



# NEWSLETTER

ISSUE NO. 33

SPRING 2019

## The Bell's Toll in Luigi Boccherini's *Night Music of the Streets of Madrid*

Michael Vincent

Luigi Boccherini's 1780 string quintet *Night Music of the Streets of Madrid* (*La Musica notturna delle strade di Madrid*, G. 324) depicts the city's nocturnal sounds. In five movements, the imagined listener hears bells, guitars, festive *majos*, drums, and finally the night watch announcing curfew. Boccherini called on two cellos, a viola, and two violins to imitate these sounds. The audacious opening imitates the bell ringing at the Ave Maria Chapel in Madrid (Example 1, page 12). The sixteenth notes in the first cello represent the actual striking of the bell, while the ringing comes from open fifths (D—A—E) plucked by the rest of the ensemble.

In this example, Boccherini portrays quite accurately the sound of a large bell. Upon the initial strike, the lowest-pitched fundamental sounds for a moment so short that it can barely be measured. In KHM 498, the low C is notated with an acciaccatura. The Berliner scribe replaced the ornaments with sixteenth notes, perhaps because the acciaccatura is often understood as an on-the-beat dissonance (KHM 499 & 500). In Example 1, we hear the initial strike in Cello I then the overtones in the pitches on the following downbeat. After three strikes, the bell fades into silence, indicated by the fermatas above the rests. Modern accounts of this piece stop at the descriptor "bell" without an acknowledgement of this sound's anatomy. Boccherini seemingly strove for a degree of verisimilitude that could have resulted from careful and detailed contemplation of the bell's toll.

What should our twenty-first century ears make of such a work? What kinds of information did Boccherini encode in it, and for what purposes? I ask us to think of the quintet as an ethnographic document, a sort of recording that faithfully depicted sounds heard in Madrid. Boccherini used notation and instruments as technologies to represent "the truth" of the sounds, as he stated in the quintet's epigraph (discussed below). Readers of this newsletter may demand accuracy in mechanical recordings that Boccherini could not have achieved. While technologies have changed since the eighteenth century, we may find a shared desire to record the world

around us. Boccherini's quintet goes beyond the written word, often privileged as an authority in literate cultures.

In exploring his quintet's context, I ask how Boccherini's players and listeners might have understood the sounds they created and heard. While our ears hear the quintet as a particularly novel piece of music, it was more than that by definition. A few dozen words of prose accompanied the music notation, not to be spoken but to be read silently by the musicians in between movements. These

words served as contextual performance directions, the aim being a representation of Madrilenian sounds.

During the time that he composed this work, Boccherini worked for the Infante Don Luis in Arenas de San Pedro, 100 miles west of Madrid. Since most of the court had previously lived near or in Madrid, the quintet could have evoked a sense of nostalgia for the city's sounds. While Boccherini's biographers have frequently characterized him as isolated, his own music suggests the mobility of culture between cosmopolitan Madrid and the Infante's court.<sup>1</sup>

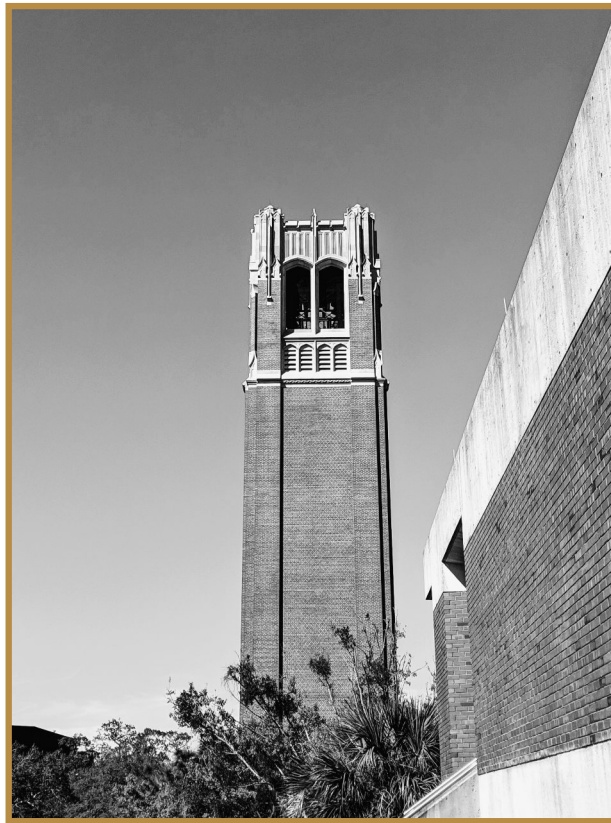
Boccherini understood the codification of sounds as culturally situated, as opposed to universal. His insight is significant because his understanding goes beyond the sound of the bell itself. In a letter to fellow composer and publisher Ignace Pleyel, Boccherini wrote: "This piece is absolutely useless and even ridiculous outside Spain because the audience cannot hope to understand its significance."<sup>2</sup> Boccherini did

not question the ability of the musicians to play accurately. The intelligibility did not hinge on the reproduction of the sound, but the culture of the listener.

1. A non-exhaustive list of modern biographical accounts includes Elisabeth Le Guin, *Boccherini's Body* (Berkeley and Los Angeles: University of California Press, 2006); Daniel Heartz, *Music in European Capitals* (New York: W.W. Norton, 2003); Jaime Tortella, *Boccherini: Un músico italiano en la España ilustrada* (Madrid: Sociedad Española de Musicología, 2002). Of these three, only Tortella's is a full-length biography.

2. Germaine de Rothschild, *Luigi Boccherini: His Life and Work*, trans. Andreas Mayor (London: Oxford University Press, 1965), 122. Italian in Luigi Della Croce, *Il divino Boccherini: Vita, opera, epistolario* (Padova: G. Zanibon, 1988), 261.

*continued on page 12*



*Century Tower, view from outside the author's office at the University of Florida*

## From the Editor

The SECM Newsletter is published twice yearly, in October and April. Submissions in the following categories are encouraged:

- News of recent accomplishments from members of the society (publications, presentations, awards, performances, promotions, etc.);
- Reviews of performances of eighteenth-century music;
- Reviews of books, editions, or recordings of eighteenth-century music;
- Conference reports;
- Dissertations in progress on eighteenth-century music;
- Upcoming conferences and meetings;
- Calls for papers and manuscripts;
- Research reports and research resources;
- Grant opportunities.

Contributions should be submitted as an attachment to an e-mail message (preferably in Microsoft Word format) to the SECM Newsletter editor (kimary.fick@gmail.com). Submissions must be received by July 1 for the October issue and by January 1 for the April issue. Claims for missing issues of the Newsletter must be requested within six months of publication. Annotated discographies (in the format given in the inaugural issue, October 2002) will also be accepted and will be posted on the SECM web site. Discographies should be sent to mknoll@steglein.com.



### SECM Officers

Sarah Eyerly, President (2017–19);  
Rebecca Geoffroy-Schwinden, Vice President (2018–20);  
Evan Cortens, Secretary-Treasurer (2017–19)

### SECM Board of Directors

Bertil Van Boer (2017–19), Dianne Goldman (2017–19), Guido Olivieri (2018–20), Michael E. Ruhling (2018–20), Beverly Wilcox (2018–20), Laurel Zeiss (2017–19)

*ex-officio*

Kimary Fick, Ashley Greathouse, Mark W. Knoll

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† Eugene K. Wolf (2002), Daniel Heartz (2003),  
† H. C. Robbins Landon (2004), Malcolm Bilson (2005),  
Bathia Churgin (2009), Sterling E. Murray (2016),  
Paul R. Bryan (2017), Mary Sue Morrow (2018)

### New Members

Dennis James, Lily Kass,  
Jonathan Salamon, Michael Uhlenkott

We would like to apologize to **Marie-Claire Taylor**, whose "Music and Liturgy: The Requiem in G Minor by Joseph Kains (1738–1810)" appeared in Issue No. 32 (Fall 2018) of this newsletter, for erroneously printing her name incorrectly as Claire Taylor.

## President's Message

*Sarah Eyerly*

I am pleased to announce that the Board of Directors has unanimously approved the granting of Honorary Memberships to Paul Bryan (2017) and Mary Sue Morrow (2018). Members of the board wished to honor both Paul and Mary Sue for their important and significant contributions to the SECM and the study of eighteenth-century music. Their accomplishments are detailed in the spring and fall 2018 issues of this newsletter (vols. 31 and 32). Congratulations Paul and Mary Sue!

