

INTERNATIONAL CONFERENCE

THE EUROPEAN SOUND IN THE ERA OF LISZT
The Musical Tour in the Nineteenth Century

Briosco (Monza e Brianza) - Villa Medici Giulini
30 September - 02 October 2011

organized by

Centro Studi Opera Omnia Luigi Boccherini
Villa Medici Giulini

in association with

Palazzetto Bru Zane – Centre de Musique Romantique Française

under the auspices of

Fondazione Istituto Liszt

Patent Svard London



ORGANIZED BY

CENTRO STUDI
OPERA OMNIA
Luigi Boccherini



Villa Medici Giulini

IN COLLABORATION WITH



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CENTRO STUDI OPERA OMNIA LUIGI BOCCHERINI
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**Centro Studi Opera Omnia Luigi Boccherini, Lucca/Pistoia
Villa Medici Giulini, Briosco (MB)**

in association with

Palazzetto Bru Zane - Centre de Musique Romantique Française, Venice

under the auspices of the

Fondazione Istituto Liszt, Bologna



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FRIDAY 30 SEPTEMBER

9.00-9.30: *Welcome and Registration*

9.30-10.00: **Opening**

10.00-11.30: Session 1

Piano Virtuosity and the Musical Tour in Europe during the Nineteenth Century

(Chair: **NICOLAS DUFETEL**, Alexander von Humboldt-Stiftung /
Institut für Musikwissenschaft Weimar-Jena)

- JEAN-JACQUES EIGELDINGER (Université de Genève): *Phobie de l'estrاده et sédentarité : Chopin – Alkan – Henselt – Heller*
- LAURE SCHNAPPER (École des Hautes Études en Sciences Sociales, Paris): *Les tournées d'Henri Herz : les débuts d'une pratique moderne*
- ANTONIO CAROCCIA (Università degli Studi di Perugia): *Le scuole pianistiche europee attraverso la corrispondenza di Francesco Florimo*

Coffee Break

12.00-13.00: Session 1

Piano Virtuosity and the Musical Tour in Europe during the Nineteenth Century

(Chair: **ELENA FERRARI BARASSI**, Professor Emeritus, University of Pavia)

- MARK KROLL (Boston University / Northeastern University, MA): *«An Artist Celebrated in All of Europe»: Johann Nepomuk Hummel, the First Touring Virtuoso*
- MAGDALENA OLIFERKO (Warsaw University): *Julian Fontana – A Virtuoso or a Poet of the Piano? Echoes of His Meeting with Liszt*



13.30 Lunch



15.00-16.00: **Keynote Speaker 1**

- **FLORENCE GÉTREAU** (Institut de Recherche sur le Patrimoine Musical en France – CNRS, Paris): *« Liszt am Klavier phantasierend » (Vienne, 1843) : Josef Danhauser et la construction d'un archétype de salon parisien*

Coffee Break

16.30-18.30: Session 2

Violin Virtuosity and the Musical Tour in Europe during the Nineteenth Century

(Chair: **FULVIA MORABITO**, Centro Studi Opera Omnia Luigi Boccherini)

- ANNE PENESCO (Université Lyon 2 / Centre de recherche L.I.R.E.): *Sonorités violonistiques à l'époque de Liszt*
- KRISTEN STRANDBERG (Indiana University, Bloomington IN): *The Touring Violinist as Mechanical "Other"*
- RENATA SUCHOWIEJKO (Jagiellonian University, Kraków): *Les tournées des violonistes virtuoses et la presse au XIX^e siècle. Caractéristiques de la recherche envisagée*
- HARALD HERRESTHAL (The Norwegian Academy of Music, Oslo): *Franz Liszt and Ole Bull – Friends and Touring Virtuosos*



19.00 Dinner

21.00: **Concert, the Duomo of Monza**



SATURDAY 1 OCTOBER

9.30-11.00: Session 3

Liszt and the Concert Life in Europe (I)

(Chair: **ROBERTO ILLIANO**, Centro Studi Opera Omnia Luigi Boccherini)

- JOANNE CORMAC (University of Birmingham, UK): *Liszt in the United Kingdom and Ireland*
- VICTORIA ALEMANY FERRER (Conservatorio Superior "Joaquín Rodrigo" di Valencia / Universidad Politécnica di Valencia): *La visita di Franz Liszt in Spagna e la sua influenza sui concerti di pianoforte spagnoli tenuti durante la seconda metà del XIX secolo*
- SANDRA MYERS BROWN (Conservatorio Superior de Música de Salamanca): *What is 'Spanish' about Liszt?*

Coffee Break

11.30-12.30:

Villa Giulini's Collection of Musical Instruments



13.30 Lunch



15.30-16.30: **Keynote Speaker 2**

- **LEON PLANTINGA** (Yale University, New Haven CT): *Why the Virtuosi Stopped Playing*

16.30-17.30: **Book Presentation**

Liszt e il suono di Érard. Arte e musica nel Romanticismo parigino, edited by Nicolas Dufetel, Briosco (MB), Villa Medici Giulini, 2011 (Alla ricerca dei suoni perduti - Appendice, 4)

- **NICOLAS DUFETEL** and **FERNANDA GIULINI**

Coffee Break

18.00-19.30: Session 4

Liszt and the Concert Life in Europe (II)

(Chair: **MASSIMILIANO SALA**, Centro Studi Opera Omnia Luigi Boccherini)

- **FRANCESCO ESPOSITO** (CESEM – Universidade Nova Lisboa): *Liszt e lo strumento 'calunniato': concertisti itineranti e pianisti portoghesi nella Lisbona dell'Ottocento*
- **ANA MARIA LIBERAL** (CITAR - Portuguese Catholic University) – **RUI PEREIRA** (Casa da Música, Porto): *Liszt in the Case: The Repertoire of Virtuosi Visiting Porto until the First World War*
- **NICOLAS DUFETEL** (Alexander von Humboldt-Stiftung / Institut für Musikwissenschaft Weimar-Jena): *Liszt: un Européen à Weimar d'après les écrits inédits de Carl Alexander, grand-duc de Saxe-Weimar-Eisenach*



20.00 Dinner



SUNDAY 2 OCTOBER

9.30-10.30: Session 5

The European Sound in the Era of Liszt: The Development of the Musical Taste

(Chair: **NICOLAS DUFETEL** Alexander von Humboldt-Stiftung / Institut für Musikwissenschaft Weimar-Jena)

- **DAVID GASCHE** (Université de Tours / Wien Universität): *Les enjeux de la Parthia en mi bémol (1803) de Hummel dans la formation d'une identité sonore à l'époque de Liszt*
- **DAVID HURWITZ** (ClassicsToday.com, Brooklyn, NY): *Liszt's Transcriptions as Evidence of Vibrato in the 19th Century Orchestra*

Coffee Break

11.00-12.30: Session 6

The Musical Tour in Europe during the Nineteenth Century (i)

(Chair: **LEON PLANTINGA**, Yale University, New Haven CT)

- JEROEN VAN GESSEL (State University Groningen): *Reconstructing the European Musical Tour through Music Memoirs*
- SIEGWART REICHWALD (Converse College, Spartanburg SC): *Mendelssohn as Musical Ambassador: Bringing the World to a Concert Hall Near You*
- SABINE KOCH (University of Edinburgh, UK): *Berlioz and the Listening Public: The Perspectives of a French Composer Touring Western Europe in the Nineteenth Century*



