

CONVEGNO INTERNAZIONALE

COMPOSITORI MITTELEUROPEI E LA NASCITA DI UN VIRTUOSISMO PIANISTICO FRANCESE

Roma, Istituto Storico Austriaco e Villa Medici

11-13 Ottobre 2012



ORGANIZZATO DA



Académie de France à Rome

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IN COLLABORAZIONE CON



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COMPOSITORI MITTELEUROPEI E LA NASCITA DI UN VIRTUOSISMO PIANISTICO FRANCESE

Organizzato da
Centro Studi Opera Omnia Luigi Boccherini, Lucca
Istituto Storico Austriaco, Roma
Accademia di Francia a Roma - Villa Medici

in collaborazione con
Palazzetto Bru Zane - Centre de musique romantique française, Venezia
Haute École de Musique, Genève
Istituto Storico 'Fraknoi', presso l'Accademia d'Ungheria in Roma

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KEYNOTE SPEAKERS

LEON PLANTINGA, New Haven, CT, USA
PIERRE GOY, Genève/Fribourg

GIOVEDÌ 11 OTTOBRE
(Istituto Storico Austriaco, Viale Bruno Buozzi 111-113, Roma)

ore 9.30-10.00 *Benvenuto e registrazione*

10.00-10.30 **Saluti**

- **RICHARD BÖSEL** (Direttore, Istituto Storico Austriaco)
- **ANNICK LEMOINE** (Responsabile dipartimento di storia dell'arte, Accademia di Francia a Roma)
- **ETIENNE JARDIN** (Coordinatore scientifico dei convegni, Palazzetto Bru Zane, Venezia)
- **MASSIMILIANO SALA** (Presidente, Centro Studi Opera Omnia Luigi Boccherini)

10.30-12.30 **Jan Ladislav Dussek (1760-1812) nel bicentenario della morte**
(Chair **Rohan H. Stewart-MacDonald, Leominster, UK**)

- **MICHAELA FREEMANOVÁ** (Ethnological Institute of the Academy of Sciences of the Czech Republic) *Jan Ladislav Dussek and His First Biographers*
- **MORA CARROLL** (Open University, Milton Keynes, UK) *Jan Ladislav Dussek: Common Misconceptions about His Life*
- **FRÉDÉRIC DE LA GRANDVILLE** (Université de Reims, Centre d'études et de recherche en histoire culturelle) *La réception de Dussek en tant que musicien par le Conservatoire de musique de Paris*
- **LIVIA LAIFROVA** (École des Hautes Études en Sciences Sociales, Paris) *The Final Years of Dussek's Period in France*

12.30-13.00 **Presentazione del libro**

Jan Ladislav Dussek (1760-1812): A Bohemian Composer «en voyage» through Europe, edited by Roberto Illiano and Rohan H. Stewart-MacDonald, Bologna, Ut Orpheus Edizioni, 2012 (Quaderni Clementiani 4)



15.00-16.00 **Keynote Speaker 1**

- **LEON PLANTINGA** (Yale University, New Haven, CT, USA) *Paris after Napoleon: Hub for Europe's Pianists*

16.00 Pausa Caffè



16.30-18.30 **Il Concerto per pianoforte**

(Chair **Massimiliano Sala**, Centro Studi Opera Omnia **Luigi Boccherini**, Lucca)

- ROHAN H. STEWART-MACDONALD (Leominster, UK) *The Second Solo in the Opening Movements of Early-Romantic Parisian Piano Concertos*
- HENRI VANHULST (Université Libre de Bruxelles) *Les éditeurs de musique parisiens et le concerto de clavier avant 1820*
- RICHARD FULLER (Wien) *A Musical “Wertheriade”? The Particular and Unique Character of Dussek’s Piano Concerto in g-minor, Op. 49 (Craw 187, 1801)*
- CHRISTIAN AHRENS (Ruhr Universität Bochum) *A Real Symphonie Concertante in Pleyel’s Manner: Johann Nepomuk Hummel’s (Double) Concerto for Piano and Violin Op. 17*



20.30 Istituto Storico Austriaco, concerto

ROLAND BATIK e YUKO SAKURAI, pianoforte

Étienne-Nicolas Méhul (Givet, 1763 – Paris, 1817)

Sonata per pianoforte in La maggiore, Op. 1, n. 3 (1783)

Allegro – Minuetto – Presto

pianista: Roland Batik

Joseph Woelfl (Salzburg, 1773 – London, 1812)

Sonata n. 1 in Do maggiore, da *Trois Sonates pour le Piano Forte*, Op. 33 (c1800)

Allegro con spirito – Andante – Rondo (Allegro molto)

pianista: Roland Batik

Jan Ladislav Dussek (Časlav, 1760 – Saint-Germain-en-Laye, 1812)

Sonata per pianoforte in Fa minore, Op. 77, ‘L’Invocation’ (1811/1812)

Allegro moderato ma energico

pianista: Roland Batik

Anton Reicha (Praha, 1770 – Paris, 1836)

Fantaisie in Mi minore, Op. 61 (1807)

Adagio – Allegro

pianista: Roland Batik

Intervallo

Georges Onslow (Clermont-Ferrand, 1784 – ivi, 1853)