I also wish to thank Dean Sutcliffe for his many years of service to the society as Vice President. Along with the editorial board of Eighteenth-Century Music, and the American Bach Society, the American Handel Society, the Haydn Society of North America, the Mozart Society of America, and Cambridge University Press, we were able to celebrate Dean's accomplishments and the fifteenth anniversary of the journal at the 2018 AMS/SMT meeting in San Antonio. Thank you, Dean! Please also join me in welcoming our new Vice President, Rebecca Geoffroy-Schwinden.

I would like to thank Rebecca (chair), Mary Caton Lingold, and Deirdre Loughridge for organizing our annual affiliate society session at ASECS 2019 (21–23 March, 2019, Denver, CO). The committee was able to coordinate two panels along with the Mozart Society of America:

#### Multimodal Music (SECM panel)

Chair: Rebecca Geoffroy-Schwinden (University of North Texas)  
Alison Desimone (University of Missouri-Kansas City), "Songbook Miscellanies and Everyday Life in Early Eighteenth-Century London"

Mary J. Greer (American Bach Society), "Illustrated Bibles and Medical Books as Aids to Interpreting a Bach Duet"

Sarah T. Weston (Yale University), "'Too full of experiences to sing': Recovering William Blake's Relationship with Eighteenth-Century Musical Print Culture"

#### Music and Mobility (Joint panel with MSA)

Chair: Edmund Goehring (The University of Western Ontario)  
Estelle Joubert (Dalhousie University), "Computational Approaches to Opera Criticism and Canon"

Basil Considine (University of Tennessee, Chattanooga) and Elissa Edwards (Élan Ensemble), "The Lady with the Harp": Music and Women's Education in the Early United States

Ashley Greathouse (University of Cincinnati), "Bridging the Social Strata: Music on the Walks of Eighteenth-Century Tunbridge Wells"

Plans for our biennial conference in Stockholm from 18–22 March 2020 are well under way and our local arrangements chair, Bertil Van Boer, will be sending out an email with planning details in the near future. The conference will likely include excursions to Uppsala, as well as the Drottningholm and Ulriksdal theatres. Paper sessions will be hosted by the Royal Swedish Academy of Music, the Riddarhus, and the Stockholms Universitet. Please save these dates and consider joining us next spring in Stockholm! A call for papers will be issued later this spring, and we anticipate that the program will be available by early fall to facilitate making travel arrangements.

I'd like to conclude by thanking the membership for making this society a welcoming and lively home for scholars of eighteenth-century music. I encourage you to contact me at seyerly@fsu.edu with any questions or comments.

## Spring 2019 Member News

**Alison DeSimone** was the inaugural recipient (2018) of the North American British Music Studies Association's Ruth Solie Award for Outstanding Paper on a British Music Topic for her article "Equally Charming, Equally Too Great: Female Rivalry, Politics, and Opera in Early Eighteenth-Century London" (*Early Modern Women: An Interdisciplinary Journal*).

**Jane Schatkin Hettrick's** article "A Lutheran Hymnal of the Enlightenment" was published in the volume *More than Luther: The Reformation and the Rise of Pluralism in Europe*, ed. Karla Boersma and J. Selderhuis (Goettingen: Vanderhoeck & Ruprecht, 2019). Her article is based on a paper given at a conference marking the 500th anniversary of the Reformation, Wittenberg, 2017.

**Beverly Jerold's** article "Tartini and the Two Forms of Appoggiatura" appeared in *Eighteenth Century Music* 16/1 (2019): 83–86. And her article "Pascal Boyer: A Pioneer in Journalistic Music Criticism," was published in *Fontes Artis Musicae*, 65/3 (2018): 146–56.

**Rachel Bani** recently completed her masters thesis, "Those Female Furies': Jacobite Scotswomen, Song, and Wartime Experience," at Florida State University.

**Matteo Magarotto** is currently serving a one-year position of Assistant Teaching Professor of Musicology at the University of Missouri-Kansas City, Conservatory of Music and Dance. His article, "The Hero's Journey: Ludwig van Beethoven, Symphony no. 3, Eroica," was recently published in the *A-R Online Music Anthology*.

**Alison DeSimone** and **Kimary Fick** received a grant from the ASECS Music, Theater & Art Fund to support a performance of their lecture-recital "Virtute Duce, comite Fortuna': Eighteenth-Century Music for Harpsichord and Flute by Female Composers" at the annual meeting in Denver, CO.

## D

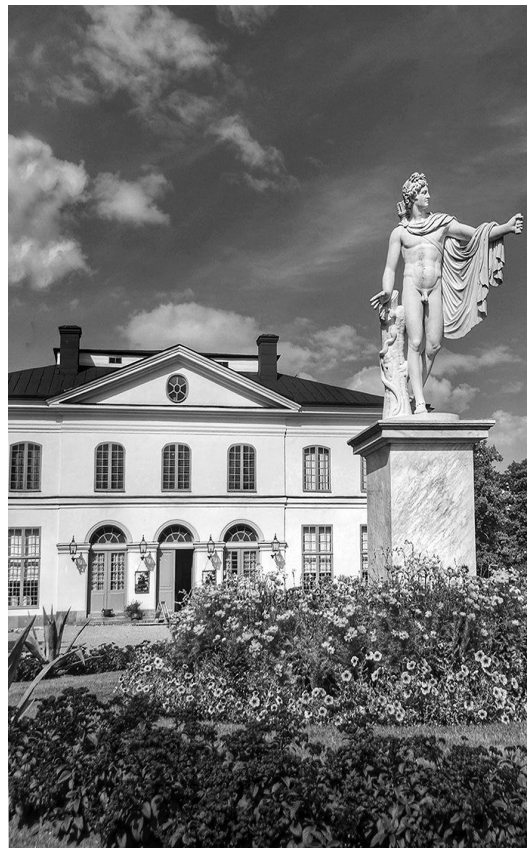
### Call for Papers

Bach and Mozart  
Connections, Patterns, Pathways

Stanford University  
February 13–16, 2020

The American Bach Society and the Mozart Society of America invite proposals for papers and panels to be offered at a joint conference that will take place February 13-16, 2020 at Stanford University. We are interested in exploring the many fruitful connections between generations of composers in the Bach and Mozart families, the patterns of influence and inspiration that emerged from their works and their artistic milieus, and the pathways opened by their music and musical cultures.

Proposals of 300 words or less should be sent to Andrew Talle ([andrew.talle@northwestern.edu](mailto:andrew.talle@northwestern.edu)) by August 1, 2019. One need not be a member of either society to submit a proposal, but those who present at the conference will be expected to join one of the societies. For further information, visit [www.americanbachsociety.org](http://www.americanbachsociety.org) or [www.mozartsocietyofamerica.org](http://www.mozartsocietyofamerica.org).



*The Drottningholm Palace Theatre*

## D

### Taking music editions beyond the library shelf

*A-R Editions announces Recent Researches in Music Online*

In June 2018, Wisconsin-based music publisher A-R Editions launched *Recent Researches in Music Online* (RRIMO), a subscription service for libraries. Patrons of subscribing libraries have online, PDF-based, unlimited multi-user access to new and backlist titles published in A-R's internationally respected series, *Recent Researches in Music*. The *Recent Researches in Music* series encompasses music from the middle ages through the early twentieth century and includes nearly 700 titles to date.

A-R Editions has partnered with Allen Press to reliably deliver RRIMO using their online publishing platform Pinnacle. This platform provides all the major features necessary for electronic text delivery in a library setting, including IP address ranges for user authentication, TPS logins, DOIs registered with Crossref, and COUNTER-compliant usage statistics. Allen Press also provides technical support for RRIMO subscribers.

A-R Editions has also partnered with Donahue Group Inc. to provide MARC records for all RRIMO titles, as well as for the print versions of new *Recent Researches in Music* publications. These records will be uploaded to OCLC as well as other cataloging service providers, allowing for easy integration of RRIMO publications into library cataloging systems.

A-R Editions has published critical music editions for scholars and performers since 1967. If you would like more information on this topic, please visit our website at [www.areditions.com](http://www.areditions.com), or contact Sandy Otto at 608-203-2570 or [info@areditions.com](mailto:info@areditions.com).

## 2018 American Musicological Society & Society for Music Theory Joint Meeting, San Antonio, Texas, Conference Report

Ashley Greathouse

The author is happy to report such a wealth of pertinent presentations, panels, and performances at the 2018 AMS/SMT joint meeting that it was impossible to attend everything eighteenth-century. The chronological organization of this report invites readers to follow along with their programs and catch up on anything they missed.