13.00 Lunch



15.00-16.00: **Keynote Speaker 2**

- **PIERRE GOY** (Haute École de Music/HEMU, Vaud Valais Fribourg): *L'écriture de Liszt a-t-elle été influencée par les changements de la facture instrumentale ? Un regard sur les deux versions de la « Vallée d'Obermann »*

16.30-17.30: Session 7

The Musical Tour in Europe during the Nineteenth Century (ii)

(Chair: **FULVIA MORABITO**, Centro Studi Opera Omnia Luigi Boccherini)

- JULIE SAIKI (Stanford University, Palo Alto CA): *George Chadwick's German Musical Tour*
- FRANCISCO JOSÉ FERNÁNDEZ VICEDO (University of Granada / Conservatory of Granada): *Ernesto Cavallini: An Italian Clarinet Virtuoso in Mid-Nineteenth Century Spain*

Coffee Break

18.00-19.00: Session 8:

Liszt and the Piano: Organological Matters, Performing and Compositional Style

(Chair: **FLORENCE GÉTREAU**, Institut de Recherche sur le Patrimoine Musical en France – CNRS, Paris)

- GIOVANNI PAOLO DI STEFANO (Università degli Studi di Palermo): *I pianoforti della fabbrica Érard negli anni della maturità di Liszt (1855-1886)*
- MELISSA MURPHY (Northwestern University, Evanston IL): *The Development of Virtuosity Schemata in the Piano Music of Franz Liszt*



20.00 Dinner



ABSTRACTS

Keynote Speakers

- **Florence Gétreau** (Institut de Recherche sur le Patrimoine Musical en France – CNRS, Paris)

« *Liszt am Klavier phantasierend* » (Vienne, 1843) : Josef Danhauser et la construction d'un archétype de salon parisien

Après une courte évocation des rares sources visuelles permettant d'évoquer les salons musicaux parisiens dans la première moitié du XIX^e siècle, nous présenterons le très célèbre tableau commandé par Conrad Graf à Josef Danhauser en 1840, connu notamment sous le titre de *Liszt am Klavier*. L'histoire récente du tableau (il est depuis la seconde guerre mondiale conservé à Berlin) ne doit pas occulter les circonstances viennoises de sa commande par un facteur très en vue à un non moins célèbre peintre alors que Liszt donna cinq concerts à Vienne en février 1840. Au moment où ce très grand tableau est achevé, un article de la *Wiener Zeitung* donne non seulement une description circonstanciée des protagonistes représentés mais aussi, entre les lignes, une fine analyse de la communauté artistique qu'ils évoquent, tout à la fois parisienne, mais aussi italienne et viennoise. Le journaliste anonyme conclue son article en remarquant que le tableau a été composé d'après des estampes et des lithographies. Nous avons donc tenté de reconstituer les sources utilisées par Danhauser pour composer son « archétype de salon parisien » romantique. Au delà des figures, certains objets représentés — statuette, tableau dans le tableau, livres et feuilles de musique — ont été rarement détaillés et commentés alors qu'ils contribuent avec vigueur à la symbolique développée par ce portrait de groupe qui prend la dimension d'un manifeste autour du dialogue entre Liszt et Beethoven dont nous développerons les concepts sous-jacents. Nous présenterons pour conclure, d'autres représentations de salon musical, tant à Paris qu'à Vienne (avec Victor Mottez et Eugène Lami d'un côté, puis Joseph Kriehuber, Moritz von Schwind, et Julius Schmid de l'autre), qui, de toute évidence, doivent être placés dans la descendance symbolique de cette œuvre.

- **Pierre Goy** (Haute École de Music/HEMU, Vaud Valais Fribourg)

L'écriture de Liszt a-t-elle été influencée par les changements de la facture instrumentale ? Un regard sur les deux versions de la *Vallée d'Obermann*

D'importants changements surviennent dans la facture des pianoforte autour des années 1840. De grands progrès sont faits dans la production de l'acier et les facteurs ont accès à des cordes beaucoup plus résistantes, capables de supporter des tensions beaucoup plus grandes. Cela va entraîner de profonds changements dans les instruments, notamment sur la structure, mais également sur la table d'harmonie et la grandeur des marteaux. En

conséquence les instruments vont avoir un son plus fort et plus soutenu. Ces nouveaux paramètres ont-ils pu influencer l'écriture de Liszt ? La première version de la vallée d'Oberman écrite en octobre 1840 et publiée chez Richault sera reprise et remaniée ultérieurement pas Liszt pour la publication de la première *Année de pèlerinage Suisse* en 1855. Nous tenterons de mettre en évidence les changements d'écriture qui pourraient être liés aux nouvelles caractéristiques des instruments postérieurs.

• **Leon Plantinga** (Yale University, New Haven CT)

Why the Virtuosi Stopped Playing

In February, 1848, just after the longest tour of his years as a travelling virtuoso, Liszt, age 36, stopped playing in public, and settled down as Kapellmeister at the Thuringian court at Weimar. Just 30 years previously, a predecessor of his, the travelling virtuoso J. N. Hummel, had at the age of forty taken the same job at the same court. Another predecessor of his, Muzio Clementi (who lived long enough to witness the 13-year-old Liszt's London debut in 1824), had given up public solo playing by 1790, at the age of 38. Liszt's great rival Sigismund Thalberg essentially ended his pianistic travels in his early forties. Among violinists, Viotti retired from public playing at about age 30, Bériot at about 40; Paganini, who created the template of the 19th-century virtuoso, held out through his tour of the British Isles in 1831, at the age of 49. In both 19th-century and current usage, 'virtuoso' normally implies musical performances featuring feats of extraordinary technical prowess; the principal attraction is the performance itself, not the expressive qualities of the music. Spectacular technical feats involve acts of physical agility that tend to be the province of the young. And by their very nature, they don't bear a great deal of repetition; the virtuoso must always come up with new marvels, or forever go in search of new audiences — travelling is built into the profession. Especially in the first half of the nineteenth century, before the advent of the railroad, this burden almost guaranteed relatively short careers. (There is a certain irony in that Liszt, after crisscrossing Europe by horse and carriage for upwards of a decade, settled in Weimar just as a railroad line reached the town.) Factors other than simple exhaustion seemingly shortened virtuoso careers. The scorn poured on the profession by certain romantic writers, such as E. T. A. Hoffmann, Robert Schumann, and Heinrich Heine surely had its effect. Liszt, with his literary sensibilities and aspirations, would have felt this keenly. And if some maintained that the virtuosi sullied the art of music, others thought them socially suspect. In England, and to a degree in France, where the practicing musician, in any case, occupied rather a low rung on the social scale, the virtuoso could expect little respect among the higher echelons of society. Particularly in the second half of the century, with the help of the railroads, some of the virtuosi exceeded the life expectancy of their touring careers by finding new lands to conquer: earlier in the expansive areas to the north, and later across the Atlantic. As a young man the violinist Henri Vieuxtemps toured Russia around mid-century; later he undertook three American tours that lasted into the 1870s. Anton Rubinstein and Henryk Wieniawski did the same at about the same time, and at a similarly later stage in their careers. After they retired, virtuosi did various things with their time. Some, like Vieuxtemps and his fellow violinist Jacques Pierre Rode, concentrated on teaching. Some, like the pianists Friedrich Kalkbrenner and Henri Herz,

essentially went into business, selling pianos and materials for teaching. Liszt, in a letter to a confidant in 1847, spoke of giving up performance to «allow my thought unfettered flight». By that he surely meant writing music, and his 12 years in Weimar established — among other things — his eminent position among European composers. And some few, such as Clara Schumann and Joseph Joachim, became a different sort of musician, broadening their repertory and evolving by stages from ‘virtuoso’ to ‘interpreter’ — a role more forgiving of age and immobility.

