

## Abstracts

LAURA CUERVO: *El manuscrito Ayerbe: una fuente española de las sonatas de Domenico Scarlatti de mediados del siglo XVIII*

The *Libro di Sonate del signor Domenico Scarlatti* is preserved in the Royal Conservatory of Music in Madrid under the sig. Ms 3/1408. It is important in being a non-autographed copy from the XVIII century, written in Spain, most likely in the vicinity of the Royal House. It has significant value as a textual source since it incorporates thirty sonatas from the Braganza Music Library of Queen Maria Barbara. The significant variations it introduces throws new light onto musical practices of the time. Furthermore, the source's clarification of the identity of its dedicatee Ignacia Ayerbe has made it possible to establish its date of preparation, whilst also supplying information about the copist who carried out the work.

ROBERT MEIKLE: «*Die Kunst der Symphonie*»: Mozart's Nos. 39, 40 and 41

This article is in two parts. The first proposes that Mozart's last three symphonies were conceived as a trilogy, discrete in that each in turn exploits the basic materials of music (melody in 39, harmony in 40 and rhythm and counterpoint 41) and unified in that each uses both recurring figures in passage-work and, in different guises, the four-note *Urthema* which forms the principal subject in the finale of 41. The second part goes on to explore Mozart's reasons for composing, and challenges the conventional wisdom that he wrote on commission only, leading to the tentative conclusion that the symphonies could well have been written as part of a portfolio of compositions to take to London on a tour which sadly never materialised.

MARIA TERESA ARFINI: *Charles Valentin Alkan e Johann Sebastian Bach: un capitolo dello storicismo in Francia*

In the *Grande Sonate* for solo piano Op. 33 (1847), *Les quatre âges de la vie*, Alkan employs the subject of the Fugue in E major, BWV 878, from the second volume of *Das wohltemperirte Clavier* as a unifying theme of the whole cyclical form. The thematic derivation is evident in the concluding *fugato* of the second movement, where the whole subject becomes the principal theme of the *fugato*, in a rhythmically simplified version. It is less evident in the other movements; but the entirety of the Sonata's thematic material can nonetheless be derived from it. The process represents much more than a quotation, a composition on a theme by Bach or an archaic simulation, procedures pursued frequently

by nineteenth-century composers. Rather, Alkan conceives here a modern work, founded upon the music of the Kantor of Leipzig. Alkan maintained his relationship with Bach for the whole of his artistic career, both as performer and composer. The music of Bach informed his education; his piano and organ teachers at the Paris Conservatory were Pierre-Joseph-Guillaume Zimmermann and François Benoist, both impassioned about counterpoint, particularly that of Bach. As a performer, above all as virtuoso of the *piano-pédalier*, Alkan indefatigably promoted the music of Bach and contemporary compositions based on historical styles. As composer Alkan cultivated all of the various facets of historicism with Bach as the central point of reference. This article offers a profile of the reception of Bach by Alkan who, remaining almost continuously in Paris, succeeded in expressing in his own activity all the facets of European musical historicism of the mid-nineteenth century.

ROHAN H. STEWART-MACDONALD: *The Recital in England: Sir William Sterndale Bennett's 'Classical Chamber Concerts', 1843-1856*

A central purpose of the series of Classical Chamber Concerts, organized by William Sterndale Bennett (1816–1875) between 1842 and 1856, was to disseminate and in some cases re-introduce works by J. S. Bach, Mozart, Beethoven and Mendelssohn, and also Jan Ladislav Dussek, Weber and Spohr. Although Bennett himself was the central performer throughout the series he engaged and collaborated with a wide range of players and singers, ranging from the internationally prominent Vieuxtemps, Joachim and Piatti, including figures of central British eminence (such as contralto Charlotte Dolby and violinist Henry Gamble Blagrove) to freelance musicians who, although highly active at that time, have now all but disappeared into the realm of obscurity. Although the presence of these other performers might appear to distance the Classical Chamber Concerts from the solo recital as pioneered by Franz Liszt, Bennett's selection of repertory, coupled with his collaborative approach, anticipates those performances by Charles Halle and Arabella Goddard that in the 1850s and 60s were advertised as 'recitals'. The development of the recital in England and beyond, moreover, contributed to and was mobilized by the progressive canonization of the Classical-era (and earlier) repertory of solo and chamber music. Starting from the collection of programmes preserved in the Sterndale Bennett archives, supplemented by those reproduced in contemporary journals, this article considers the significance of Bennett's series for the emergence of the recital in Britain. Bennett's choices of repertory are then contextualized within his wider activities as a musical educator and composer — including the public lecturing he undertook in later years.