Thursday afternoon's "Eighteenth-Century Opera: Texts, Translations, and Teaching" included "Alla mia scuola hà cantato robbe anche difficilissime . . .": The Material Remains of the *scuola di canto* of Cavaliere Bartolomeo Nucci" by Bruce Alan Brown (University of Southern California), which examined aria and cantata volumes from the collection of Bartolomeo Nucci, an Italian vocal teacher esteemed for castrati recruitment and training. "After Metastasio" by Edward Jacobson (University of California, Berkeley) demonstrated how early nineteenth-century adaptations of Metastasio preserved his prose structure and affect in recitative passages while conversely changing and expanding it in arias and ensembles. Finally, in "A Musical Ear and Long Experience": Lorenzo Da Ponte's Theory of Opera Translation," Lily Kass (Philadelphia, Pennsylvania) provided examples of Da Ponte's five tiers of translation and highlighted their purposes.

In a concurrent session on "Enlightenment Aesthetics," Austin Glatthorn (Oberlin College and Conservatory) argued that reformists' inclusion of vocal music brought melodrama closer to the genre of opera, and that melodrama's instrumental conveyance of the sublime paved the way for the symphony in "*Ariadne's* Legacy and the Melodramatic Sublime." In "Joseph Haydn and the Politics of Naivety," Jacob Friedman (University of Pennsylvania) discussed how changes in the connotation of "naivety" negatively impacted perceptions of Haydn and his music over time.

Individual eighteenth-century papers were given in other sessions Thursday afternoon. In "When *Nina* Charmed Madrid," Ana Sanchez-Rojo (Tulane University) described manifestations of the *La Nina* plot in 1790s Madrid, which lacked recitative and exemplified reformed musical theater favored by the Spanish public. In "Georg Philipp Telemann as Music Theorist," Siavash Sabetrohani (University of Chicago) argued that Telemann's numerous theoretical writings reveal his role as a theorist to be more significant than suggested by his relative absence in scholarship on the history of theory. Frederick Reece's (University of Miami) "Fritz Kreisler and the Art of Forgery" considered compositional techniques and critical reception of Kreisler's early twentieth-century faux-historical pieces. In "Chabanon, Rameau, and the 'Nerveux système': The Listening Body in Early Modern France," Stephen M. Kovaciny (University of Wisconsin-Madison) used early modern anatomical thought as a lens to examine Michel-Paul Guy de Chabanon's and Jean-Philippe Rameau's contemporaneous employments of nervous system metaphors in their musico-theoretical writings. Nicholas Lockey's (The Benjamin School) "Pleasurable Laments: The *Siciliana* and Feminine Expression in Eighteenth-Century Music" argued for greater emphasis on the varying dramatic and visual contexts of the *siciliana*, moving beyond its oversimplified characterization by many eighteenth-century writers. In "*Mbaraká* or *Aspergillum*: Music, Liturgy, and Cultural Identity in an Eighteenth-Century Paraguayan Frieze," Timothy D. Watkins (Texas Christian University) re-examined a Paraguayan church frieze, proposing re-identification of objects depicted in the hands of angels: not as *mbaraká* (Guaraní rattle instruments), but as *aspergillum* (devices for sprinkling holy water). Gregory Barnett (Rice University) linked seventeenth- and eighteenth-century tonal practices with Guidonian pitch aggregates in "Guido's Gamut and Tonal Style of the Early *Seicento*." Finally, the seminar "Time in Opera" included two pre-distributed eighteenth-century papers: "Lully and Quinault Reading Ariosto: Temporal Simultaneity in *Roland*" by Michele Cabrini (Hunter College, CUNY) and "The Timing of Liberal Political Fantasy (Some Textures from Opera and Film)" by Dan Wang (University of Pittsburgh).

Thursday evening featured a panel on "Rethinking the Enlightenment." Rebecca Dowd Geoffroy-Schwinden (University of North Texas) explained how many seemingly Enlightenment-related phenomena in her book resulted more from practicality than from Enlightenment ideology. Andrei Pesic (Stanford University) explored "Two Ways to Think about the Enlightenment and Music: Ideas and Inadvertency," considering how Enlightenment ideas existed in harmony with religious ideals, and how secular musical entertainment blossomed on its own rather than as a reaction against religious music. Georgia Cowart (Case Western Reserve University) discussed libertinage at the Paris Opéra and works by André Campra and his contemporaries. Olivia Bloechl (University of Pittsburgh) closed with "Political Theology in the French Enlightenment: The Case of the Late *tragédie en musique*," showing the role of conservative politics in a genre that opposed Enlightenment ideals as late as the 1780s.

A concurrent panel concerned "Extemporaneous Dialogues on Historical Improvisation: Bridging Music, Music History, and Theory." Pamela Ruiter-Feenstra improvised fantasias in the styles of J. S. and C. P. E. Bach in her performance titled "Father, Son, and Fantasia." John Andrew Slominski (Linfield College) and Gilad Rabinovitch (Georgia State University) then engaged in "A Galant Conversation Surrounding Mozart's K. 488." In another concurrent panel on "Synchronizations," Deirdre Loughridge (North-eastern University) gave a short paper considering eighteenth- and nineteenth-century instrumental music through the lens of early audiovisual technologies.

Friday began with "Late Haydn." Eloise Boisjoli (University of Texas at Austin) considered Haydn's artistic dilemma of arousing the senses using contemporaneously disparaged arbitrary signs, which require prior knowledge of musical convention, alongside natural signs in "The Pamela Paradox; Or, How Arbitrary Signs Evoke Sensations in Haydn's op. 77 no. 2." In "Haydn's Last Heroine: Hanne, *The Seasons*, and the Culture of Sensibility," Rena Roussin (University of Toronto) demonstrated how the character Hanne is portrayed as sentimental in van Swieten's libretto and Haydn's score, arguing that sentimental heroines could portray virtue without distress. Caryl Clark's (University of Toronto) "Transcultural Contexts for Understanding *The Creation*" highlighted Jewish connections of this oratorio and its communication to audiences besides Roman Catholics throughout history.

In a concurrent eighteenth-century session on "Latin American Cathedrals," Alejandro Vera (Pontificia Universidad Católica de Chile) discussed the emergence of unique musical and liturgical practices in the 1720s at the Santiago de Chile Cathedral in "From Polyphony to Plainchant: Music and Liturgy in the Periphery



*San Antonio Riverwalk*

(Santiago, Chile, 1609–1840).” Drew Edward Davies (Northwestern University) presented “Performance Practice and New Spanish Villancicos around 1700” using primary-source materials to construct generalized performance practice guidelines. “Southerly Winds of Change: Musical Sophistication at Oaxaca Cathedral, 1726–79” by Billy Traylor (Austin Baroque Orchestra) explored the mid eighteenth-century eruption of the sophisticated concerted baroque musical style in Oaxaca in contrast to its relative simplicity and lesser popularity in other Mexican cathedrals.

Friday afternoon’s “Arcadia and the Pasoral” featured two eighteenth-century papers. Julia Doe’s (Columbia University) “Pastoral Opera in the Age of Marie Antoinette” examined pastoral operas of the Bourbon regime in the 1770s and 80s and their significance to the royal image. Nathaniel Mitchell’s (Princeton University) “Distinguishing Cecchina: Pastoral Sensibility in Eighteenth-Century Italian Opera” argued for giving greater attention to the affective conventions of *opera seria* when untangling *parti buffe* and *parti serie*.

Two eighteenth-century papers were given in a concurrent session on “Unity, Geometry, and Aesthetics: Revivals of Pythagoreanism in Eighteenth- and Nineteenth-Century Music Theory.” In “The Source of All Intervals’: Rameau’s Pythagorean Octave and the Basis of Harmonic Analysis,” David E. Cohen (Max Planck Institute for Empirical Aesthetics) problematized Rameau’s reliance on Pythagorean ratios and the contradictory logic of identity between inverted and root-position chords. Thomas Christensen’s (University of Chicago) “Pythagorean Fifths and the Triple Progression in French Music Theory” reconstructed the history of French theorists appropriating the triple progression from Rameau’s time through the twentieth century.