Air Écossais varié in Mi, maggiore, Op. 5 (1811)

pianista: Yuko Sakurai

Georges Onslow (Clermont-Ferrand, 1784 – ivi, 1853)

Six Pièces pour piano in Mi, maggiore, La maggiore, La, maggiore, Si, minore, Mi maggiore e Mi maggiore, senza op. (1848)

pianista: *Yuko Sakurai*

Franz Liszt (Raasdorf, 1811 – Bayreuth, 1886)

Ungharische Rhapsodie n° 13, in La minore (1846-1853)

Andante sostenuto – Più lento, Tempo primo – Più lento – Vivace – Presto assai

pianista: *Roland Batik*



Roland Batik è nato a Vienna. Ha avuto la sua formazione pianistica all'Università di Musica e Arti Performative di Vienna e ha poi continuato i suoi studi con Friedrich Gulda. Al contempo si è specializzato come pianista jazz con Fritz Pauer. Ha debuttato, nel 1975, al Musikverein di Vienna. I suoi primi grandi successi li ottenne suonando con Paul Gulda in un duo pianistico che, tra il 1982 e il 1988, si esibì con i Sinfonici di Vienna, con l'Orchestra da Camera Polacca, con l'Orchestra del Mozarteum di Salisburgo e con molti altri nelle più importanti città e sale da concerto d'Europa (tra gli altri Musikverein di Vienna, Tonhalle Düsseldorf, Herkulessaal a Monaco di Baviera, Tonhalle Zurigo, Musikhalle Amburgo). Optando in seguito per la carriera solistica, Roland Batik scelse di eseguire programmi che combinavano le musiche del repertorio classico, romantico e impressionista con brani di propria composizione, definendo in tal modo un suo personale stile concertistico. Perseguì tale strada suonando in diverse formazioni cameristiche. Risale a questo periodo anche la sua prima incisione discografica da solista con brani di Bach, Mozart e musiche proprie. Già nel 1977 aveva fondato un trio jazzistico che soprattutto in questi ultimi anni, eseguendo prevalentemente pezzi scritti dallo stesso Batik, sviluppò un suo stile inconfondibile. Nel 1991 la carriera solistica di Roland Batik approdò a un nuovo apice, quando per l'esecuzione integrale delle sonate di Mozart ottenne la "Wiener Flötenuhr", un premio discografico destinato alla migliore interpretazione dell'anno. Nel 1999 il pianista concluse la registrazione delle sonate per pianoforte di Joseph Haydn, ottenendo un successo entusiastico presso la stampa. Vanno ricordati le sue tournée in Giappone e numerosi inviti a rinomati festival come i Bregenzer Festspiele, il Carinthischer Sommer e il Wiener Musiksommer. Oltre ad aver ottenuto il premio culturale della regione Bassa Austria, nel 2003 gli è stato conferito il titolo di professore dalla cancelleria federale austriaca. Accanto all'intensa attività da pianista, compositore e didatta, Roland Batik si dedica anche all'organizzazione e alla direzione artistica del Musikfestival Schloss Seibersdorf.

Yuko Sakurai è nata a Hokkaido in Giappone e ha iniziato a studiare il pianoforte all'età di sei anni. Dal 1991 ha studiato con il professor Kitamura alla Scuola di Musica Toho Gakuen di Tokio. Ancora studentessa ha eseguito come solista concerti con orchestra e recital. Dopo la felice conclusione dei suoi studi ha proseguito la sua formazione

all'Università di Musica e Arti Sceniche di Vienna. Dal 1997 al 2007 ha studiato con il professor Roland Batik al Conservatorio Privatuniversität di Vienna. Ha seguito, tra gli altri, i corsi dei maestri Jörg Demus e Oleg Maissenberg. Nel 2003 e nel 2005 ha vinto il premio del Festival internazionale di musica da camera "Allegro vivo". Nel 2006 Yuko Sakurai ha sostenuto il suo esame di diploma e nel 2007 ha concluso gli studi con il titolo di Master of Arts. Dal 2008 si sta perfezionando con il professore Thomas Kreuzberger. I numerosi inviti a tenere concerti in Austria, Ungheria, Bosnia e Giappone sottolineano il valore della pianista riconosciuto a livello internazionale. Nel 2005 Yuko Sakurai ha tenuto una lunga tournée in Turchia e nel 2012 ha tenuto un recital nella famosa Mozart-Haus di Vienna, e un concerto nell'ambito dei Seibersdorfer Schlosskonzerte sotto il motto "La Valse & More". Nel 2006 ha iniziato un'intensa collaborazione con Roland Batik, con cui ha formato un duo. Il repertorio dei due artisti spazia dalle opere di Mozart a Brahms, da Ravel a Milhaud, da Messiaen fino a composizioni dello stesso Batik e a brani standard jazz. Si sono esibiti in molti festival, quali Seibersdorfer Schlosskonzerte, Wiener Neustädter Frühling, Wörthersee Classics, e altri. Nel settembre del 2009 il duo ha intrapreso una tournée ricca di successi attraverso la Cina, e attualmente sta studiando la monumentale opera *Visions de l'Amen* di Olivier Messiaen, per due pianoforti e voce recitante, la cui esecuzione è prevista per il 2013/2014.