Participants

- **Victoria Alemany Ferrer** (Conservatorio Superior “Joaquín Rodrigo” di Valencia / Universidad Politécnica di Valencia)

La visita di Franz Liszt in Spagna e la sua influenza sui concerti di pianoforte spagnoli tenuti durante la seconda metà del XIX secolo

Tra l'ottobre 1844 e l'aprile 1845 Liszt fu protagonista di una tournée di concerti di pianoforte in tutta la penisola iberica, che lo portò a esibirsi nelle capitali più importanti di Spagna e Portogallo (Madrid, Barcellona e Lisbona), e in città più piccole come Valencia, Granada, Cadice, Siviglia e Cordoba. Il forte impatto sociale causato da questi concerti nei capoluoghi di provincia situati al di là dei grandi centri culturali, la particolare forma dei programmi di concerto, la tipologia dei brani musicali eseguiti, i rapporti con gli artisti provenienti da quelle città e, in generale, il modo in cui questo famoso e internazionale pianista ungherese ha interagito col popolo spagnolo delle province hanno influenzato i successivi concerti in Spagna tenuti da altri importanti pianisti stranieri, quali ad esempio Sigismund Thalberg (1848), Oscar de la Cinna (1855), Teresa Carreño (1866-1867), Anton Rubinstein (1881) e Francis Planté (1882). Il modello contrassegnato da Liszt avrà anche un impatto significativo sulla carriera dei musicisti spagnoli più moderni. Trentasette anni dopo la sua partenza, i concerti offerti nel 1882 dal ventiduenne Isaac Albéniz a Valencia e Alicante mostrano la medesima influenza.

- **Antonio Caroccia** (Università degli Studi di Perugia)

Le scuole pianistiche europee attraverso la corrispondenza di Francesco Florimo

Il contributo intende fornire spunti e riflessioni sulle scuole pianistiche europee, attraverso la corrispondenza ricevuta da Francesco Florimo da pianisti quali Cesi, Golinelli, Liszt, Martucci, Palumbo, Rubinstein, Russo, Rossomandi, Sgambati e Thalberg, per citarne solo alcuni. Si tratta di una corrispondenza inedita che costituisce una preziosa fonte informativa sulla vita musicale del XIX secolo e in particolare sulle famosissime scuole pianistiche europee, come quella napoletana. Punto di partenza è la ‘scuola’, comune denominatore e al tempo stesso punto d’incontro di tanti giovani corregionali, spesso assai diversi per provenienza e condizione sociale, ma uniti dal medesimo obiettivo artistico e professionale. Di questo spirito il carteggio in esame è

testimonianza viva e palpitante, resa intrigante anche dall'eterogeneità del materiale presentato, ove i massimi sistemi si mescolano spontaneamente al quotidiano, proponendo un'immagine tutto sommato fedele di un mondo in cui la cultura romantica alla quale attinge corre, sovente, ancora il rischio di trasmettersi all'esegesi, conferendo alle sue letture un sapido alone di mitologia. La relazione valuterà, anche, il linguaggio e le modalità comunicative tra i vari artisti, riferendosi alle allusioni e al connubio tra il linguaggio istituzionale e l'eloquio comune del semplice biglietto informale.

• **Joanne Cormac** (University of Birmingham, UK)

Liszt in the United Kingdom and Ireland

From 1840-1841 Liszt spent almost six months in the United Kingdom and Ireland on an impressively extensive tour covering approximately 1,167 miles on its first leg and a further 2, 222 miles on its second. By the end Liszt had covered the majority of England, as well as parts of Scotland and Ireland. Yet, this part of Liszt's European tours has received relatively little attention in Liszt literature, despite the wealth of available sources, such as newspaper reviews, diaries, eyewitness accounts and Liszt's own letters. The UK tours encompassed over sixty different towns, ranging from the capital cities of London, Dublin and Edinburgh, to small and relatively obscure places, such as the town of Clonmel in Ireland (where the audience only numbered 25 and even finding a decent piano proved difficult). The tours were physically demanding, involving at least one, if not two concerts every day (except Sundays), as well as travel by coach or train most days. Liszt received little financial return for his efforts and the audiences were extremely variable in both size and levels of appreciation. The very mixed reception the performers enjoyed must have been difficult for Liszt, given that he had only recently achieved overwhelming success in Vienna and Hungary. Nonetheless he persevered; two months after completing the first leg of the tour, Liszt once again crossed the channel to tour the north of England, Ireland, and Scotland during freezing winter conditions. This paper will create a narrative for this little known part of Liszt's European tours, placing the concerts against the broader background of Liszt's daily experiences. It will cover the variable accommodation and travelling conditions, Liszt's occasionally fraught relations with his colleagues, and his own feelings and reactions. It will also investigate the type of audience that the troupe attracted, and will attempt to account for the mixed reception they received in various parts of the UK and Ireland. Unlike those in mainland Europe, Liszt's UK tours present surprisingly uncharted ground. This paper, therefore, will shed light on the activities, people, and emotions of a previously little known period in Liszt's life. At the same time, it will enhance our knowledge of the contemporary customs and practices of the concert hall, as well as the conditions experienced by performers on musical tours in the United Kingdom at the time. Finally, the paper will place Liszt's tour of the United Kingdom and Ireland against the context of his European tours in general, broadening our knowledge of this greatly significant period of Liszt's life which was so instrumental in building his legacy.

• **Giovanni Paolo Di Stefano** (Università degli Studi di Palermo)

I pianoforti della fabbrica Érard negli anni della maturità di Liszt (1855-1886)

L'importanza del contributo di Sébastien e di Pierre Érard alla storia del pianoforte è indiscutibile e la loro invenzione del meccanismo a doppio scappamento, brevettato nel 1821, ha costituito una innovazione decisiva per i successivi sviluppi tecnologici dello strumento. Fu proprio su un pianoforte di Érard che, nel 1823, debuttò a Parigi Franz Liszt il quale, come è noto, instaurò un rapporto elettivo con questa rinomata fabbrica francese. Pierre Érard morì nell'estate del 1855, in concomitanza con la grande esposizione universale di Parigi, lasciando l'azienda — che a quel tempo era la più grande tra le manifatture francesi e una delle più importanti case costruttrici di pianoforti al mondo — nelle mani della vedova Élise-Louise Camille Février. Negli anni immediatamente successivi alla morte di Pierre Érard, ebbe luogo una vera e propria rivoluzione nel mondo del pianoforte: le innovazioni tecnologiche introdotte in Europa dalle fabbriche statunitensi — in particolare dalla Steinway and Sons di New York — sancirono infatti l'affermazione di una nuova estetica del suono pianistico e determinarono rilevanti trasformazioni nella costruzione dello strumento (che proprio in quegli anni divenne sempre più simile a quello oggi in uso nelle sale da concerto). Il presente intervento intende analizzare le caratteristiche tecnologiche dei pianoforti costruiti dalla fabbrica Érard negli anni successivi alla morte di Pierre e precedenti alla scomparsa di Liszt (con particolare riferimento agli strumenti che la fabbrica presentò in occasione delle esposizioni universali). I pianoforti della *maison* Érard — la quale rimase in quegli anni fedele a vecchie scelte costruttive e non accolse le importanti innovazioni tecnologiche giunte dall'America — saranno messi a confronto con quelli di altre rinomate manifatture che Liszt ebbe a disposizione nella fase più matura della propria carriera musicale (tra gli altri, Bösendorfer, Steinway and sons, Chickering). A tale scopo, saranno anche analizzati alcuni pianoforti storici conservati presso la collezione Giulini di Briosco, sede del presente convegno.