Friday’s individual eighteenth-century papers included Deborah Kauffman’s (University of Northern Colorado) “The ‘Pseumes

de Mr de Noailles’: *Cantiques spirituels* and the Court of Louis XIV,” which explored an unusual set of *cantiques spirituels*, titled “Pseumes de Mr de Noailles.” In “Beethoven and Kant: Reassessing a Familiar Connection,” Nicholas Chong (Rutgers University) considered Kant’s works known to have been in Beethoven’s library. Alison Stevens’s (University of British Columbia) “Motion as Music: Hypermetrical Schemas in Eighteenth-Century Contredanses” provided statistics on meter, measure and figure lengths, and other features of French contredanses, proposing a model of metric hearing that unites dance figurations with musical motion. Jorge Torres (Harlingen Consolidated Independent School District) used his poster, “*Maitines No Son Completas: An Examination of an Altered Horarium in New Spain*,” to provoke discussion about the use of folk songs as historical evidence in future projects pertaining to New Spain. Finally, Robert W. Wason (Eastman School of Music, University of Rochester) gave a short presentation titled “Schenker and/or Rameau,” which positioned Schenker against Rameau as a monumental figure in the history of theory.

Friday evening, the SECM held a brief general meeting, followed by a reception celebrating the fifteenth anniversary of the journal *Eighteenth-Century Music*.

Saturday abounded with eighteenth-century papers and panels, beginning with a session titled “At the Eighteenth-Century Keyboard.” Michael Goetjen (Rutgers University) emphasized the role of the keyboard sketch in composing even non-keyboard pieces in “Through the Fire of Imagination: The Keyboard Sketch as Mediator between Improvisation and Composition.” Mario Aschauer’s (Sam Houston State University) “Re-Reading Mozart’s Keyboard Sonata in A Major, K. 331: Text, Audience, *Werkbegriff*” explored a recently discovered autograph manuscript of K. 331. Joseph Fort’s (King’s College London) “From the Concert Hall to the Dance Floor: Minuet Arrangements in Eighteenth-Century Vienna” considered minuets written for concerts versus dances, attributing musical differences to intended venue and purpose.

Two eighteenth-century papers appeared in a concurrent session, “New Outlooks on Concertos and Rondos.” Andrew Aziz’s (San Diego State University) “Merging the Sonata and the Concerto: Analysis of ‘Compositional’ Improvisation in the High Classical Sonata” drew from Koch and Galeazzi to consider concerto perspectives in analyzing improvisational structures in sonata form. In “Take It Away: How Shortened and Missing Refrains Energize Rondo Forms,” Alan Gosman (University of Arkansas) examined how composers sometimes thwart listeners’ expectations through altered thematic repetitions in rondo forms.

A concurrent session on “Operatic Timbres” featured one of the two 2018 winners of the AMS’s Paul A. Pisk Prize for an outstanding paper given by a graduate student: “Luigia Todi’s Timbre: The Enlightening ‘Social Utility’ of Female Voice in 1790s Italy” by Jessica Gabriel Peritz (University of Chicago). Peritz used Enlightenment-era attitudes towards female bodies and voices to contextualize 1790s Venetian reception of singer Luigia Todi, arguing that Todi’s unconventional vocal timbre was acclaimed for its domestic cultivation.

Saturday’s later morning sessions included “Theorizing Eighteenth-Century Music: Origins, Myths, and Countercurrents.” In “The Origins of the Musical Sentence in Baroque Dance Rhythms,” Stephen Hudson (Northwestern University) considered Wolfgang Caspar Printz’s seventeenth-century theory of rhythmic feet in baroque dance figures as a precursor to musical sentence structures.

Christopher Brody's (University of Louisville) "What Are Solar and Polar Tonality?" examined Leonard Ratner's "solar tonality" (characteristic of baroque genres, according to Ratner) and "polar tonality" (characteristic of Classical-era music, per Ratner), arguing that Ratner's claims of these tonalities are overgeneralized. Finally, Nicholas Stoa's (Duke University) "The Tour-of-Keys Model and the Prolongational Structure in Sonata-Form Movements by Haydn and Mozart" demonstrated that—contrary to the Schenkerian view—many developments exhibit a tour of keys independent from dominant prolongation.

A concurrent panel, "Unsettling Accounts: Slave Histories, Transatlantic Musical Culture, and Research through Practice," centered on the non-extant works of African Joseph Antonia Emidy (1775–1835) and the Portuguese genre *modinha* (c. 1780–1820). Tunde Jegede performed music and explained how he and his colleagues create music informed by primary-source accounts of Emidy and his music. Berta Joncus (Goldsmiths, University of London) examined conflicting accounts of Emidy's music during and after his lifetime. Finally, Zak Ozmo (L'Avventura London) performed a selection of *modinhas* and described his archival research.

Two pertinent papers appeared in a concurrent session, "Music and Disaster, Natural and Human." Sarah Eyerly's (Florida State University) "The Gnadenhütten Massacre: Song, Death, and Violence on the American Frontier" discussed the 1782 massacre of Native American Christians in the Moravian mission village of Gnadenhütten and questioned whether Moravian Indian musical traditions constituted "indigenized Christian practice" or "sonic colonization." Diane Oliva's (Harvard University) "Music after Disaster: Musical Life in Post-Earthquake Guatemala, 1773–79" considered the colonial capital Santiago de Guatemala following a 1773 earthquake. To reduce native influence over colonial affairs, Bourbon officials mandated relocation of the city, but some musicians resisted.

Concurrently, Amy Onstot's (University of Minnesota) "The Heart of a King: *Semiramide riconosciuta* and the Construction of Female Queenship at the Court of Maria Theresa" explored court opera during Maria Theresa's reign, including Gluck's opera *Semiramide riconosciuta* and its re-imagining of the title character as moral and selfless.

Saturday afternoon began with "Eighteenth-Century Britain." Katrina Faulds (University of Southampton) explored music published with tambourine accompaniment and probed how elite women's tambourine performance simultaneously thwarted and conformed with aesthetics relating to grace in "Troubling Grace: Performing the Tambourine in Georgian Britain." In "Rape and Anti-Catholic Propaganda on the London Stage: An Eighteenth-Century #MeToo?," Erica Levenson (SUNY Potsdam) examined a 1732 English Ballad opera based on real-life allegations of a priest committing sexual abuse to show how pre-existing music with new text conveyed double meanings. Finally, Bethany Cencer's (St. Lawrence University) "The Middlebrow Glee in Georgian England" demonstrated that blurred distinctions between professional/amateur and public/private performance broadened the glee's eighteenth-century popularity despite nineteenth-century critics' disparagement of its artistic quality.

Saturday's later afternoon sessions included "Representation in the Eighteenth Century." In "Pantomime and Freedom of Action in Salieri's *Les Danaïdes* (1784)," Hedy Law (University of British

Columbia) showed how Salieri used pantomime to convey freedom of action as freedom of physical motion and cognitive reflection. Next, Aliyah Shanti's (Princeton University) "Stygian Spirits: The Metaphor of Hell in Eighteenth-Century Mad Scenes" explained how early eighteenth-century opera composers adapted seventeenth-century signifiers of hell in their own works. Finally, Steven Zohn's (Temple University) "*Sebet an die Exempel der Alten*: The Rhetoric of Past vs. Present in Telemann's Vocal Works" demonstrated how Georg Philipp Telemann's cantatas blended modern compositional techniques with exaggerated versions of past ones to convey enlightened and old-fashioned characterizations respectively.

Two papers in a concurrent session on "Music and Film" considered music by J. S. Bach. In "The Consecration of the Marginalized: Pasolini's Use of Bach in *Accattone* and *The Gospel According to St. Matthew*," Mark Brill (University of Texas at San Antonio) showed how the religious nature of Bach's *St. Matthew Passion* transformed Pasolini's film characters into simultaneously spiritual and sacrosanct figures. Daniel Bishop's (Indiana University) "Divining the Audiovisual: J. S. Bach in the Science Fiction of Andrei Tarkovsky" similarly delved into Tarovsky's use of Bach to evoke non-human agency via a mystical or divinitory aura.

A panel on "Fixing the Horse before the Cart: Reconstructing the Genesis of Classical Forms through Big Data and Computational Methods" was held Saturday evening, including papers by Yoel Greenberg (Bar-Ilan University) on statistical analysis of mid eighteenth-century formal stereotypes, Beate Kutschke (Paris Lodron University Salzburg) on problems the ambiguities of small forms cause in computer-assisted analysis, Mathieu Giraud (University of Lille) on computational analysis for simple sonata forms in string quartets, and David Huron (Ohio State University) on the opportunities and pitfalls of Big Data and computational analysis in music.

Saturday evening's Austin Baroque Orchestra concert, "España Antigua, Nueva España.," included two eighteenth-century Span-



San Fernando Cathedral, site of the Austin Baroque concert

ish composers: Juan de Araujo (1646–1712) and Manuel de Sumaya (1678–1755).