VENERDÌ 12 OTTOBRE

(Accademia di Francia a Roma – Villa Medici, Viale Trinità dei Monti, 1)

10.00-10.30 **Saluti**

- ANNICK LEMOINE (Responsabile dipartimento di storia dell'arte, Accademia di Francia a Roma)

10.30-12.30 **Il contesto parigino**

(Chair **Leon Plantinga, Yale University, New Haven, CT, USA**)

- HERBERT SEIFERT (Universität Wien, Institut für Musikwissenschaft) *Musical and Biographical Informations in Some Letters To and From the Composer and Publisher Ignace Pleyel in Paris*
- MAJELLA BOLAND (University College Dublin) *Contrasts in John Field Reception: The Parisian Concerts of 1802 and 1832/1833*
- DAVID ROWLAND (The Open University, Milton Keynes, UK) *Pianists and the European Music Trade*
- SHAENA WEITZ (The Graduate Center, City University of New York, NY, USA) «*Le Pianiste*», *1833-35 and its History of Pianism in Paris*



15.00-16.30 **Compositori mitteleuropei tra Parigi e Vienna (I)**

(Chair **Etienne Jardin**, Palazzetto Bru Zane - Centre de musique romantique française, Venezia)

- ALBAN RAMAUT (Université 'Jean Monnet', Saint-Étienne): *Le manuscrit 2496 de la BnF et les œuvres pour piano d'Antoine Reicha publiées à Paris avant 1820, atelier européen de la virtuosité de l'écriture*
- CÉCILE REYNAUD (BnF/École Pratique des Hautes Études, Paris): *Les débuts de la diffusion de Carl Czerny en France : premières éditions des œuvres, circulation des élèves*
- NICOLAS DUFETEL (Conservatoire à Rayonnement Régional d'Angers): *Le laboratoire de la technique pianistique de Liszt dans les années 1830 (Czerny, Hummel, Kessler) : esquisses inédites*

16.30 Pausa Caffè



17.00-18.00 **Compositori mitteleuropei tra Parigi e Vienna (II)**

(Chair **David Rowland**, Open University, Milton Keynes, UK)

- ALICIA C. LEVIN (University of Kansas, USA) «*A Musician of the First Order*»: *Friedrich Kalkbrenner's Virtuoso Strategies for Paris*
- YAEL BITRÁN (Centro Nacional de Investigación, Documentación e Información Musical, Mexico City) *Henri Herz and His Mexican Biography: A Response from a Virtuoso*



20.30 Accademia di Francia a Roma, Villa Medici, concerto

LIDIJA e SANJA BIZJAK, pianoforte a quattro mani

Fryderyk Chopin (Żelazowa Wola, 1810 – Paris, 1849)

Variations sur un air national de Moore (1826)

Pierre-Alexandre Boëly (Versailles, 1785 – Paris 1858)

Sonata in Fa minore, Op. 17 (1796)

Allegro moderato – Adagio – Tempo di Menuetto – Giga. Finale Allegro

Hyacinthe Jadin (Versailles, 1776 – Paris, 1800)

Sonata in Fa maggiore (1796)

Allegro brillante – Andante – Rondo. Allegro

George Onslow (Clermont-Ferrand, 1784 – ivi, 1853)

Sonata in Fa minore, Op. 22 (c1823)

Allegro moderato e patetico – Minuetto. Moderato – Largo – Finale. Allegro espressivo

Originarie di Belgrado, **Lidija e Sanja Bizjak** studiano al Conservatoire National Supérieur de Musique et de Danse de Paris. A partire dal 2002, data di nascita del loro duo dopo un concerto alla Filarmonica di Belgrado, si sono esibite con l'Orchestre National de France, l'Orchestre du Capitole de Toulouse, la Sinfonia Varsavia, la Britten Sinfonia e l'Orchestre de Picardie, e sono state invitate al Festival de La Roque d'Anthéron, alla Royal Albert Hall di Londra durante la BBC Proms 2009, alla Folle Journée di Nantes e di Tokyo, al Palazzetto Bru Zane a Venezia, al Festival Lisztomania a Châteauroux, e al Festival internazionale di musica di Belgrado, in tutta Europa e in Giappone. Il Duo Bizjak ha vinto il Concorso Avant-Scènes 2004 al Conservatorio di Parigi e due premi speciali al Concorso Internazionale di Musica dell'ARD Monaco nel 2005. Il loro primo disco con l'opera integrale per piano a quattro mani di Stravinsky, lanciato nel 2012 dalla casa discografica Mirare, è stato salutato dalla critica con grande entusiasmo. Le loro registrazioni per France Musique, France 3, BBC 3 e la Radiotelevisione serba sono state accolte con una importante eco da parte della stampa. Hanno registrato anche due dischi per il programma Déclic di Culturesfrance (Institut Français) in collaborazione con Radio France, sostenuto dal mecenatismo musicale della Société Générale e dalla collezione Jeunes Solistes del Conservatorio di Parigi, realizzata grazie alla Fondazione Meyer per lo sviluppo culturale e artistico.