• **Nicolas Dufetel** (Alexander von Humboldt-Stiftung / Institut für Musikwissenschaft Weimar-Jena)

Liszt: un Européen à Weimar d'après les écrits inédits de Carl Alexander, grand-duc de Saxe-Weimar-Eisenach

La préparation d'une nouvelle édition de la correspondance entre Liszt et le grand-duc Carl Alexander de Saxe-Weimar-Eisenach (1818-1901) a révélé l'existence nombreux documents inédits qui apportent une nouvelle lumière sur la relation entre les deux hommes, mais aussi sur la carrière de Liszt. Outre les lettres autographes du Goethe- und Schiller-Archiv et du Thüringisches Hauptstaatsarchiv à Weimar, des sources en partie inédites dans les archives grand-ducales (*Grossherzogliches Hausarchiv*), comme les lettres et journaux intimes de Carl Alexander, apportent des informations inédites. Carl Alexander fut pendant plus de 40 ans un témoin privilégié de l'activité et de la personnalité de Liszt, dont il était très proche. Il était en correspondance avec de nombreuses personnes à qui il a parfois parlé de Liszt, et il a écrit tous les jours abondamment dans ses journaux, la plupart du temps en français. D'un côté, Liszt était un véritable citoyen européen, toujours sur la route pour des concerts ou pour d'autres raisons professionnelles et personnelles (il faut noter que jamais il ne fut maître

de chapelle *en titre* de Weimar et qu'il conserva un service « extraordinaire » lui permettant une certaine liberté). D'un autre côté, lorsqu'il restait à Weimar, les nouvelles de son activité se répandaient en Europe par la presse et les correspondances privées. Carl Alexander a lui-même raconté à ses correspondants ce qui se passait à Weimar. Cette communication propose de donner de nouvelles informations sur Liszt grâce à ces documents de Weimar, en montrant que le compositeur-voyageur était au milieu d'un réseau européen exceptionnel, notamment par le jeu des correspondances de Carl Alexander (Soret en Suisse, Caetani et Antonelli en Italie, le tsar Alexandre II en Russie).

• **Jean-Jacques Eigeldinger** (Université de Genève)

Phobie de l'estrade et sédentarité : Chopin – Alkan – Henselt – Heller

L'avènement du concert public, la création de salles appropriées, l'expansion tyrannique du piano, l'invention du récital, notamment, ont entraîné maints bouleversements dans les habitudes musicales de la société européenne entre 1830 et au-delà des années 1870. En Liszt se sont incarnées au plus haut degré la Grandeur et la Servitude de la condition de pianiste virtuose —vécue entre tant d'autres par Hummel, Moscheles, H. Herz, Thalberg, Doehler, Marie Pleyel ou Clara Schumann. A l'inverse, le génie de Chopin, tout comme les personnalités fortement trempées de Charles-Valentin Alkan (1813-1888), Adolf Henselt (1814-1889) ou Stephen Heller (1813-1888) — tous trois contemporains de Liszt et de Wagner — ne se sont pas accommodés des contraintes de l'estrade. On examinera le sens et les conséquences de ces refus de la condition de virtuose errant, à la lumière de leur tempérament respectif, des circonstances de leur vie sociale et professionnelle certes, mais aussi de leurs motivations éthiques et esthétiques. Compositeurs pianistes (et non l'inverse), chez eux l'emporte un besoin de création originale qui n'ait pas à satisfaire nécessairement les attentes d'un nouveau public. Chez Chopin, le salon parisien et l'enseignement apparaissent comme des substituts du concert ; chez Henselt, c'est la pédagogie érigée quasi officiellement à Saint-Petersbourg qui remplace l'estrade ; Alkan use d'un médium qui lui appartient en propre, le piano pédalier, créant de toute pièce, avec ses Petits Concerts chez Erard dans les années 1870, un milieu d'auditeurs spécialisés. La lecture, l'étude et la méditation s'avèrent être des besoins fondamentaux pour sa création, tout comme chez Heller qui, venu d'Allemagne, a choisi de vivre en toute indépendance (chèrement payée) la condition de compositeur pianiste à Paris. Pour autant, tous quatre apparaissent-ils comme des « marginaux » dans la société musicale de leur temps ?

• **Francesco Esposito** (CESEM – Universidade Nova Lisboa)

Liszt e lo strumento 'calunniato': concertisti itineranti e pianisti portoghesi nella Lisbona dell'Ottocento

La mia relazione si propone di ricostruire le tappe lisboete nei *tour* concertistici di alcuni tra i maggiori pianisti europei dell'Ottocento e di tentare di comprendere le ragioni delle polemiche che esse generarono alla luce delle caratteristiche e dell'evoluzione della scuola pianistica della capitale portoghese. Lisbona inizia infatti a essere meta, a partire dagli

anni '40, di numerosi concertisti stranieri tra i quali spiccano, per prestigio e fama, alcuni tra i maggiori pianisti del tempo, da Franz Liszt a Anton Kontskĭ, da Oscar Pfeiffer a Sigismund Thalberg e Gennaro Perelli. La loro presenza in città sembra però mettere in crisi l'ufficialità pianistica cittadina che, in vario modo, tenterà di sottrarsi a un oramai inevitabile confronto nonché di sminuire il valore del loro pianismo. Ciò spiega in parte perché, ad esempio, il passaggio lisboeta di Liszt non rappresentò, come altrove, un modello e uno stimolo per l'aggiornamento e l'evoluzione del pianismo locale: la lezione di Liszt fu praticamente ignorata venendo idealmente recuperata soltanto molto più tardi grazie alla trasferta a Weimar, nell'ultimo anno di vita del musicista ungherese, del giovane José Viana da Mota. Se quest'ultimo rappresenta l'allineamento del pianismo portoghese di fine secolo su posizioni europee, lo stesso si può dire, per le prime decadi dell'Ottocento, di João Domingos Bomtempo, musicista riconducibile alla scuola pianistica londinese del suo amico Muzio Clementi. Le difficili contingenze storiche e lo scontro fra la sua moderna mentalità di musicista libero imprenditore di se stesso e il rigido corporativismo della classe dei musicisti locali non permisero però a Bomtempo di dar vita a una vera e propria scuola pianistica. Saranno invece due musicisti formatisi nell'antico Seminario Patriarcal de Música (istituzione per così dire 'pre-pianistica' che per sua stessa vocazione forniva un insegnamento finalizzato soprattutto alla pratica organistica e compositiva) che, all'epoca del passaggio di Liszt in città, rappresenteranno l'ufficialità pianistica della capitale portoghese: Francisco Xavier Migoni, titolare della cattedra di pianoforte nonché direttore del conservatorio di musica, e Manuel Innocêncio Liberato dos Santos, maestro della Cappella Reale e insegnante dei figli della Regina. Benché essi fossero ai vertici della gerarchia pianistica cittadina, un cronista del tempo, recensendo il primo concerto di Liszt nel Teatro de S. Carlos, non aveva esitato ad affermare che in città, sino ad allora, il pianoforte era stato 'calunniato' e che il musicista ungherese aveva 'inventato' questo strumento rivelandolo per la prima volta ai lisboeti. Non sembrerà allora un caso, ad esempio, che un giornale locale (di cui proprio Manuel Innocêncio era collaboratore e che si era già distinto per una violenta campagna contro i pianisti stranieri), vista l'impossibilità di ridurre il talento pianistico di Liszt, tenti di metterlo in cattiva luce ridimensionandone il profilo umano. Allo stesso modo non parrà strano che Migoni si preoccupi di 'castigare' João Guilherme Daddi, pianista portoghese dall'aggiornata cultura musicale ma 'colpevole' di esser stato scelto da Liszt per un'esecuzione a due pianoforti, bocciandone una composizione presentata in un concorso e facendo comparire sulla stampa un'analisi dettagliata degli errori che essa conteneva al fine di screditarlo pubblicamente.