Two individual eighteenth-century papers were featured Sunday morning. In “The Musicians of Saint-Merry: *Communauté* and Urban Networks in Eighteenth-Century Paris,” Saraswathi Shukla (University of California, Berkeley) discussed the blurring of roles in the vast, closely-knit communal network required for harpsichord production. Jocelyn Ho’s (University of California, Los Angeles) “Emulating Cherubino’s Sexual Awakening: A Bodily-Based Approach to Adelina Patti’s ‘Voi che sapete’” proposed a bodily-based approach to analyzing recordings.

The conference concluded with a session on “Affect, Agency, Materiality: Thinking with the Eighteenth Century.” In “Affect Theory after the *Affektenlehre*,” Roger Mathew Grant (Wesleyan University) contemplated eighteenth-century antecedents to our modern understanding of affect, describing how affect theories became separated from theories of representation and tracing affect theory through the present day. Next, Deirdre Loughridge’s (Northeastern University) “Listening for (Non)human Agency, ca.1770/Today” unpacked implications of Jean-Jacques Rousseau’s and Denis Diderot’s contrasting views on musicality in humans and animals. Finally, Etha Williams’s (Harvard University) “*La femme clavecin*: Vitalist Materialism, Reproductive Labor, and Queer Musical Pleasure in the Late Eighteenth Century” considered Diderot’s metaphor of the “human harpsichord” (*l’homme clavecin*) and its conflicted relationship with ideas of femininity and reproductive labor.

This conference provided a world of eighteenth-century activities to satisfy our appetites, and it was a pleasure to reunite with the numerous SECM members in attendance. San Antonio proved a sunny venue with a rich history, delicious cuisine, and a delightful river walk.

## D

### A Conference with Five High “Cs”

*Ruta Bloomfield*

Connoisseurs and enthusiasts of early keyboard music and instruments gathered at the University of Michigan for the Seventh Annual Meeting of the Historical Keyboard Society of North America from May 9th to 12th, 2018.<sup>1</sup> Five “Cs” were the top highlights: master class, challenged performer, carillon, concerts, and collections.

The meeting location was a homecoming for me, as I grew up a short twenty-minute drive from the School of Music in Canton, MI. I was happy to stay with a long-time friend. As high schoolers, we, along with her mother, flew to Atlanta in order to see Hank Aaron hit his record-breaking 715th home run in person. That is how far back our friendship goes!

This year’s theme was *Professionals and Amateurs: The Spirit of Kenner and Liebhaber in Keyboard Composition, Performance and Instrument Building*. Several sessions were devoted to this idea of “connoisseurs and amateurs,” which was the title of a set of works composed by C.P.E. Bach (1714–1788), second son of J.S. Bach

(1685–1750). The elder Bach dedicated his *Clavier-Übung III* to “music-lovers and particularly for connoisseurs.” The conclave featured papers, concerts, mini-recitals, lecture-recitals, and round-table discussions.

The conference opened with a major highlight: a **master class** given by internationally-renowned Professor of Harpsichord (Emeritus) at the University of Michigan, Edward Parmentier. I would not be the musician and harpsichordist I am today without having attended ten of his week-long intensive harpsichord workshops over many years. Ever insightful, he reminded a participant playing J.S. Bach’s challenging *Italian Concerto* to find the most technically difficult measure, start by practicing it under tempo, then come up to where you determine it should be. That becomes the tempo for the entire movement. Another student, performing *Les langueurs-tendres* by François Couperin (1668–1733), was urged to over-emote so that the music could become more poetic than any words could. In *La Bersan*, rather than trying to stuff a trill into the quicker tempo, stretching the time around the execution of it would actually make the tempo sound more stable because the motion of the music would have more character.

Forty-one presentations followed, divided into twelve sessions:

1. *Kenner und Liebhaber* in German Organ Music
2. Organ Chorales
3. C.P.E. Bach’s Works for *Kenner und Liebhaber*
4. Continuo and Partimento
5. Early Italian Keyboard Music
6. Harpsichord Recitals
7. Michigan Clavichord Society
8. Italian Harpsichord Music
9. Harpsichord Solo and Duo
10. J.S. Bach’s Keyboard Works
11. Fortepiano
12. Contemporary Works

With too many memorable moments to enumerate, I will highlight just a few.

James Kibbie noted that J.S. Bach, through theological references in his first published organ music, *Clavier-Übung III*, was a “teacher of the faith.”

Carol lei Breckenridge, Gregory Crowell, and Martha Folts together played C.P.E. Bach’s *Trio in D Minor for Flute, Violin, and Bass*, W. 145 in an arrangement for three clavichords. It was magical to hear three clavichords simultaneously.

Nina Campbell explored the astonishing variety of writing for the left hand in the 555 sonatas by Domenico Scarlatti (1685–1757), all expertly demonstrated by Michael Delfin.

Albano Berberi, an Albanian-born graduate student, along with his professor, Vivian Montgomery, played works for two harpsichords by Gaspard Le Roux (c. 1760–1706) and Jean-Philippe Rameau (1683–1764), the latter of which involved frequent jumps between the two manuals. Berberi has remarkably overcome the **challenge of performing** even though born *blind*. When asked how he learns a new piece, he replied that he listens to recordings of a piece hundreds of times.

Interestingly, I was also introduced to a new (to me) instrument: the **carillon**. Housed in a bell tower, the carillon is a keyboard instrument (with pedals like an organ) that is played with the fist, rather than the fingers. The fist strikes stick-like keys called *batons* that mechanically activate metal clappers that, in turn, strike the inside of bells. The use of bells to play keyboard music originated

1. This article is reproduced from the *Southern California Early Music News*, a publication of the Southern California Early Music Society (Vol. 44, No. 3, November 2018) and is used with the kind permission of the Southern California Early Music Society ([www.earlymusicla.org](http://www.earlymusicla.org)).

in the sixteenth century in Flanders. The University of Michigan's Professor Tiffany Ng, an expert carillonist, feted us with a noon concert. I took advantage of a free carillon lesson with her.

Each of the four evenings concluded with a **concert**, the first titled *Early Keyboards in Context*, highlighted by J.S. Bach's *Concerto in A Minor for Four Harpsichords*, BWV 1065 played on two harpsichords, fortepiano, and organ. The varying timbres allowed the various keyboard parts to stand out clearly. The star of the next night's offering was the instrument itself: an 1816 Broadwood piano. To hear Beethoven's *Sonata in A-flat Major*, Op. 110 performed on the same model piano from the same year as one owned by the composer himself was illuminating. One could see Beethoven straining to push the instrument beyond his grasp, writing notes to the top of the six-octave keyboard (CC to c4). The third evening's concert featured two more keyboard instruments: a Karl Wilhelm organ (1985) at First Congregational Church and a virginals attributed to Francesco Poggi (d. 1634).

The conference concluded with *Aliénor Retrospective Concert: 1982–2018*. The Aliénor Harpsichord Composition Competition (named for Eleanor of Aquitaine) has promoted the creation of new music for the harpsichord for over thirty years. Elaine Funaro, the driving force behind Aliénor since its inception, entertained with a pre-concert lecture, "How It All Began," recalling her first exposure to the harpsichord through an album called *Said the Piano to the Harpsichord* by Young People's Records. The concert featured competition winners from across the decades. Particularly meaningful to me was *Insectum Communis*, Opus 110 (1999) by composer Ivar Lunde, Jr. (b. 1944). In 2012 I performed this suite, which musically describes various insects.

A duo of optional opportunities bookended the conference, as two long-time Ann Arbor residents opened their homes to share their personal instrument **collections**. Ed Parmentier invited attendees to see, hear, and play his *eight* instruments<sup>2</sup> while premier fortepianist Penelope Crawford welcomed participants to her music room housing *seven* instruments.<sup>3</sup> This last post-conference event added an exclamation point to a delightful early-keyboard meeting!

