

## Abstracts

GRAHAM PONT: *A Volume of Corelli's Works Owned and Annotated by Charles Burney*

This article describes the manuscript notes and marginalia added to a volume of London reprints of Corelli's works Op. I-VI (c1735-1750), now in the author's possession. These notes include a brief biography of Corelli and a faulty transcription of the epitaph on his tomb at Rome, as well as critical comments on his various works. A comparison of these contents reveals that they were largely copied or adapted from Sir John Hawkins' *A General History of the Science and Practice of Music... Volume the Fourth* (1776) and republished, with literal or slightly altered wording, in Charles Burney's *A General History of Music from the Earliest Ages to the Present Period... Volume the Fourth* (1789). The internal evidence of these borrowings leaves no doubt that the borrower was indeed Charles Burney, who appears to have made his copies soon after Hawkins' *General History* appeared, that is, c1776-1777. Burney's publication included no acknowledgement of his extensive indebtedness to Hawkins, apart from one misleading anecdote. The appearance of Burney's fourth volume in April 1789 was deeply distressing to Hawkins who died the following month. The first music historian to accuse Burney of plagiarism was one of his most trenchant critics, William Chappell (1809-1888): Burney's thefts have been recognised by several later writers but not pursued in any depth. Burney's condemnation of Giovanni Bononcini for his plagiarism of Antonio Lotti's music shows that the historian was fully aware of such impropriety but this expression of modern sensitivities seems to be completely at variance with Burney's ruthless pillaging of Hawkins. The chance discovery of Burney's volume of Corelli reveals a 'missing link' in the generally unrecognized history of his plagiarism, more of which would certainly be revealed by a full collation of the two great histories of music – a surprising lacuna in historiographic scholarship.

MASSIMO PINCA: *August Müller's Contributions to the «Neue Zeitschrift für Musik» (1848-1849): Evidence of Approaches to Orchestral Double Bass Playing in the Mid-19<sup>th</sup> Century*

A large number of sources, including treatises, methods, concert reviews, and periodical articles help us to obtain a clearer picture of double-bass playing in the 19<sup>th</sup> century. Amongst them, an extraordinary personal testimony appears in a series of articles published in 1848-1849 in the *Neue Zeitschrift für Musik* by August Müller, one of the most eminent double bass players in Europe. In these articles, Müller explains his viewpoint with respect to the set-up of the instrument, the features of the bow, bowing itself and fingering preferences. He also provides an exhaustive guide to the octave transposition of passages falling below bottom E in violoncello/basso parts and the simplification of difficult excerpts

from Beethoven's symphonies. Müller's importance as a leading artist of his time and the subsequent historical relevance of his literary output stand in sharp contrast to the scant knowledge we have of him nowadays. My hope is that the present study on Müller's articles might enhance our understanding of double-bass performance practice in the first half of the 19<sup>th</sup> century and encourage further research into the subject.

MAIKO KAWABATA: *The Aura of Stradivari's Violins*

This article aims to shed light on the aura of Stradivari's violins from the standpoint of the history of performance. Why and how have they been valorized for so long and by so many players and collectors? What makes them so special, and why do tests reveal that experts cannot aurally distinguish them from specimens by other violinmakers? The attempt to identify an 'authentic Stradivari sound' is beside the point when we consider that none of the violins Stradivari made exist in their original condition, all having been modified to various degrees. Furthermore, these violins have been and continue to be valued for musical, psychological and historical reasons, i.e. reasons that lie beyond their purely sonorous properties. For the Romantics, Stradivari was an isolated genius living only for his art – an anachronistic image bearing little relation to the working methods of the 'real' Stradivari. For violinists today, the violins represent links in a historical chain – connecting them to the players and repertoires of preceding generations – and bear the imprint of that history in a way that is true for them. Strads have a musical aura, from the perspective of the players – those who know and love them the most intimately – because of their relationship and relationship history. Considering these violins as more than merely objects or artefacts that produce sound therefore extends Walter Benjamin's concept of aura as the 'ritual power' of original art-works.

JEE-WEON CHA: *Moment and Allegory: Hearing Richard Strauss's «Tod und Verklärung», Op. 24*

The Ideal theme in Richard Strauss's *Tod und Verklärung*, Op. 24 – which represents the transfiguration of the protagonist's artistic Ideal – is perhaps the most sublime moment in the tone poem. Inspired by Adorno's notion of the «moment», this essay discusses how the various instantiations of this beautiful theme function in, and interact with, the artwork as the whole. The changing moments of the Ideal theme taken as the heart of *Tod und Verklärung* can mediate the listener's capacity to perceive the tone poem globally and locally at once. Out of the relationship between the Ideal theme and the Heartbeat rhythm, my analysis crafts an argument for the allegorization of the tension between 'tone' and 'poem' in a way that ultimately allows the musical elements to achieve ascendancy over the literary material. This study acts, therefore, as an antidote to the criticism that *Tod und Verklärung* is merely superficial, failing to communicate the essential idea through musical means.

## ABSTRACTS

RYSZARD DANIEL GOLIANEK: *Imaginary Poland. The Musical Depiction of a Non-Existent Country in Instrumental Music by Nineteenth-Century Foreign Composers*

One of the most characteristic manifestations of nineteenth-century interest in the non-existent Polish state was musical output by foreign composers, devoted to Poland and referring to Polish history and culture. Besides a number of works, particularly operas, set in Poland and featuring heroes with Polish names, another distinct group comprised programme music, the titles of which point unequivocally to Poland. The three symphonic works that form the subject of the present study were composed by the German Richard Wagner (the overture *Polonia*, 1836), the Frenchwoman Augusta Holmès (the symphonic poem *Pologne*, 1883) and the Englishman Edward Elgar (the symphonic prelude *Polonia*, 1915). The chief questions prompted by these compositions concern composers' notions of Poland, and the way in which Poland is depicted in these works. The stereotypical perception of Poles as a proud and valiant nation that never reconciled itself to the loss of independence moved our three composers to write bellicose, battle-scene works, pervaded by the idea of a struggle that was to lead to victory. In aspiring to a credible realisation of this programmatic content, the composers employed elements of military and march music and selected instruments associated in music history with war and battle. The use of quotations from Polish patriotic songs appears as a concession made to Polish audiences; European listeners were not generally aware of those melodies at that time.