• **David Gasche** (Université de Tours / Wien Universität)

Les enjeux de la *Parthia* en mi bémol (1803) de Hummel dans la formation d'une identité sonore à l'époque de Liszt

Vienne réunit au début du 19^e siècle l'espace et les conditions nécessaires au développement de la musique pour ensembles à vent. Quintettes, sextuors et octuors à vent prennent place dans tous les milieux et circonstances de la capitale autrichienne. Ces formations s'adressent à un large public et demeurent un moyen habile de diffuser la musique. La *Harmoniemusik* viennoise demeure une spécificité historique et sociale qui se répercute au

19^e siècle sur la pratique et le goût musical. Les œuvres originales et transcriptions pour ensembles à vent de Johann Nepomuk Hummel influencent sans conteste le jeune Franz Liszt dans les domaines de l'orchestration et de l'expression. Cette intervention exposera brièvement le contexte contemporain à Vienne. Son intérêt repose de plus sur l'analyse des principales caractéristiques de la *Parthia* en mi bémol (1803). Derrière une musique légère, Hummel expérimente un langage adapté aux instruments à vent qui se fonde sur la forme, les sonorités et la virtuosité. La littérature pour ensembles à vent joue à Vienne après 1800 un rôle indéniable dans la formation d'une identité sonore et elle constitue un héritage légué aux compositeurs comme Liszt.

• **Harald Herresthal** (The Norwegian Academy of Music, Oslo)

Franz Liszt and Ole Bull – Friends and Touring Virtuosos

Ole Bull and Franz Liszt were both on the concerts at Le Grand Opéra in Paris in 1832. On stage was the legendary violin virtuoso Nicolò Paganini. Neither Bull nor Liszt had ever heard anything similar. The experience was crucial for both in their following artistic career. Liszt decided to become the Paganini on the piano, and Bull was from now on Paganini's competitor and decided also to become his successor. At this point Bull and Liszt barely knew each other, but during a stay in London in 1840, they became close friends and played together at concerts. Later on, they met each other on several occasions when they were touring in Europe in 1841 (Hamburg), 1847 (Paris), 1858 (Vienna), 1874 (Rome) and 1878 (Pesth). Both journalists and musicians repeatedly noted the resemblance between them: as types of egotistical artists, the way of dressing, their gestures and how they were going. Several anecdotes give an idea of their artistic temperament. The friendship, which lasted almost 40 years, is documented in several letters, some of which are unknown and will be cited in the paper. While Liszt in the last years of his life considered the years as virtuoso as a covered stage in his artistic development, Ole Bull continued as traveling virtuoso in nearly 50 years until he, exhausted by disease, had to retreat. The friendship between Bull and Liszt became important for other Norwegian artists. Through recommendations from Ole Bull, both Edvard Grieg and Agathe Backer Grøndahl got the opportunity to present their compositions to Liszt, who encouraged them in their use of folk music.

• **David Hurwitz** (ClassicsToday.com, Brooklyn, NY)

Liszt Transcriptions as Evidence of Intrinsic Vibrato in the 19th Century Orchestra

The question of vibrato usage in the 19th century orchestra has excited increasing controversy as the period performance movement has extended its reach into the romantic era. In general, "historically informed" performance practice holds that pitch vibrato was used minimally in solo string playing as an occasional melodic ornament, and virtually never in the orchestra. This construct is based primarily on a handful of 18th and 19th century violin treatises, read so as to validate the modern assumption that whichever technique sounds most different from prevailing contemporary practice must be correct. It is a position often strikingly at odds with the plain meaning of romantic musical notation in scores of the period, even as defined in these same source treatises. A major problem in determining if vibrato was

an intrinsic component of 19th century orchestral string timbre is inherent in the very question. Something which is ‘intrinsic’ seldom merits special mention. If the quality under consideration truly is commonplace, it can be taken for granted, and will only attract notice in unusual circumstances. The art of transcription from orchestra to keyboard, and vice versa, constitutes such a circumstance — one at which Liszt was a supreme master. In his keyboard transcriptions of orchestral works by composers such as Wagner, Berlioz and Weber, his opera paraphrases, his arrangements of his own and Schubert’s songs, as well as his orchestrations of original keyboard works, the handling of vibrato offers a tantalizing glimpse into the larger world of romantic instrumental timbre and aesthetics. Accordingly, Liszt’s use of the term ‘vibrato’ in his piano music not only suggests its presence in works transcribed from — or to — other media; it raises as a threshold issue the importance of a perceptible expressive timbre as a normative component of 19th century instrumental sonority more generally. Technically speaking, the piano is not capable of producing pitch vibrato at all, and yet Liszt and his contemporaries evidently wrote for it as though it were. At the very least, this is highly suggestive. However, in keeping with the current minimalist view regarding vibrato, the modern tendency is to regard Liszt’s use of the term as an example either of wishful thinking, or as referring to some other aspect of keyboard technique. This too misstates the case. Contemporary piano pedagogues in Liszt’s circle such as Adolf Kullak argued vociferously for the pianistic equivalent of a true vibrato timbre, and taught their students accordingly. This legacy persisted well into the 20th century, as documented in the recollections of such well-known and highly respected artists as Claudio Arrau. Analysis of Liszt’s music, both original pieces and the works he transcribed or adapted, makes a strong case for regarding vibrato as an integral element of instrumental timbre in 19th century solo and ensemble playing. This in turn has significant implications for the understanding of romantic performance practice.

• **Sabine Koch** (University of Edinburgh, UK)

Berlioz and the Listening Public: The Perspectives of a French Composer Touring Western Europe in the Nineteenth Century

Berlioz’s journeys through Europe as a winner of the Prix de Rome, and later as a composer and conductor, have received considerable scholarly attention since the 1960s. His reflections on the attitudes of European concert audiences, however, have rarely been discussed critically. Engaging in a close examination of Berlioz’s writings, this paper explores the composer’s perspectives on nineteenth-century concert life. As his travel reports and letters attest, he was critical of the cultural scenes in both France and Italy. He believed that a preoccupation with the sensual effects of music stood in the way of a proper appreciation of art. In contrast, he was approving of the more educated musical public in Germany, who worshipped both old and new music with the respect it deserved. Often contested due to lack of objective veracity, Berlioz’s writings still illuminate another aspect of his professional life that has often been overlooked. His artistic endeavours were devoted not only to raising awareness of what is beautiful in music; he also wanted listeners to develop an understanding of how beautiful music should be appreciated. The paper will close with a brief overview of Berlioz’s conception of the ideal listening experience.