SABATO 13 OTTOBRE

(Istituto Storico Austriaco, Viale Bruno Boozzi 111-113, Roma)

9.30-10.00 **Saluti**

- **RICHARD BÖSEL** (Direttore, Istituto Storico Austriaco)
- **ÉRIC DE CHASSEY** (Direttore, Accademia di Francia a Roma)

10.00-11.30 **Metodi, formazione e prassi esecutiva**

(Chair Fulvia Morabito, Centro Studi Opera Omnia Luigi Boccherini, Lucca)

- **FIGIELLA SASSANELLI** (Conservatorio di Musica 'S. Giacomantonio', Cosenza) *Les choix musicaux et les répertoires des élèves pianistes de l'École Royale de Musique et de Déclamation de Paris : les « Exercices des élèves » (1800-1824) et le « morceau de lecture à vue » (1829)*
- **STEPHANIE FRAKES** (Ohio State University, USA) *«Cantabile» in French Piano Pedagogy 1797-1840*
- **J. MACKENZIE PIERCE** (Cornell University, Ithaca, NY, USA) *Chopin's Opus 28 and the Evolving Role of Improvised "Preluding"*

11.30 Pausa Caffè



12.00-13.00 **Keynote Speaker 2**

- PIERRE GOY (Haute École de Musique, Genève/HEMU, Vaud Valais Fribourg) *Le développement du jeu « moderne » du piano entre 1820 et 1830 : les changements dans la facture instrumentale et le développement de nouveaux moyens pianistiques*

ABSTRACTS

KEYNOTE SPEAKERS

Pierre Goy (Haute École de Musique, Genève/HEMU, Vaud Valais Fribourg)
Le développement du jeu « moderne » du piano entre 1820 et 1830 : Les changements dans la facture instrumentale et le développement de nouveaux moyens pianistiques

Dans le supplément de sa *Grosse Pianoforte-Schule* Op. 500 paru en 1846 Czerny explique que les derniers développements de la facture instrumentale survenus principalement entre 1820 et 1830 ont permis le développement « du jeu moderne de piano qui est maintenant devenu [en 1846] la règle générale » (CZERNY, Carl. *Die Kunst des Vortrags der ältern und neuen Claviercompositionen, Supplement zur grossen Pianoforte-Schule*, Op. 500, Vienne, Diabelli, 1846, p. 5). Nous ferons tout d'abord un état de la facture instrumentale viennoise, anglaise et bien sûr française au début du XIX^e siècle. Nous examinerons ensuite quels sont les changements qui vont progressivement intervenir dans la structure des instruments, ainsi que dans le nombre et le type des registres qui permettent de modifier le son. Nous verrons quelles nouvelles possibilités de jeu ont ainsi pu se développer. Dès 1814, selon Czerny, la virtuosité, les traits brillants effectués avec grande maîtrise sont déjà des éléments qui doivent faire partie du bagage de tout virtuose, tels Hummel, Meyerbeer, Kalkbrenner, Moscheles qui sont, selon Czerny, les représentants de l'école brillante. Les profonds changements de la facture des pianoforte qui suivront dans les années 1820 à 1830, permettront de développer un autre type de virtuosité que Czerny désignera par le jeu « moderne » du piano et qui sera développé par Thalberg, Döhler, Henselt, Chopin, Taubert, Willmers et Liszt. Les développements extrêmement rapides de la virtuosité ne seront pas sans poser certains problèmes aux pianistes de l'époque et l'on verra apparaître diverses sortes d'appareils pour faciliter l'acquisition de cette nouvelle technique. Nous examinerons ces moyens pour mieux comprendre les problèmes rencontrés par les pianistes de l'époque et les solutions qu'ils ont proposées.

Leon Plantinga (Yale University, New Haven, CT, USA) *Paris after Napoleon: Hub for Europe's Pianists*

During the last decades of the eighteenth century, and for the entire nineteenth, the piano participated in a rising tide of amateur music-making in bourgeois European homes. It also gained favour as a professional solo instrument, to become in time the only musical

instrument routinely played alone in public. Its professional performers, ever in search of new audiences, dominated the ranks of a new breed of musician, the international concert virtuoso. The first wave of piano virtuosi, active from about 1780 to 1820, issued mainly from those two breeding grounds of pianos and pianists, London and Vienna. Among them were Muzio Clementi, Johann Baptist Cramer, Jan Ladislav Dussek, John Field, Johann Nepomuk Hummel, and Ignaz Moscheles. During this period, especially after the Revolution of 1789, Parisians fully shared the European enthusiasm for making amateur music at home around the piano. But when it came to music in the public sphere, their attention, as had been true since the days of the Sun King, was almost exclusively riveted on the opera. A few resident professional pianists, notably Friedrich Kalkbrenner and J. L. Dussek (during his two stays in the city), attracted some notice – but nothing remotely like the adulation heaped upon the singers at the Opéra or the Théâtre-Italien. In the new century, however, several factors combined to win for the piano and its players a growing prestige in the city. Paris became a centre for piano manufacturing as German-speaking immigrants such as the Erards – originally Erhard – and the Pleyels began to rival the best English and Viennese makers. Visiting pianists such as the young Franz Liszt (beginning in 1824) engaged with piano firms in programmes of mutual promotion. And just a bit later, the growth of music publication and musical journalism added greatly to the visibility of both the instrument and its players. But it was only after the July Revolution of 1830 that political and social conditions in Paris were exactly right to attract a new breed of keyboard virtuosi. The city retained its old allure as the dictator of fashion in everything from theatre to couture and cuisine. Louis-Phillippe's government was much beholden to moneyed interests quite independent from the old nobility and from the Church, and Paris became a place of unparalleled liberalism and liberty. Non-conformists of every stripe were attracted to the city, where careers seemed open to talent quite independent of social connections. Joining a steady stream of intellectuals, artists, and entrepreneurs who came from points east to settle in Paris were a crowd of piano virtuosi, of whom we usually remember only the names of Liszt, Chopin, and Thalberg. These musicians quickly adapted to the ways of the city, composing fantasies and variations on French operatic and popular tunes, thus forming a distinctive repertory that bore the stamp of the city. And, carrying the cachet of Paris with them, they traveled all over Europe and beyond to make their reputations and spread this repertory. In a kind of symbiotic relationship with the piano-making industry at home, they dramatically raised the visibility of that instrument while virtually redefining piano style and technique for the rest of the century.

