to perform and record the complete Haydn symphonies in European cities with the orchestras Il Giardino Armonico and Kammerorchester Basel, directed by Giovanni Antonini. The individual concerts and recordings, five of which have already been accomplished, combine the symphonies with other works by Haydn and his contemporaries.

After concerts carrying the themes 'La Passione', 'Il filosofo', 'Solo e pensoso' and 'Il distratto' (with the works subsequently recorded and published by Alpha Productions / Outhere Music), the latest project, 'L'homme de génie', was dedicated to Haydn's Symphonies Nos 19, 80 and 81 in combination with Joseph Martin Kraus's Symphony in C minor (VB142). For the first time in the history of Haydn2032, the concerts were accompanied by an academic conference, hosted by Wolfgang Fuhrmann (Universität Mainz) and Christian Moritz-Bauer (Universität Wien) in cooperation with the Internationale Joseph-Martin-Kraus-Gesellschaft. Under the title '*Sturm und Drang* Revisited: Haydn, Kraus und andere' the symposium tackled a subject that has become anathema to musicology in general and to Haydn scholars in particular. The difficulties of finding direct and concrete connections between, say, Haydn's music of the early 1770s and the literary movement that flourished between 1772 and 1782, subsequently called *Sturm und Drang* after Klinger's drama of 1777, seem insurmountable: too deep is the scepticism about a diffuse concept of 'Zeitgeist' that considers roughly contemporary phenomena in different arts to emerge from a single cultural essence. While the music industry still successfully employs the label *Sturm und Drang*, it has become a truism in academic discourse that a musical *Sturm und Drang* phase cannot be substantiated – at least 'pending further notice', as Volkmar Braunbehrens (Freiburg) summarized the current state of the art. According to Armin Raab (Joseph Haydn-Institut, Cologne), Haydn scholarship would still prefer to get rid of the inconvenient concept altogether. In musicology at large, it has at best been tolerated as a name for a musical topic or idiom, though recently Clive McClelland has described the term as 'no longer fit for purpose in the discipline of topic theory' and suggested *tempesta* (a term referring to depictions of storms in early opera) as an alternative (Clive McClelland, 'Ombra and Tempesta', in *The Oxford Handbook of Topic Theory*, ed. Danuta Mirka (New York: Oxford University Press, 2014), 281). If scholars decide to put the subject on the agenda again, it seems as if the moment of 'further notice' has now come. Have new possibilities arisen to rescue some facets of the *Sturm und Drang* concept for music scholarship? To cut to the point: all is rather quiet on the Haydn front. The actual protagonists of this symposium were 'Kraus und andere' (Kraus and others).

Literary studies, for obvious reasons, have less trouble with the concept of *Sturm und Drang*. Leonhard Herrmann (Universität Leipzig) introduced it as a movement that on the one hand marked a failure of Enlightenment but on the other continued Enlightenment through its own attitude of criticism. Further hallmarks of the movement were the passionate pose, the insurgency against conventions, potentates and