• **Mark Kroll** (Boston University / Northeastern University, MA)

«An Artist Celebrated in All of Europe»: Johann Nepomuk Hummel, the First Touring Virtuoso

Johann Nepomuk Hummel made touring a central feature of his career. He travelled further and more frequently than any of his predecessors and contemporaries, and essentially established the model of the touring artist that persists to this day. In this paper I will describe the developments during the early years of the nineteenth century that created an ideal environment in which Hummel could become, in a very modern sense, the first touring virtuoso. These include technological advancements in transportation, improvements in all modes of communication, the expansion of the music publishing industry, and the proliferation of journals and newspapers that allowed Hummel to become a master at the newly invented business of publicity and public relations. My paper will conclude with a discussion of the ways in which Hummel's appearances in foreign cities not only enhanced his own reputation as «an artist celebrated in all of Europe», but also exerted an important influence on other performers and composers, including the young Chopin in Warsaw.

• **Ana Maria Liberal** (CITAR – Portuguese Catholic University) – **Rui Pereira** (Casa da Música, Porto)

Liszt in the Case: The Repertoire of Virtuosi Visiting Porto until the First World War

Over the six weeks Franz Liszt stayed in the Portuguese capital, in 1845, he gave nine public recitals and two private concerts. Liszt was highly acclaimed but did not leave the district of Lisbon. In Porto, “the second city of the realm”, his music only arrived twenty years later in a performance by the Portuguese virtuoso Artur Napoleão (1843-1925) of *Norma Fantasy*, held on the Teatro São João in 1865. Only from the decade of 1880 onwards Porto started receiving regular visits by virtuosos and gradually the music of Liszt became more popular through the performances of some of his former students, like Sophie Menter (1848-1918), Conrade Ansorge (1862-1930), Emil von Sauer (1863-1942) or Viana da Mota (1868-1948), and those of other virtuosos such as O. Pfeiffer, J. Tragó, C. Berea, T. Carreño, S. Riera, A. Cortot, H. Bauer, M. Carreras, L. Wursmer, L. Fournier, M. Tagliaferro, W. Lütschg or P. Arriola. This paper sheds light on their repertoire and the role of Liszt's works as a key part of their programmes. The tradition of using the music of Liszt to finish a piano recital would extend far beyond the war and pianists such as Rubinstein, Loyonnet, Risler, Blitz, Boskoff, Backhaus, Brailovsky, Rosenthal, Moiseiwitsch or Ignaz Friedman chose Liszt's works as a final flourish in their performances for Porto's audiences in the early 20th century.

• **Melissa Murphy** (Northwestern University, Evanston IL)

The Development of Virtuoso Schemata in the Piano Music of Franz Liszt

While great significance has been attached to the characteristically virtuosic quality of much of Franz Liszt's musical output, there are few analyses of the manner in which Liszt's unique virtuosic signatures developed during the course of his career. Improvisation has long been acknowledged

as a defining feature of Liszt's keyboard performances, yet improvisatory gestures became a compositional stamp as well. In the years up to his departure from the concert stage in 1847, Liszt's piano works exhibit a variety of experiments in figuration and voice-leading. He then in later years revisited his compositions and released these revised editions for publication, such as the *Études d'exécution transcendante* and *Années de pèlerinage* albums. The paradigm of musical schemata — or typical, recurring patterns — has proven helpful in detailing how signature musical markers come to ultimately define a style. Liszt's compositions from his virtuoso years exhibit the gradual refining of his unique approach to piano composition. Liszt's development of a repertory of schematized virtuoso gestures also went hand and hand with developments in the piano; he continually explored and exploited the changing potential of the instrument as it absorbed the new industrial technologies of the nineteenth century.

• **Sandra Myers Brown** (Conservatorio Superior de Música de Salamanca)

What is 'Spanish' about Liszt?

Often disregarded as superficial and flashy exoticism, Liszt's 'Spanish' repertoire will be examined and contextualized within the larger European *volksgeist* traditions. Musical idioms 'borrowed' from the Spanish and used by Liszt, amongst the diversity of the exotic elements recognizable by European audiences, range from Spanish song and dance melodies and rhythms: fandango, jota, and cachucha in his *Grosse Concert-Phantasie...*, and also in his *Romancero español* (S695c); fandango and folia in his *Rapsodie espagnole*; and many voguish bolero or bolero-type rhythms in his transcriptions of Spanish vocal works by Festetics, Dessauer (romance text by Clemens Brentano), Mercadante or Rossini; Liszt's usage of the andalusian polo composed by Manuel García in his early *Rondeau fantastique*, constructed a fashionable *contrabandista* imagery; and in the genre of the lied, Liszt chose the idealized romance by Victor Hugo to create the image of the Moorish beauty, Sabine, in his roguish 'Gastibelza' bolero. Liszt's *Romanesca, Mélodie du 16^{ème} siècle*, reveal a slightly different Spain, borrowed from the oft repeated Spanish 16th-century *romanesca*, fashioned into the early Romantic imagination by composers such as Sor. Steps have been taken for the formulation of a theoretical framework, engaging sociocultural arguments pertaining to the problem of 'exoticism' — in this case, of *couleur espagnol* — problem, albeit, sharing the same anthropological roots with the subject of herderian *volksgeist*. Historical notices will be contributed for an understanding of French hispanism, ranging from notices concerning earliest publications of the *Romancero español* in France (1774), or contributions by Abel Hugo, Víctor's brother, such as *Romances historiques traduits de l'espagnol* (1822) in which was included the interesting «Discours sur la poésie historique chantée et sur la romance espagnole». 'Real' and 'imaginary' lisztian musical codifications for Spain, and the implicit social and cultural metaphors contained within will be examined.

• **Magdalena Oliferko** (Warsaw University)

Julian Fontana — A Virtuoso or a Poet of the Piano? Echoes of His Meeting with Liszt

Julian Fontana — a pianist and composer, known from the Chopin's biography as his true copyist and friend who accompanied him almost throughout his life. An advocate of the

piano aesthetics of his master, he promoted Chopin's works all over the world, firstly as a performer (he played Chopin's music in almost all of his concerts), a teacher (since he considered himself to be a representative of the Chopin school of playing) and later also as a composer. His unsettled and flamboyant life, which resembles a romantic novel, is reflected in his music. After he had broken off his relations with Chopin, between 1841-1842, he started to compose. At the beginning, he imitated his master, quoted him and spoke in a lyric tone. When he left Europe, he completely changed his musical language. He began to use some virtuoso, theatrical measures and he was a great success in his capacity as a performer and composer. In these works, the traces of his meeting with Liszt can be clearly seen: the influence of the latter is visible with respect to the aesthetics, texture and form. Fontana was in cordial relations with Liszt from the mid 1830's. Shortly before he had left Europe, both artists met close together, when Fontana stayed in the Hungarian composer's estate on the island of Nonnenwerth in 1843. Therefore, was it only the predilections of the audience that decided about the change in the aesthetics of the Fontana's music or was it a fascination for the Liszt's works?