PARTECIPANTI

Christian Ahrens (Ruhr Universität Bochum) *A Real Symphonie Concertante in Pleyel's Manner: Johann Nepomuk Hummel's (Double) Concerto for Piano and Violin Op. 17*

At first glance beginning like a 'normal' concerto or double concerto, Hummel's work – composed in Eszterháza and Eisenstadt and published in Vienna in 1805 – shows many features uncharacteristic of these two genres. Considering some idiosyncrasies in the interaction of the soloists with instruments in the orchestra and in the first movement's cadenza, we must conclude that this piece is not a concerto but a real symphonie concertante. Some of their elements – for example the combination of soloists and tutti or the cadenza which is played for the most part by both soloists together and shows many breaks and differentiations in tempo and character – are representative only of the symphonies concertante and shows many parallels to examples by Pleyel: especially Ben 111/II (combination of soloists and orchestral instruments) and Ben 115A/I (cadenza a tutti solisti). The parallels to Pleyel's Ben 115A exist even if we consider that both works have three movements. However, Pleyel's symphonie concertante lacks a slow movement (we find a *Tempo di Menuetto*), while Hummel's work has a real *Andante* like a 'normal' concerto. In general, Hummel's Double Concerto Op. 17 in many respects follows the model of Pleyel's symphonies concertantes, especially Ben 115A.

Yael Bitrán (Centro Nacional de Investigación, Documentación e Información Musical, Mexico City) *Henri Herz and His Mexican Biography: A Response from a Virtuoso*

Henri Herz visited Mexico in the years 1849-1850. This virtuoso pianist, prolific composer, teacher of hundreds of pianists in Europe and the Americas, and piano builder whose passion for music equalled his appetite for money, arrived in the country after the enthusiasm for his music and performance had begun to wane in Europe. Like other piano virtuosos, Herz took the opportunity to reinvent himself in the distant New World and employed the long-held strategy of inventing a new *persona*, a practice undertaken by European colonisers in the American periphery since the sixteenth century. In Mexican newspapers and magazines Herz' "Mexican" biography described him as the self-acclaimed hero of Romantic music inserting himself into the (European) musical tradition. In this paper, I situate Herz's promotional strategies in Mexico within the European debate over the nature of the virtuosi, in particular as it unfolded in Robert Schumann's journal *Neue Zeitschrift für Musik*. Since the 1830s, Schumann and other writers attacked virtuosos who enjoyed great success with the European public on several grounds: for what they considered to be their inartistic, 'mechanical technical' qualities, for their standardized music and for the profit-orientated nature of their performances. In contrast to the nemesis of the instantly successful virtuosos, Schumann and others upheld a notion of the 'real' Romantic musician who pursued high musical standards calculated to encompass transcendent, spiritual and independently creative elements. Herz was one of the principal objects of Schumann's antivirtuosic fury. This paper focuses on the *Biografía de Enrique Herz*, which was published

in a ladies' literary journal, the *El álbum mexicano*, and written by the well-known Mexican novelist and journalist Manuel Payno. The biography was allegedly based on information provided to the writer by Bernard Ullman, Herz' agent, as well as a text published in France by Louis de Loménie as part of the '*Galerie des contemporains illustres*'. Comparing it with Herz' own book *Mes voyages en Amérique* (My travels in America), I argue that it was part of his wider attempt to appeal to the Mexican public and that it constituted a belated response to the *Neue Zeitschrift's* attacks back in Europe. In addition, and for the Mexican public, the importance that is placed on domestic music and music's accessibility to a vast public meant that Herz's Mexican biography probably fared well with the Mexicans who received and treated him like the hero he constructed in his biography.

Majella Boland (University College Dublin) *Contrasts in John Field Reception: The Parisian Concerts of 1802 and 1832/1833*

Field's Parisian concerts are separated by thirty years, 1802 and 1832/1833. In the first instance, Field appeared as a very promising pianist/composer, while thirty years later he was returning as a legend who had since resided in Russia. According to Patrick Piggott (1973) it is likely that Field performed his First Piano Concerto in 1802 amongst other works, but he certainly introduced the Parisian audiences to his Seventh and last concerto in 1832. Inevitably, the Parisian audience had changed during this thirty-year period, with the second tour taking place at a time when, as Piggott remarks, the «art of playing was turning into new paths of development», which was rather different from Field's «innovative» playing of 1802. Although reviews were positive on both occasions, criticism is evident in 1832, which persists in Field historiography. For instance, Fétis claimed that the Seventh Concerto had a tendency to ramble, for which Field's performance compensated, a perception that strikes a strong resemblance to current scholarship. Criticism of Field in 1832 is not to suggest that Field was any less popular in France, indeed publications of his works there would suggest otherwise, but rather that musical culture was changing significantly at this time. Field's tours, therefore, contrast in more ways than one. The aim of this paper is to examine this contrast in Field's Parisian reception by considering changes in musical life in Paris during this thirty-year period, as well as the context to which Field was accustomed. I will appraise the reception of Field's First and Seventh concerti, the changing roles of the virtuoso pianist, and the role of virtuosity in Paris at this time.