The next conference of the Historical Keyboard Society of North America will be held from May 13th to 15th, 2019 at Sam Houston State University in Huntsville, Texas. For more information please visit [www.historicalkeyboardsociety.org](http://www.historicalkeyboardsociety.org)

2. Instruments owned by Edward Parmentier:

1. Dulcken double by Cornelis Bom, Nieuwolda, Netherlands (2004)
2. Seventeenth-century-type Italian single by Bom (2005)
3. Mietke double by Bom (2006)
4. Ruckers "mother-and-child" virginals by Bom (2008)
5. Ruckers transposing double, after Edinburgh 1638 by Bom (2012)
6. Blanchet double by Bom (2018)
7. Pedal harpsichord (clavicytherium) by Steven Sorli (2016)
8. Continuo organ 8' 4' 2' by Bennett & Giuttari (2017)

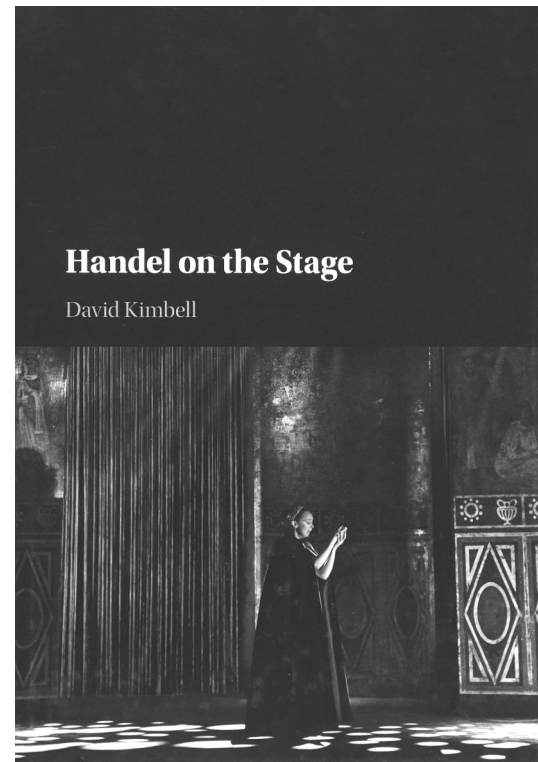
3. Instruments owned by Penelope Crawford:

1. Erard 1867/68 piano
2. Stoddard 1811 piano
3. Graf 1835 piano
4. McNulty 1802 piano
5. French/Flemish double manual harpsichord, after Couchet by Hill
6. Italian harpsichord by Sutherland (1984)
7. Italian harpsichord built by the owner

## Book Reviews

David Kimbell, *Handel on the Stage*.  
Cambridge: Cambridge University Press, 2016. xii, 212pp.  
ISBN: 978-0521818414. Hardcover. \$105.

Alison DeSimone



Compared with the infamous works on Handel's operas by Winton Dean (with J. Merrill Knapp), David Kimbell's slender volume, *Handel on the Stage*, may seem at first like it offers few new observations on the subject. But that assumption would be overlooking the main purpose of the book, which Kimbell states explicitly in the first paragraph of his preface: *Handel on the Stage* is intended for those for whom Dean's 1000+ pages (across two volumes) might be overwhelming and ultimately not very useful. Kimbell's book offers "reflections" (ix) on Handel's operas largely from the perspective of performance, both in the eighteenth century and today.<sup>1</sup> Although this may not be an immediate go-to reference for Handel scholars, the observations made in this book complement those given by Dean and Knapp (and others) in that Kimbell focuses on the vagaries of performance and performance practice issues, rather than the factual details of how and why Handel's operas came to be. Kimbell's analyses of the operas focus on those scenes, arias, and musical characteristics that make each of Handel's stage works interesting, unique, and different from others at the time. These observations and analyses will be immensely useful for any stage director, set designer, or singer tackling a Handel opera, whether for the first time or the twentieth.

Kimbell's book begins with a contextual chapter surveying where and how Handel learned to compose opera. Although there

1. I should note here that "stage" in this context means operas; Kimbell does not discuss any of Handel's other stage works (masques or serenatas, for example).



is no new detail in these pages, Kimbell brings his insights from many years of studying Handel's music, especially the autograph and performing manuscripts. Where Dean and Knapp's books tend towards the monotone, Kimbell breathes life into Handel's operatic journey, and he makes important connections between the social and cultural contexts that Handel would have encountered throughout his life, showing how that may have come to influence the composer's approach to operatic composition later. One persistent theme concerns Handel's networking abilities. For example, he spends time discussing Handel's education in Halle, and how its proximity to Leipzig (an Enlightenment stronghold) offered the composer chances to interact with people who would factor into his creative process later in life (such as Barthold Hinrich Brockes, author of the text for the *Brockes Passion*). Kimbell makes similar points about Handel's Italian connections, especially those singers with whom he would work later in England.

Chapter Two focuses on libretti and sources for the operas. Once again, many of these facts have already been illuminated by Dean and Knapp, but Kimbell's narrative makes them much more digestible and interesting. One of Kimbell's most important points that he makes throughout the book surround the idea of experimentation—that Handel and his librettists in England were “not so much trying out what kinds of dramatic theme lent themselves best to musical dress, as what kinds might best persuade skeptical audiences” (53). This point is one that is often overlooked in Handel scholarship, which all too often discusses Handel's genius rather than picking apart how the composer took experimental risks that did not always pay off financially or critically. This chapter will be extremely useful to those staging Handel operas, as Kimbell distills a lot of information on story, myth, and context into a series of topics that connect plot to reality. In other words, the author observes how eighteenth-century context affected the opera's perspective in both narrative/plot and characterization. Chapter Three will be most useful to performers looking at clues for how to perform Handelian recitative and aria.

The penultimate two chapters focus on the music—specifically, elements in the music that are noteworthy and make the operas particularly affective. Kimbell's excursus on “Almire regiere” from *Almira* offers a very useful analysis of an experimental aria form (95), and a section on *Agrippina* tackles the question of musical borrowing (of Keiser, mainly), arguing that Handel's use of other composers' music showed how he “deliberately recompose[ed] material to put it in a more modern and polished form” (107). Again, these are not necessarily new findings, but Kimbell's presentation is inviting, clear, and concise. In Chapter Five, Kimbell turns to the overall structure of the operas and how the music articulates the drama. His pages on *Rodelinda* (137–143) are especially revealing in terms of Handel's use of musical rhetoric, and provide a useful starting point for performers and directors alike.

The final chapter seems a little out of place; Kimbell leaves behind specific music and turns instead to “Aspects of the performance of Handelian opera in his time and ours” (162). This chapter includes mostly opinion, backed up with years of research and viewings of countless productions of Handel operas. The most useful to contemporary performers and directors might be Kimbell's turn towards criticism of modern productions, starting on page 183. He questions how the composer's intentions can and should affect modern performances, and gives examples of those productions he appreciated and those he did not. Although most of this

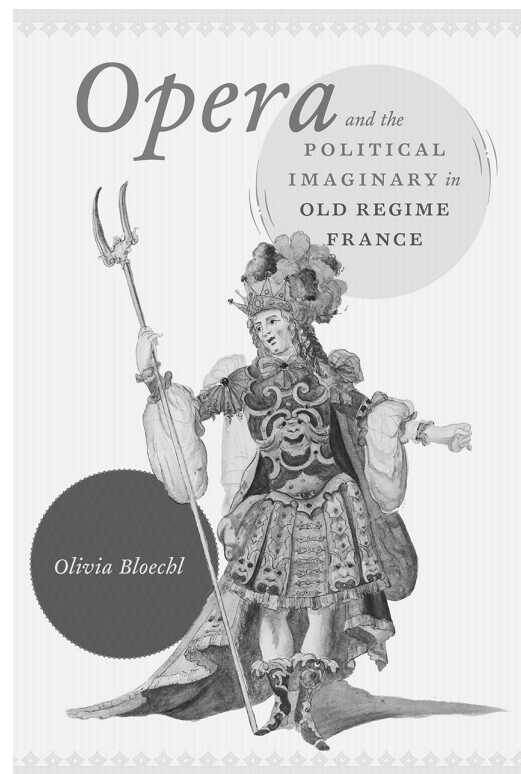
chapter is informed opinion, Kimbell's criticisms should provide a guide for those wishing to explore Handel's operas from a more historically-informed point of view.

Overall, *Handel on the Stage* is a useful, if not entirely new, contribution to studies on the composer's stage music. The writing is lucid and flows well, although there are some odd choices for capitalization (I am unsure why “Closing Ritornello” and “Opening Ritornello” are capitalized around page 148, for example). Throughout the book, Kimbell includes “excurses,” short sidebars intended to shed more light on particular topics. Sometimes, as with the analysis of arias or overtures (see above), they work. Elsewhere, they break up the book in odd and awkward ways, interrupting what would have been a pleasant flow to the narrative. (See, for example, the excursus on *Florindo* and *Daphne* in Chapter 1.) Additionally, an appendix at the end seems to include portions of the original text that were removed from the original narrative and were then pasted in at the end. I'm not sure why these portions of text could not be included in the main narrative, but the appendix seems rather superfluous and out of context. Nevertheless, this is a book worth having in any university library; Kimbell's observations will be necessary for anyone looking to stage Handel's operas in the twenty-first century.