• **Anne Penesco** (Université Lyon2 / Centre de recherche L.I.R.E.)

Sonorités violonistiques à l'époque de Liszt

Quel est le son violonistique à l'époque de Liszt, celui de ses partenaires et des grands instrumentistes qu'il admire ? Quelle part revient au choix de l'instrument (violon, archet, matériaux des cordes, lutherie ancienne ou contemporaine, italienne, française, allemande...) et laquelle provient de la technique et du style de l'instrumentiste ? Quel est l'idéal sonore de Paganini, de l'école franco-belge, des artistes allemands ou venant d'autres horizons européens, Europe centrale et Europe du Nord notamment ? Quels sont les goûts des musiciens professionnels, des critiques et du public ? En quoi ces conceptions convergent-elles ou diffèrent-elles d'un pays à l'autre, d'un musicien à l'autre, ou dans les différentes classes sociales ? Quelles sont les influences reçues, les prises de position originales ? Quelle importance revêt la sonorité dans la pédagogie, dans l'interprétation, dans la réception des concerts et dans l'écriture des compositeurs ? Comment se modèle-t-elle selon le style de l'œuvre jouée, de quelle façon s'articule-t-elle avec le son du piano à la même époque ? Nous nous attacherons à l'étude des divers aspects impliqués dans ces problématiques, tant en théorie qu'en pratique, à la lumière des éléments de réponse figurant dans les méthodes de violon et les traités d'orchestration, la correspondance des musiciens, les archives des luthiers, les comptes rendus des concerts, les textes littéraires qui offrent parfois, eux aussi, de précieuses indications.

• **Siegwart Reichwald** (Converse College, Spartanburg SC)

Mendelssohn as Musical Ambassador: Bringing the World to a Concert Hall Near You

Travel was an important part of Mendelssohn's life. At the age of thirteen the young Felix traveled through Southern Germany and Switzerland. Mendelssohn's Grand Tour of England, Scotland, Switzerland, Italy and Southern and Eastern Germany from 1829 to 1831 gave him rich cultural exposure to everything from Scottish literature to Italian

Renaissance art. Throughout his career he continued to travel for performances in England and Germany. While Mendelssohn is known as a pioneer in conducting and as one of the great pianists and organists of his generation, he was not and will never be considered a virtuoso performer. Instead of branding himself to the European public as a virtuoso performer, Mendelssohn sought to share his rich cultural experiences with his public and private audiences in Italy, England, and especially Germany. While Mendelssohn purposely avoided 'producing' himself as a virtuoso performer throughout his many travels, he nevertheless ended up dazzling all segments of society with his amazing improvisational abilities during social gatherings, intimate performances, and ad-hoc readings at random churches. Mendelssohn's curiosity and his image as a leading composer and performer gave him access to the newest keyboard instruments, the best performance spaces, and the broadest cross-section of society as audience. Mendelssohn not only cherished his rich cultural experiences as student, tourist, and performer, he deliberately decided to share them in compositions such as his 'Italian' and 'Scottish' symphonies or his Roman motets Op. 39 and his *Lauda Sion*. But even beyond these obvious examples, one might argue that Mendelssohn's stylistic development was dependent upon his assimilation of his travel experiences.

• **Julie Saiki** (Stanford University, Palo Alto CA)
George Chadwick's German Musical Tour

In the late eighteenth and early nineteenth centuries, a European musical training was considered the highest form of education for the polished musician. As a result, thousands of American music students made the journey overseas in pursuit of this prestigious education. For the majority of these Americans, their destination became Germany, whose conservatories and universities long stood at the forefront of musical training. Memoirs of American musicians during their sojourns abroad reveal the challenges they faced both personally and financially as well as the strength of character and determination needed to travel and live abroad. Descriptions of their educational experiences reveal the extensive curriculum and strict teaching methodology of German music schools. Taught by some of Europe's most acclaimed musical pedagogues, these Americans undertook rigorous training in traditional composition, instrumentation, and performance, as well as theory and history. They too found themselves caught in the heated polemic between the traditional leanings of Joseph Rheinberger and Saloman Jaddassohn and the modern school of Wagner and Liszt. Immersed in the vibrant musical culture of German cities, American students were exposed to canonic repertoire and skillful artistry and among their most valuable acquired skills was musicianship. Welcomed home as heroes, these German school veterans were largely responsible for transforming a mostly barren music scene into a thriving musical culture. Many formed symphonies, expanded concert circuits, founded conservatories and university music departments, introduced European musical repertoire to American audiences, and began cultivating a distinctly American musical idiom. Focusing on George Chadwick's travels to Berlin, Leipzig, and Munich as a case study, I show how Chadwick's musical voyage through Germany shaped his development as a composer and pedagogue and laid the foundation for reorganizing the New England Conservatory into a modern musical institution.

• **Laure Schnapper** (École des Hautes Études en Sciences Sociales, Paris)

Les tournées d'Henri Herz : les débuts d'une pratique moderne

Liszt ne fut pas le seul pianiste à sillonner les routes de l'Europe. Henri Herz (1803-1888), comme tout virtuose qui jouait essentiellement ses propres œuvres, comprit dès 1831 — et sans doute plus tôt — l'avantage des tournées pour les artistes, devenus indépendants et auto-entrepreneurs. Face à l'arrivée de pianistes venus de toute l'Europe, et alors que le public parisien est bientôt saturé de concerts, les tournées permettent à Herz d'échapper à la concurrence et de renouveler son auditoire. Il devient ainsi plus lucratif, pour celui qui est déjà applaudi depuis des années dans la capitale, de parcourir les villes de la province et des pays voisins que de rester dans la capitale. Auréolé du prestige que procurait alors Paris (et que déplorait Mendelssohn), Herz peut élargir son audience et diffuser ses partitions à grande échelle. Or, plus il en vend, plus il peut obtenir de ses éditeurs des prix élevés pour ses nouvelles œuvres. Par leurs tournées, les artistes éprouvaient aussi le métier de concertiste, devant adapter leurs programmes et leur jeu à des publics et des lieux sans cesse différents. Ils contribuèrent ainsi activement à l'internationalisation du marché musical tout en élargissant leur horizon musical. C'est l'expérience acquise au cours de ses voyages qui aurait notamment aidé Herz à concevoir la salle de concert qu'il fait édifier à Paris en 1838. On se penchera sur trois séries des concerts effectués par Herz, qui constituent autant d'étapes dans l'élaboration de la pratique moderne des tournées. On évoquera ses tournées avec le violoniste Charles-Philippe Lafont de 1831 à 1839, notamment en Allemagne, en Hollande et en Espagne, qui s'achèvent par le tragique accident de diligence qui coûte la vie au violoniste à Tarbes. Grâce à des lettres de Herz, on a une idée de la manière dont celui-ci organisait lui-même leur voyage. On se penchera ensuite sur les tournées de Herz en Grande-Bretagne (entre 1833 et 1835), à l'origine de son 3^e concerto pour piano, dédié à la Philharmonic Society. On soulignera à cette occasion l'attraction qu'exerçait alors l'Angleterre, à la tête de la révolution industrielle, grâce au décalage de la saison londonienne avec la saison parisienne et à l'absence de centralisation du pays. Enfin, alors que Liszt est encore en pleine *Glanzperiode*, le voyage de Herz aux Etats-Unis (1846-1851), où l'artiste s'adjoit un secrétaire, Bernard Ullman, marque une nouvelle étape dans l'organisation des tournées. Cet impresario expérimente avec Herz le modèle qu'il exporte en Europe, où il mène, entre 1863 et 1865, la tournée à grande échelle de la cantatrice Carlotta Patti. En organisant le voyage de celle-ci à travers l'Europe de l'Est, la Hollande, la Belgique et la France, Ullman inaugure le métier d'agent et l'internationalisation du métier de concertiste.