Mora Carroll (Open University, Milton Keynes, UK) *Jan Ladislav Dussek: Common Misconceptions about His Life*

Unfair judgements have been made on events surrounding the life and career of the Bohemian composer/pianist J. L. Dussek. His calibre has often been demeaned in order to promote sensational and invariably inaccurate stories about his life; his position in the French court; his relationship with Marie Antoinette; his alleged financial difficulties, and even his over-eating. Although Dussek's contemporary press were unanimous in their praise of his works and virtuosic technique, later biographers give prominence to less worthy aspects of his life, painting a picture that is difficult to eradicate, and diminishing Dussek's importance in the development of keyboard style and technique. The focus should be on Dussek's influence on the importance of the piano as a solo concert instrument,

most notably his suggestion to Broadwood to add a half octave in the treble above the conventional five octaves, which added 'dramatic sparkle' (WAINWRIGHT, David. *Broadwood by Appointment*, London, Quiller Press, 1982, p. 74). According to the Čáslav philosopher Johann Ferdinand Opitz (KAMPER, Jaroslav. 'Jan Ferdinand Opiz', *Lumir* xxxvii, pp. 275-276), Dussek attended regular meetings with the Parisian circle of literary intelligentsia, including Mirabeau, Mercier, Condorcet and La Harpe. However, Opiz makes no record of meetings with, or performances before, Marie Antoinette and the Court; this is supported by the absence of any newspaper reports of Dussek performing before the Queen, or even the general public, in the period prior to the French revolution. References to Dussek fleeing from the French revolution due to his aristocratic connections are ludicrous when there is good evidence to show he was already back in London by February 1789. Dussek's 'royal connection' appears to have emanated from Dlabáč (DLABACŽ, Gottfried Johann. *Allgemeines historisches Künstler-Lexicon für Böhmen*, 3 vols., Prague, Haase, 1815, vol. 1, p. 349), based on an interview with Dussek's mother; an understandable error as Dussek would have been eager to impress his family with stories of his success and position in Paris. In terms of Dussek's alleged financial plight, as depicted by many English biographers, this appears to have been based on his involvement with the music publisher and composer Domenico Corri. However, although Dussek undoubtedly had financial difficulties, and even feared for his freedom when he left England in 1799, it was Corri rather than Dussek who was made bankrupt in 1800 (P.R.O. B.4, January 1797-January 1801. Register of Dockets Struck (by Creditors) and Commissions in Bankruptcy). Dussek's eating and drinking habits have also been exaggerated, beginning with a story in William Parke's memoirs, based on a chance meeting with Dussek at the Ship Tavern in Greenwich (PARKE, William T. *Musical Memoirs*, 2 vols., London, H. Colburn & R. Bentley, 1830, vol. 1, pp. 259-260). Louis Spohr in his autobiography (1865) has also focussed on Dussek's life of 'indulgence', rather than highlighting the qualities of his performances at that time. Dussek's excessive weight was characteristic of that era. To focus on his debilitated state, brought on by an imprudent lifestyle during his final years, is to ignore his successes at the Odéon concerts in Paris (1810), his memorable performance at Napoleon's court at the beginning of 1812, and the academic quality of his commissions up until his death on 20 March 1812. By separating Dussek and his music from these stories, it is possible to extricate the true artist and appreciate the quality of his work throughout his career. These myths might make amusing reading, but have little to do with musicology.

Nicolas Dufetel (Conservatoire à Rayonnement Régional d'Angers) *Le laboratoire de la technique pianistique de Liszt dans les années 1830 (Czerny, Hummel, Kessler) : esquisses inédites*

Franz Liszt (1811-1886) commence sa carrière d'enfant prodige en exécutant, aux confins de l'Autriche et de la Hongrie, les concertos de Hummel et de Ries avant même d'avoir reçu une formation pianistique rigoureuse. Celui qu'on considère généralement comme le principal fondateur de la technique pianistique moderne suivit ensuite pendant seulement quelques mois à Vienne, à l'âge de 11 ans, l'enseignement de Carl Czerny, qui devait être son unique professeur de piano (1822). Après son installation en décembre 1823 à Paris, où il se fait toujours le champion de Ries et de Hummel, il suit les leçons de Paer puis