## D

Olivia Bloechl, *Opera and the Political Imaginary in Old Regime France*. Chicago: University of Chicago Press, 2017. 272pp. ISBN: 9780226522753. Hardcover. \$55.

Rebecca Dowd Geoffroy-Schwinden



With *Opera and the Political Imaginary in Old Regime France*, a masterful synthesis of historical and musical analysis, Olivia Bloechl adds to a rich body of literature on the *tragédie en musique*, chal-

lenging previous generalizations that the genre solely served absolutist propaganda. In this she adds new dimensions to previous work by scholars including David Charlton, Georgia Cowart, Charles Dill, and Downing Thomas, to name but a few. Through a study of more than 75 operas, Bloechl considers how French serious opera depicted sacral authority and power from Lully to Grétry and Gluck. She argues that power in the *tragédie en musique* manifested in two distinct ways: one, theological and glorifying the monarch, the other, economical and commenting on government efficacy. A framework built on Michel Foucault's conceptions of "governmentality," "veridiction," and "freedom," provides a theoretically robust dimension to the book. As a result, Bloechl reveals a salient aesthetic and historical trajectory; power evolved from a laudable to a bureaucratic entity, and sovereignty began to emanate not from external but internal sources. Consequently, the reader witnesses the evolution not only of a genre, but also of social practices from the Sun King's zenith to the dawn of revolution. Bloechl makes a convincing case that the political imaginary—the political understandings that shaped audiences' expectations—provided an aestheticization and prescription, as well as a "description of lived politics" in Old Regime France (9).

Although *tragédie* choruses have long been considered consistent with the genre's ideological aims, Chapter 1 explores how these choruses provided a model for citizens' relationship to sovereignty by creating a hierarchy of subjects who waited on the sovereign (the court) and who actually carried out the sovereign's duties (government officials). By mapping the theological hierarchy of angels onto a hierarchy of citizens, choruses, like Old Regime society, mystified political relations (36). Although scholars like Catherine Kintzler have characterized the chorus as inactive, Bloechl sees this as precisely the point—choruses challenge the idea of voice as agency. For sacred power, even if all is achieved and government becomes unnecessary, the glorification of being continues. And so choruses were useful in modeling angelic citizenship, yet also remained "inoperative," a position that could be mobilized toward many different ideological ends. Chapter 2 turns to one type of choral glorification—the lament, which aestheticized the crisis in power that arose upon a sovereign's death, as well as the rituals that resolved it. The lament formed the chorus into a public that shared, drawing on Judith Butler, a feeling of "precarity" (54). This collective feeling, by the 1780s, was increasingly expressed as a patriotic, public sentiment distinct from the protagonist. In Chapter 3, Bloechl turns to how confessions transitioned from externally motivated to internally motivated. Although the sovereign ideally needed to be perceived as benevolent, and thus, incapable of inflicting harsh punishment, by the end of the eighteenth century, personages confessed not out of fear for penal violence, but rather, due to internal moral dilemmas. In the operas of Lully and Rameau, truthfulness revealed a sincere(ly sorry) self, confessions in the later repertory instead revealed an authentic self. Chapter 4 details how the orchestra played an increasing role in depicting this torment: early on, through the *terrible* topic, and eventually—particularly in the works of Gluck—through a nuanced musical expression of interiority. The final two chapters consider Pluto and the underworld. Chapters 5 and 6 address "three symbolic political functions of underworld settings" (159): it politicized life and death, extended absolutist government to the hereafter, and situated politics in a new space. In reality, under the Old Regime, life and death were highly governed. Pluto's

sovereignty over the underworld could depict—drawing on George Bataille—both the "right sacred," an ideal king, and the "left sacred," the danger that the king posed toward his citizens. But increasingly in these scenes it was "lesser supernatural figures" and "acousmatic music" (192) that conveyed this experience of power and thus resulted in a "depersonalization of sovereign authority."

Taken together, Bloechl's chapters demonstrate that early on in the genre's history, the *tragédie en musique* prescribed and described the organization and behavior of subjects around a personified sovereign power, while later, sovereign power began to emanate from within subjects, who subsequently negotiated power relationally among depersonalized entities. And so Bloechl provides a crucial intervention into our understanding of the political, cultural, and social origins of the French Revolution as she traces both the desacralization of the monarch and the abstraction of justice in the aesthetics of French serious opera leading up to the Revolution. These aestheticizations of "the precarity of political existence in the ancient régime" (200) reflected both positively and negatively on princely power. The performances represented not a critique, as Bloechl is careful to emphasize, but a depiction of reality that indeed changed alongside social practices—especially theological structures and legal administration. Drawing on Foucault, she anticipates the changes in power distribution and negotiation that would take place in nineteenth-century France. The book eloquently articulates the "freedom" that arises even in restrictive political environments.

*Opera and the Political Imaginary in Old Regime France* joins Catherine Kintzler's scholarship in modeling how critical theory can be productively instrumentalized in the study of eighteenth-century music. Bloechl's prose is remarkably clear and engaging while still maintaining a deftly rigorous discussion of musical detail and complex critical theory. By connecting these musical details to historical reality via critical theory, Bloechl makes opera—and music more generally—not simply relevant to or reflective of discussions about life under the Old Regime, but absolutely essential to them.

## D

Beverly Jerold. *The Complexities of Early Instrumentation: Winds and Brass*. Turnhout: Brepols, 2015. 160pp.  
ISBN: 978-2-503-56479-1. Hardcover. \$85.

Cameron Stuart

When modern instrumentalists come to play the music of the past they are often unaware of the herculean efforts that their musical ancestors expended in the performance of music that seems quite simple today. Before the promulgation of treatises like Hector Berlioz's *Grand traité d'instrumentation et d'orchestration modernes* (1844), wind and brass performers in particular were frequently tasked with performing music that was impractical or even impossible to play on their instruments. In her new book, *The Complexities of Early Instrumentation: Winds and Brass*, Beverly Jerold traces the development of wind and brass instrumentation instruction from the second half of the eighteenth century to the middle of the nineteenth century. She demonstrates that throughout this period there was an enormous disparity between the capabilities of wind

## THE COMPLEXITIES OF EARLY INSTRUMENTATION: WINDS AND BRASS



BEVERLY JEROLD

BREPOLS

and brass instruments and the requirements that were made of them in contemporary compositions.

Jerold constitutes her discussion by drawing from an array of instrumentation treatises, a number of which are lesser known and not readily available in modern editions. For example, I am sure that all of the flutists reading this review have a copy of Quantz at hand, but how many can boast a copy of Bordet, Le Fèvre, and Ozi as well?<sup>1</sup> The inclusion and synthesis of these lesser known sources alone makes the book extremely worthwhile. In addition, Jerold provides insightful analysis of many examples culled from the repertoire of problematic music written for winds and brass. Perhaps the most entertaining of these is an appendix that includes a (quite long) list of instances where Johann Sebastian Bach wrote music that was unplayable for the instruments available to him.

In the first chapter, Jerold considers many contemporary accounts of problems related to the performance of difficult wind and brass parts. This chapter also introduces a number of concepts like intonation, pitch levels, tuning, reeds, key action, and transposition that are common themes throughout. The second chapter, which constitutes the core of the book, discusses the information contained in the treatises of Valentin, Francoeur, and Vandembroeck, the three earliest instrumentation manuals.<sup>2</sup> Chapters

1. Toussaint Bordet, *Méthode raisonnée pour apprendre la musique* (Paris: L'Auteur, [1755]); Xavier Le Fèvre, *Méthode de clarinette* (Paris: L'Imprimerie du Conservatoire de Musique, [1802]); Étienne Ozi, *Nouvelle méthode de basson* (Paris: L'Imprimerie du Conservatoire de Musique, [1802])

2. Valentin Roeser, *Essai d'instruction à l'usage de ceux qui composent pour la clarinette et le cor* (Paris: Mercier, 1764); Louis-Joseph Francoeur, *Diapason général de tous les instrumens à vent* (Paris: Le Marchand, 1772); Othon Vandembroeck, *Traité général de tous les instrumens à vent à l'usage des compositeurs* (Paris: Boyer, 1793).

three and four contain supplemental material gleaned from various articles, method books, and other instrumentation manuals. These two chapters respectively cover the periods 1780–1820 and 1821–1840. I found the latter of these two chapters especially useful insofar as it deals with performance practice in a period that is outside of the boundaries of “early music.” The fifth chapter deals primarily with Berlioz’s treatise. It also covers a handful of later French sources such as the report of instruments exhibited at the Exposition universelle in Paris (1867) and articles in the *Encyclopédie de la musique et dictionnaire du Conservatoire* (1927).