• **Kristen Strandberg** (Indiana University, Bloomington, IN)

The Touring Violinist as Mechanical 'Other'

Paris saw numerous well-known touring violinists during the 1830s and 40s, including Nicolò Paganini, Ole Bull, Heinrich Ernst, and Theresa Milanollo. Critical reception in the French press surrounding these foreign musicians often highlights a 'mechanical' playing style that aurally and visually impressed audiences while lacking refinement, nuance, and insight. Furthermore, the discourse surrounding child prodigies (especially girls), sometimes reveals direct comparisons to mechanical toys, dolls, and automatons. These commentaries function as a means of 'Othering'

foreign musicians by placing them in opposition to the highly-respected French school and likening them to machines. This paper explores this discourse of mechanical ‘Othering’ in the French critical press within its cultural and philosophical contexts. Within contemporary philosophical trends, marginalized groups (including foreigners, women, and children) were thought to lack an original creative impetus and only have the capacity to imitate or reproduce. The perception of the limited capabilities of these societal groups coincides with contemporary views of technology. By blurring the boundaries between human and machine, critical discourse demonstrates the desire to ‘Other’ such performers, placing them in opposition to the highly-valued French school, and inferring that they are capable only of imitation, not innovation.

• **Renata Suchowiejko** (Jagiellonian University, Kraków)

Les tournées des violonistes virtuoses et la presse au XIX^e siècle. Caractéristiques de la recherche envisagée

Les périodiques musicaux et les journaux ont joué au XIX^e siècle un rôle fondamental dans l’essor de la carrière des virtuoses. Ayant le quasi-monopole de l’information, la presse pouvait décider dans ses colonnes du succès (ou de l’échec) d’un artiste qui se déplaçait en permanence. Les jugements émis par les critiques formaient par ailleurs le goût du public. La presse couvrait totalement l’actualité musicale en publiant de simples dépêches (annonces de concerts, programmes), des critiques approfondies ou des articles biographiques. On y relève également des mondanités qui présentent l’intérêt de nous dévoiler le contexte culturel et social de l’époque. L’analyse de ces sources balaiera un large spectre de questions sur l’histoire de la réception musicale et la vie des concerts au XIX^e siècle. Je désire approcher ces questions à travers l’analyse de l’activité de concerts de Henri Wieniawski et de l’accueil que lui a réservé la presse. Un tel travail prendra en compte les archives des presses spécialisée et quotidienne qui gardent, en effet, de nombreuses traces des concerts que le violoniste polonais a donnés en Europe (France, Belgique, Allemagne, Hollande, Angleterre, Pologne, Russie, Autriche, Hongrie, Danemark, Suède, Finlande) et aux États-Unis. La presse a scrupuleusement témoigné des activités artistiques de Wieniawski. On y trouve des informations détaillées sur ses concerts et des commentaires pertinents sur la technique violonistique et le style d’interprétation, ainsi que des nouvelles sur sa vie privée, ses fiançailles avec Isabelle Hampton, ses faillites financières au casino, l’achat du violon de Charles de Bériot, son état de santé, etc. Je n’ai pas l’intention de ne faire que reprendre et présenter le contenu de ces critiques : au contraire, il conviendra de pointer dans ce travail les problématiques méthodologiques importantes touchant à l’analyse de la presse du XIX^e siècle. Je désire partager réflexions et questionnements que ce travail d’archives suscitera à chacune de ses étapes. Recueil, organisation et interprétation de ces documents susciteront des questions toujours nouvelles que le chercheur devra résoudre au fur et à mesure de son analyse.

• **Francisco José Fernandez Vicedo** (University of Granada / Conservatory of Granada)

Ernesto Cavallini: An Italian Clarinet Virtuoso in Mid-Nineteenth Century Spain

The study of the presence in Spain of great European virtuosos during the 19th century is a fact widely known by Spanish Musicology, although this study has normally been focused upon

the piano, mainly due to the visits from Franz Liszt (1844-1845) and Sigismond Thalberg (1848). We have to stress, nevertheless, that the situation with the piano wasn't unique, since it was also recorded at the time the punctual presence in Spain of numerous virtuosos of other instruments. Among them, we have to highlight the extremely important figure of the Italian clarinetist Ernesto Cavallini (1807-1874). His great international renown at the time, his wide tour around Spain during the years 1851 and 1852, or his more than supposed influence over the Spanish music for clarinet from the second half of the 19th century make him especially interesting as an example of the European travelling virtuoso, as a parallel to the figure of Liszt. Thus, the present paper has established as its main objective to document his acclaimed presence in Spain in mid-nineteenth century, and the reception and influence over the country of his style and repertoire. In connection with everything said before, I'll study as well the presence in Spain of other clarinet virtuosos from other countries, who either visited the country or finally established their residence in it throughout the 19th century, judging their influence both in the performing itself as well as in the spreading of numerous stylistic features. The resources used are mainly from newspapers and periodicals, although the presence and preservation in different Spanish archives of a large and numerous group of clarinet music of Italian origin dated in the second half of the 19th century and many of them by the own Cavallini, makes it even more interesting the argumentation.

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Reconstructing the European Musical Tour through Music Memoirs

Instead of being related only to travelling virtuosos, the concept of the 'musical tour' can be interpreted in the wider context of the intellectual 'grand tour', the traditional 'rite de passage' for the well-off and the aspiring intellectual or artist. The aim of the 'grand tour' was to get acquainted with the roots and the hallmarks of European civilization. Although there are well-known examples of 'grand tours' dedicated to music from the eighteenth century — most famously exemplified in the works of Charles Burney — this particular version of the 'grand tour' seems to have achieved popularity mostly in the nineteenth century. Memoirs of such musical tours have been written from different perspectives. Some were written by musicians and composers, for instance by Louis Spohr (*Selbstbiographie*, 1860-1861), or the Rubinstein and Liszt pupil Emil Sauer (*Meine Welt*, 1901). Another perspective is provided by music students, some of whom also studied for some time with Liszt, like Amy Fay (*Music Study in Germany*, 1880) and Bettina Walker (*My Musical Experiences*, 1890). Finally there are the publications of critics or music devotees who travelled (parts of) the continent, like Edward Holmes (*A Ramble Among the Musicians of Germany*, 1826), Henry Chorley (*Music and Manners in France and Germany*, 1841) and Louis Elson (*European Reminiscences, Musical and Otherwise*, 1891). The aim of this contribution is to compare the contents and discursive strategies of memoirs such as the above-mentioned. Do they highlight the differences in music practices by emphasizing local, regional and national idiosyncrasies or do they accord more weight to generally shared aspects of music making in Europe? The answers to these questions should enable us to clarify how the concept of a European musical tour developed and to investigate to which degree European music culture was increasingly perceived as a unified cultural practice.

THE EUROPEAN SOUND IN THE ERA OF LISZT
The Musical Tour in the Nineteenth Century

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