

Abstracts

MICHAEL TALBOT: *Eight 'Double-Stopped' Fugues in A Major: Essays in the Union of Counterpoint and Violinistic Virtuosity by Corelli, Bitti, Albinoni, Carbonelli and Zuccari*

During a period running approximately from 1700 to 1750, what English writers called the 'double-stopped' fugue was widely cultivated in Italy. Its first prominent examples occur in the group of six 'church' sonatas standing at the head of Arcangelo Corelli's Op. 5 (1700), each of which has a second movement of this kind. The basic feature of a 'double-stopped' fugue is that the single violin simulates the polyphonic texture of two violins, as in a trio sonata, but a degree of textural variation also occurs: extra polyphonic strands or reinforcing notes may be added to the violin line, and from time to time a single strand may replace the polyphony. The sixth of Corelli's Op. 5 sonatas is in A major, a key equally favourable to polyphonic and to conventional virtuosic writing for the violin. It so happens that similar fugal movements in the same key by Martino Bitti (two examples), Tomaso Albinoni (three examples), Giovanni Stefano Carbonelli (1729) and Carlo Zuccari (c.1747) survive. A comparison between the eight movements reveals not only interesting aspects of the artistic personality and approach to fugue of each of these composers but also some more general coeval trends in the evolution of fugue itself, such as the increasing thematic derivation of the subsidiary material (in codettas, concluding passages of musical periods and episodes) from the subject – whereas in Corelli, such material is related to the subject only in its basic musical contours (termed 'subthematic shapes') – and the gradual admission of modally altered entries of the subject. In Corelli, fugal imperatives have to share the composer's attention with the claims of conventional display writing, such as semiquaver passage-work, but in Zuccari's hands fugal processes have become absolutely paramount: despite the unusual nature of the medium, we have already attained the 'classic' fugue, the foundational model of the *fugue d'école*.

NANCY NOVEMBER: *Editing Beethoven's Middle-Period Quartets: Performers, Scholars and Sources in Dialogue*

Beethoven specified articulation, phrasing, dynamics, even metronome markings and fingerings in his autograph manuscripts much more closely than many of his contemporaries. Yet although his notation can be considered careful and accurate with regard to a nineteenth-century readership, it is not fully transparent to the modern reader. Performers of his day understood musical notation on the basis of reading habits and performance aesthetics that differ from modern ones, sometimes greatly. Further, Beethoven was also quite idiosyncratic with his use of notation, so that notational standards of the time, even where they existed, do not necessarily apply easily to his autograph manuscripts. This essay addresses the question of how, as editor, to interpret and present Beethoven's notation in the middle-period quartets in the most useful and relevant ways for modern performers. The goal of this editorial research

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was not to look for a single ‘right’ historical answer; rather, with the help of modern creative practitioners, especially the Fitzwilliam String Quartet, and historical sources, I aimed to uncover a range of feasible performance options relating to six issues that one encounters when reading Beethoven’s notation: (i) apparent lack of articulation, or ‘missing’ signs; (ii) non-uniform signs; (iii) signs with multiple meanings; (iv) signs with different meanings to those today; (v) equivalent signs; and (vi) ‘ambiguous’ signs.

LUCA LÉVI SALA: *An Unpublished Letter by Mieczysław Karłowicz and Others Previously Unknown Documents. The «Souvenirs inédits de Frédéric Chopin»: New Evidence*

The monographs, essays, collections of letters, iconographic material and other sources of information on the life and works of Fryderyk Chopin were, by the turn of the twentieth century, numerous and varied. Karłowicz’s *Niewydane dotychczas pamiątki po Chopinie* (*Unpublished Souvenirs of Chopin*), published in Warsaw and in Paris in 1904 is probably the first truly organic monographic miscellany of letters, drawings, other iconographic material, memoirs and other documents, written at the turn of the twentieth century. In addition, Karłowicz had arranged for the sources in his possession to be translated into French in order to have them published also in Paris, in the journal *Revue musicale*. According to new sources, however, it is also possible that his hurry to publish the work made Karłowicz turn, even before the *Revue musicale*, to other journals that were not strictly musical. An unpublished letter which I have recently discovered sheds light on some important details with regard to his negotiations with another French periodical and, as we shall see, fills a number of gaps left by existing scholarship. This document tells us much more about Karłowicz’s intentions and editorial principles revealing new evidence about *Niewydane dotychczas pamiątki po Chopinie*.

ROSEMARY GOLDING: *Organ Recitals, Education, Repertoire, and a New Musical Public in Nineteenth-Century Edinburgh*

The duties of the Reid Professor of Music at the University of Edinburgh included public musical performances in the form of annual ‘Reid festival’ concerts. The concerts sat uneasily between entertainment and education, and were a source of tension and trouble from the institution of the Professorship in 1837. Herbert Stanley Oakeley, Professor from 1865 to 1891, introduced a series of organ recitals to bridge the gap between his educational role as professor and the public face of the orchestral concerts. Using the recitals to introduce his audience to new music or to allow repeated hearings, Oakeley had an enormous influence on the repertoire heard and the reception of new music in Edinburgh during this period.

SUSAN WOLLENBERG: *Musical Life in a University City: The Development of Concert Culture in Nineteenth-Century Oxford*

As a University city, Oxford with its wealth of spaces and occasions for music presents a unique model in the history of concert life in Britain. While Cambridge had comparable

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opportunities for music making in a university setting, Oxford's proximity to London afforded it closer ties with the concert scene in the capital, resulting in a vibrant concert culture. A host of solo performers of international stature appeared regularly on Oxford concert platforms in the nineteenth century. The aura almost of a circus act associated with some aspects of recital culture appeared when in 1840 Franz Liszt's demonstration of the new grand pianofortes in Oxford was termed 'perfectly astonishing' by a local newspaper critic. Drawing on archival sources together with the local press for documentation of four case-studies in Oxford's concert history representing a variety of recital types, this study examines the extent to which musical performance during the nineteenth century in the University and city of Oxford reflected in general the newly developing recital culture of the time, as well as, in particular cases, embodying the special structures created by the combination of music, words and academic ceremony.

TATIANA DEBROUX – VALÉRIE DUFOUR – CATHERINE A. HUGHES – CHRISTOPHER BRENT MURRAY: *Toward Mapping Recitals in «fin-de-siècle» Brussels*

In the last years of the nineteenth century, musicians in Brussels repeatedly commented on the lack of designated concert spaces for chamber music in the city. Despite these complaints, recitals were a key part of the profile of local musical life. Our work, which is part of a larger research initiative at the Université libre de Bruxelles to study the evolution of cultural sites and practices in the Belgian capital, gathers a catalogue of venues where recitals took place. The resulting catalogue reveals clear a social and geographical organization of the city's musical landscape. We consider the differences among the public, semi-private, and private gatherings in the growing metropolitan area to better understand local social and musical dynamics that have yet to be examined on a large scale.