In chapter six an interesting case study ties together the information presented in the preceding chapters. Here Jerold looks at Wolfgang Amadeus Mozart’s re-orchestration of works by George Frideric Handel and Carl Philipp Emanuel Bach. In these examples, Jerold draws attention to the ways in which Mozart, who was one of the few eighteenth-century composers with a strong understanding of the capabilities of wind and brass instruments, made crucial changes to the instrumentation of his predecessors (130).

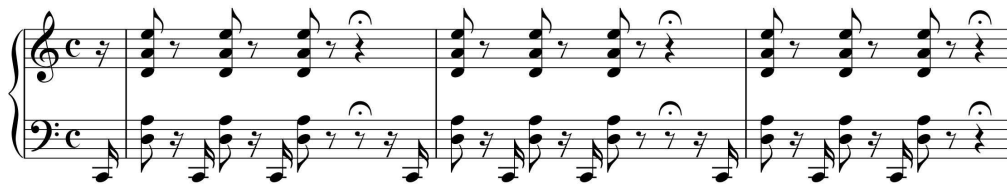
The book is well organized throughout and very easy to use. In particular, the subdivision of chapters two through four by instrument allows the reader to quickly find information pertinent to their topic of interest in whatever period they wish without having to sift through any unwanted information. In general, some instruments receive more attention than others. The discussions of the woodwinds and the horn tend to be the most robust. The remaining brass, the trombone in particular, are dealt with less extensively.

My only complaint about the book was the way that Jerold framed her narrative in terms of progress. This produces a very strong impression that wind and brass instruments were worse in the late eighteenth century than they are now. I cannot say that I completely disagree with this assertion, but at the same time I was left wondering about what was lost in the march of progress. Richard Wagner famously lamented the loss of the natural horn, which he found much more beautiful, if less functional, than the valved horn.<sup>3</sup> Was there anything that flutists missed or resented when they began to adopt the Boehm system? Did some prefer the tone of the clarinet with the reed touching the upper lip? The answers to questions like these are, for the most part, not to be found in this book.

Setting aside my peevish response, I warmly recommend this book. It is an excellent resource and addresses an area of performance history that has hitherto been neglected. What Frederick Neumann did for ornamentation and what David Boyden did for the violin, Beverly Jerold has now done for winds and brass. The book is of obvious utility for those who are interested in historically informed performance, especially if they are working with wind and brass instruments in any capacity. In addition, I believe that performers on modern instruments and researchers who approach this music from other perspectives stand to benefit from becoming familiar with the considerable difficulties that wind and brass players experienced when performing the music of household names like J.S. Bach and Handel. The book is beautifully printed. At 8.3 by 10.6 inches it has plenty of room for the copious tables, images, and facsimiles, which greet the eye on almost every page.

3. Clive Brown, “Performing Practice,” in *Wagner in Performance*, ed. Barry Millington and Stewart Spencer (New Haven, CT: Yale University Press, 1992), 103–104.

Tutti pizzicato, [Cello I] imitando il tocco del Ave Maria.



Example 1. Boccherini, G. 324, *Ave Maria delle Parrocchie*, mm. 1–3. Reduction by the author. Source D-B KHM 498, 499, & 500.

Boccherini also sent the quintet to his Prussian patron Frederick William II. As if to hedge against judgment, Boccherini acknowledged the quintet's audacity in an epigraph on the manuscript he sent, which was copied to the performing parts. "This quintet represents the music that passes through the night on the streets of Madrid. . . . Everything that does not conform to the rules of composition must defer to the truth of the thing it represents."<sup>3</sup> The epigraph demonstrates directly that Boccherini intended to represent "the truth" of the bell accurately. At the very least, he believed that the perception of an accurately-recorded sound would enrich the music, raising his stock as a composer. What seems significant here is the understanding that sound constitutes culture. He expressed the idea twice, both times acknowledging the unintelligibility of sound between cultures.

*Night Music of the Streets of Madrid* had a long shelf life, quoted in Boccherini's works until the late 1790s. He arranged the final movement for piano quintet (G. 418), guitar quintet (G. 453), and double viola quintet (G. 390, though doubts exist of the arrangement's authorship). It was never a commercial success during his lifetime. Only the piano quintet version was meant for publication internationally, though it was published only posthumously. Every other version was composed for a specific patron.

There also seems to be two versions of the original quintet (G. 324). The finale underwent significant changes after 1780. Titled "Ritirata" (Retreat), the theme and variations movement was meant to depict the military night watch calling curfew. A surviving Parisian manuscript in the hand of Louis Picquot (F-Pn Rés. F 1191) includes a verbal description of the music: "Imagine that the Ritirata begins to be heard far away; therefore you should play quietly, barely audible; the crescendo [comes], and the mancando shall then comply with the sense [of the marching band] leaving."<sup>4</sup> The effect should be one of a stationary listener approached by the band, witnessing them up close, and then hearing their departure. Boccherini asks the players to create the effect with gradual dy-

3. The full epigraph reads: "Nota. Questo quintettino rappresenta la musica che passa di notte per le strade di Madrid, cominciando dal tocco del' Ave Maria, fin a la Ritirata: é tutto ciò che non e conforme alle regole della composizione, deve condonarsi alla verità della cosa, che si vá a rappresentare." D-B KHM 498 (sent from Spain), KHM 499 and 500 (Berliner performing parts). Translations by the author unless otherwise noted.

4. "Si figura che la Ritirata cominci a farsi sentire di lontano assai; perciò dovrà suonarsi con piano, che a pena si senta; il crescendo, é mancando sarà poi conforme si andira avvertendo." Since Picquot was not a native Italian speaker, it is possible that his transcription erred. The Italian of the piano quintet version (G. 418) clarifies the meaning: "La seguente notturna ritirata si figura che venga da lontano assai, e perciò dovrà sentirsi appena; poi si aumenterà il forte, e il piano conforme si andrà avvertendo." The latter is in the hand of Boccherini, preserved at the Yale University Beinecke Rare Book and Manuscript Library, GEN MSS 601.

namic levels between the variations. The 1780 version in the Berlin manuscript differs, repeating the theme with alternating *forte* and *piano* dynamics. Yves Gérard speculated on the difference, writing that "presumably this is a first version which Boccherini judged correctly to be lacking in variety and which he later revised."<sup>5</sup> Another explanation might be the reason that Boccherini returned to this work: to arrange it for a piano quintet. In writing for the piano, Boccherini perceived an opportunity to explore the instrument's full capabilities of dynamic contrast. Boccherini also lived in Madrid in the 1790s, affording him opportunities to contemplate the city's sounds more fully.

Like the Ave Maria bell that began the piece, the idea of a stationary listener hearing audio minutiae also evoked verisimilitude. But unlike the bell's toll, the theme and variations form was widespread in chamber music. Recalling the words of the epigraph, the movement conformed to the rules of composition and deferred to the truth of the thing it represented. Boccherini therefore chose to arrange this movement three times, once for an international audience. He recognized that audiences expected certain forms in chamber music, revealing yet another aspect of sounds and their cultural particularities.

Returning to the bell's toll in Example 1, it is possible to discern the mechanism by which the bell at the Ave Maria Parish was rang. If the clapper was on the inside and the bell was oscillated by means of a rope, it would result in uneven rhythms or dynamics, or ringing in groups of two as the bell pivoted from one side of its swing to the other. But Boccherini's bell deliberately strikes three times before resting. Its rhythm is regular. Its strikes could apparently be controlled precisely by the operator. It is likely that the stationary bell was struck by a hammer mechanism, either on the inside or outside. If we take this score as an ethnographic document, the information constitutes a technical description of the parish's bell.

I invite the reader of this newsletter to pause the next time you hear a large bell. While you may normally categorize the sound as a simple ring, a detailed listening will reveal the sound's anatomy that Boccherini depicted in his quintet. My own insight into this phenomenon stems from my office's proximity to Century Tower, the iconic carillon at the University of Florida (Figure 1). As I sat drafting this essay, the carillon rang at 15-minute intervals, as it does daily. I was curious why the sixteenth notes appeared before the downbeats, so I committed to a close listening on the next quarter-hour interval. It was with deliberate listening that I appreciated the complexity of the bells' timbres and the executive mechanism of their rings. After my experiment, I understood Boccherini's music and imagined that he too must have analyzed and appreciated the Ave Maria bell in Madrid.

5. Yves Gérard, *Thematic, Bibliographical and Critical Catalogue of the Works of Luigi Boccherini* (London: Oxford University Press, 1969), 366.