de Reicha, mais uniquement dans le domaine de la composition. Pour le piano, il n'aura plus ni maître ni professeur. Le bref enseignement de Czerny ne suffit pas à expliquer l'épopée de la technique lisztienne, et on sait que la découverte de Paganini en 1832 a motivé chez Liszt une remise en question profonde et une transformation assez radicale de sa technique. Pourtant, à la fin de sa vie, alors qu'il se consacre en grande partie à l'enseignement pianistique, il revendique la filiation d'une tradition viennoise, qu'il fait remonter au XVIII^e siècle : « Durch Lehre und Beispiel bilden Sie vortrefflich Ihre meisterhaften Schüler und halten die Tradition der Wiener Clavierschule aufrecht. Dieselbe ist von Mozart auf, mit Hummel, Moscheles, Czerny, Thalberg, Döhler etc. bis auf Liszt herab der Kunst einverleibt » (Lettre à Epstein, 1877, *Franz Liszt's Briefe*, VIII, p. 326). La présente communication propose de revenir sur la technique pianistique de Liszt autour de 1830 à Paris, précisément au moment où il semble faire un bilan de ses acquis viennois, sur lesquels il a fondé sa carrière depuis son enfance, et où il cherche une nouvelle direction. Il s'agit d'étudier son rapport à la technique « traditionnelle » qu'il avait assimilée et qui correspond aux œuvres qu'il joue alors en concert (Moscheles, Hummel, etc.) à partir d'une source encore peu connue : le cahier d'esquisses conservé à la Library of Congress de Washington n'a, à notre connaissance, jamais encore été exploité (US-Wc, ML96.L58 Case). Dans ce document, datant du début des années 1830, on trouve un certain nombre de citations musicales à dominante technique provenant d'œuvres de Czerny, Hummel, Kessler, que Liszt a peut-être utilisées pour son propre travail technique ou pour les leçons qu'il a données. Ce cahier d'esquisses, associé à d'autres pages autographes du même genre conservées au Goethe- und Schiller-Archiv de Weimar (D-WRgs 60/N6) et complété par un quelques témoignages, en premier lieu les leçons à Valérie Boissier, offre une immersion unique dans le laboratoire de la technique de Liszt à une époque charnière. Comment la technique qu'il hérite en partie du XVIII^e siècle à travers Czerny et appliquée dans le répertoire de ses concerts (en premier lieu Beethoven et Hummel) évolue-t-elle vers sa nouvelle technique ? On sait qu'au moment de sa « reconversion » technique, Liszt s'est plongé dans des partitions : les esquisses conservées y correspondent-elles et peuvent-elles éclairer son travail ? Il s'agira premièrement d'identifier les citations musicales des cahiers d'esquisses puis d'en mener une analyse comparée. Enfin, nous essayerons de comprendre les fonctions qu'elles ont pu avoir pour Liszt lui-même ou pour son enseignement, en lien avec ce que l'on sait de ses préoccupations artistiques du moment.

Stephanie Frakes (Ohio State University, USA) «Cantabile» in French Piano Pedagogy, 1797-1840

Imitation of the voice at the keyboard is well known as a signature feature of early nineteenth-century French piano practice: Jeanne Roudet in particular has discussed the use of illusion to create the beautiful sound of a legato singing voice on the percussive-sounding keyboard, while Maria van Epenhuysen Rose has demonstrated the influence of the singing voice as a model for practical technique including *son continu*. Eighteenth-century style *cantabile*, however, as exemplified in Italian opera of that period, has not been recognized by modern scholars as the inspiration behind the understanding of nineteenth-century vocal melody advanced by the most influential French piano methods published between 1797 and 1840, including those by Jan Ladislav Dussek and Camille

Pleyel; Louis Adam; H el ene Montgeroult; and Pierre Zimmermann. Pleyel (1797) defined *cantabile* as «a word without French equivalent, which is nonetheless entirely French», linking its Italian origin to the inherently French stylistic tradition of melody that allows for spontaneous embellishment, and is characterized by «much taste, soul, and above all, simplicity». This definition was echoed by Louis Adam in his method of 1804, adopted as the official curriculum of the Conservatoire, while Pierre Zimmermann (1840) departed from definition of *cantabile* to describe its qualities intuitively through more general stylistic observations. Amid the wealth of piano treatises, that of H el ene Montgeroult (1810-20) provided the most thorough and explicit description of *cantabile*, and it is highly significant that this precise exposition should have incorporated the same fundamental explanation of *tempo rubato* found in Pier Francesco Tosi's seminal treatise, *Opinioni de' cantori antichi e moderni* (1723) – expressed by Montgeroult in terms of right vs. left hands instead of voice vs. orchestra. Only through consideration of the simple, sparse melody and slow tempo of operatic *cantabile* as the source of early nineteenth-century pianistic style and texture can the inseparable qualities of ornamental taste and rubato technique be properly understood and indeed, demystified in Romantic *cantabile*. It was these fundamental elements, forged in Baroque practice one hundred years earlier and since then consistently tempered by ideals of restraint and moderation, that early nineteenth-century French pedagogy transmitted, clashing stylistically with the parallel and opposing trend of heightened virtuosity so typical of that era. To varying degrees, the controversy of *cantabile* vs. showmanship evident in these four methods reflects the juxtaposition between old and new, the challenge of preserving tradition while exploring more elaborate, dramatic and expressive musical possibilities on instruments designed for a new age. It is also evident that earlier nineteenth-century French pedagogy laid the groundwork for the opposed but forceful applications of singing melody to the piano by Fryderyk Chopin and Sigismund Thalberg, maintaining past ideals while emancipating the tessitura, part-writing, and dynamic range of keyboard music, and imbuing it with individual flair.