RICHARD BÖSEL: *Gli scenari del recital: architetture per la musica nelle città dell'Europa centrale (1781-1884)*

This article explores the phenomenon of purpose-built recital venues in central Europe. It gives a representative overview of the socio-cultural, typological and aesthetic evolution of the phenomenon, from the Age of Enlightenment, with the first, rather modest

civic music-rooms, up to the Belle Époque, when splendid concert halls were considered veritable landmarks of urban cultural identity. The first public music-rooms did not appear in Vienna or at any other princely court on the continent but rather in leading (mostly Protestant) merchant towns like Hamburg, Leipzig, Amsterdam and Zurich. The most important continental concert hall of the eighteenth century was in fact the Gewandhaus at Leipzig, contained in a properly adapted old timbered trade-building, which was donated by the city's mayor to a very successful private concert association. The excellent acoustics and intimate atmosphere of this room were widely renowned and enabled its long lifespan in its initial form (until 1884) – including its traditional seating arrangement, which presumably harked back to Lutheran practices of church-furnishing. Far more sumptuous was the architectural lay-out of the royal concert-halls built during the 1820s in Berlin and Munich: in both venues the solemn wall-decoration displayed a series of composers' busts: a celebrative programme, which was apparently first introduced, in 1812, at a semi-private recital-venue established by the Viennese piano maker Streicher. Despite Vienna's formidable musical culture, the purpose-building of public concert halls there started relatively late. The imperial court made its huge state rooms available for musical performances by local amateur societies and, eventually, virtuoso recitals. Finally, in 1830, the Society of Friends of Music was able to erect its own building, which stood on the central street of Tuchlauben. Apart from the façade, its architectural properties were hitherto completely ignored. However, thanks to the recent discovery of the original building project, we are also able to reconstruct the interior of this fine *biedermeier* architecture. It provided Vienna's most important location for solo recitals and philharmonic performances until 1870, when the well-known new Musikvereinsgebäude was inaugurated. The functional, acoustic and aesthetic qualities of this building set up the unrenouncable standards for any further similar buildings: the disposal of at least two halls of different capacities, the equipment of an organ at the front wall of the bigger hall, and so forth. The following decades witnessed the establishment of an increasing number of representative civic concert halls all over Europe – in nearly every considerable urban centre in Germany and also, among many others, in Prague, Amsterdam, Warsaw, Zurich, Budapest and, once more, in Vienna. All these buildings are characterized by a growing emphasis on architectural monumentality and urban impact – a tendency inspired progressively more by the magnificent opera houses of the time.

MARÍA ENCINA CORTIZO – RAMÓN SOBRINO: *Los Salones musicales madrileños: nuevos espacios sociales para el cultivo de la música de concierto en la segunda mitad del XIX*

Nineteenth-century Spanish musical life is clearly dominated by lyrical music. In this paper we will analyze the emergence of small musical centres in Madrid in the second half of the nineteenth century that introduced chamber and other instrumental music and gradually developed this into a Spanish tradition of instrumental concerts. We will analyze the importance of the two Salones of the Real Conservatorio de María Cristina (1832): these appeared in 1852 when the Conservatory relocated to the Isabel II Square. The large Salón was dedicated to symphonic music; the smaller one, housing correspondingly smaller groups, provided the headquarters of the Sociedad de Cuartetos (1863), from its foundation

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in 1863. After a fire in the large hall in 1867 the Escuela Nacional de Música reopened the hall in 1868. This then provided the venue for major musical activities during the periods of the centres' direction by E. Arrieta, J. de Monasterio, Jimeno de Lerma, T. Bretón, E. Fernández Arbós, Cecilio de Roda and Fernández Bordas. These halls witnessed the first concerts of the Sociedad Artístico-Musical de Socorros Mutuos (1862), the Sociedad de Conciertos (1862), the Sociedad de Cuartetos (1863), the historic concerts by the SAMSM (1868), as well as concerts given by Conservatory students. In organizing recitals, from the 1870s, Spain's first teaching institution found major competitors, the opening of halls being linked to the most important stores and music publishing. These included the ephemeral Salón Eslava (1871), Salón Zozaya (1883) and Salón Romero (1884), featuring for the first time in Madrid young performers like Isaac Albéniz, Pablo Casals or Enrique Granados. Since its opening the Salón Romero also housed the Sociedad de Cuartetos and the Sociedad de Música Clásica *di camera* (1889-1890).