Michaela Freemanov a (Ethnological Institute of the Academy of Sciences of the Czech Republic) *Jan Ladislav Dussek and His First Biographers*

The career of Jan Ladislav Dussek (Dus ık) was followed closely by several of his Bohemian contemporaries as it unfolded. Jan V aclav Tom a sek's comments on his visit in 1802 and Gottfried Johann Dlabacz's encyclopedia article are well known. Less well researched are the correspondence, diaries and memoirs of his other contemporary Bohemian supporters, with which this paper deals.

Richard Fuller (Wien) *A Musical "Wertheriade"? The Particular and Unique Character of Dussek's Piano Concerto in G Minor, Op. 49 (Craw 187, 1801)*

The branchchild of 'Absolute' music has long overshadowed programmatic or 'characteristic' concepts in the Classical and the Romantic era. Meanwhile, programmatic ideas behind firmly established key works have been convincingly decrypted, as in Beethoven's 'Eroica' symphony or his G-major 'Orpheus' Piano Concerto. While such a literal transformation may constitute merely an extreme elaboration, inspirations may have been more common in instrumental music than revealed by composers and their contemporaries themselves (as

with Beethoven's 'Storm' Sonata). Dussek's piano music has been the subject of an imagined transition from the Classical to the Romantic style – imagined, as both musical 'objectivism' and 'subjectivism' have always co-existed ('gelehrter Stil', 'Stil galant', 'Empfindsamkeit', 'Sturm und Drang', and so forth.) His broadly-conceived piano style clearly served as a point of reference for the next generation of (early) Romantic pianist-composers, particularly in the concerto genre. Most of Dussek's piano concertos are meanwhile easily accessible for stylistic comparison; here the G-minor Concerto marks both the peak and the turning point in Dussek's *œuvre*. The first publication of Mozart's C-minor Concerto in 1800 as well as Dussek's adverse private circumstances may have provided sufficient impulse to write a (grand) piano concerto in a minor key. In 1799, Dussek had composed his F-minor Piano Quintet Op. 41, which anticipates some of the structural elements of Op. 49; he also may have had closer contact with his younger colleagues Steibelt and Cramer. The remarkable formal cohesion of the first movement of Op. 49 has already been observed, but upon careful analysis of the structure and context of all three movements together, the assumption of a musical transformation of Goethe's paradigmatic novel *The Sufferings of Young Werther* by Dussek gains reasonable validity. The two contrasting layers, themes and key characteristics of G minor ('Werther') and B-flat major ('Lotte'), the dramaturgic concept of the first movement alone, together with the intimate and passionate slow second movement (E-flat, A-flat), and the 'country wedding'-style rondo switching between public joy and private despair, together corroborate the suggestion that the pervasive 'Wertherian' spirit of the day may well have inspired Dussek to such a musical 'Wertheriade'.

Frédéric de La Grandville (Université de Reims, Centre d'études et de recherche en histoire culturelle) *La réception de Dussek en tant que musicien par le Conservatoire de musique de Paris*

Lorsque Dussek revient à Paris en 1807, quelle rencontre pourrait-il espérer du Conservatoire de musique ? Que sa musique y soit jouée ? Qu'il y gagne un poste de professeur ? Qu'il y ait un rôle conseil ou participe au moins à ses jurys de concours de piano, aux méthodes pédagogiques du piano dans l'école ? S'il eut jamais de tels souhaits, car il atteint 47 ans lors de ce retour, il n'obtint jamais aucun lien officiel avec le Conservatoire. Cependant nous le savons lié à plusieurs personnalités de l'établissement telles Baillot, Rode, Lamarre, et son concert du 22 décembre 1808 au Théâtre de l'Odéon entre autres, ne peut manquer d'émerveiller les élèves du Conservatoire ; y aurait-il un « charme slave » dans sa musique ou ses interprétations musicales ? D'autres types de relations se tissent par le biais du facteur Sébastien Erard, bien connu de Dussek mais aussi fournisseur des pianos du Conservatoire et à ce titre proche de Pradher, Blangini ou Garat, tous professeurs au Conservatoire. De son côté, l'établissement en 1807 existe depuis onze années et la période 1807-1812 le voit atteindre une sorte de « vitesse de croisière », en se remettant peu à peu du cataclysme de 1802 et aussi en assurant son organisation interne. Dussek a pu se rendre (y aurait-il été invité ?) aux Exercices des élèves, florissants dans ces cinq années : comment sa musique y serait-elle interprétée ? Quelle est la position de Dussek vis à vis des autres premiers virtuoses itinérants de visite à Paris : Clementi (né en 1752), Steibelt (né en 1765), Cramer (né en 1771), Hummel (né en 1778) ? La question plus générale des rencontres possibles entre un virtuose itinérant et un établissement musical revient au rapport du nomade et du

sédentaire. D'un côté l'idéal lié au temps bref, à la solitaire itinérance, à la brillance d'un soir, à la poésie de l'émerveillement ; de l'autre côté la patience de l'apprentissage, le retour quotidien aux jeunes élèves, la persévérance de la transmission. Ces deux aspects sont-ils inconciliables ? Une réflexion sur les points communs entre la rencontre de l'individu et du collectif.

Livia Laifrova (École des Hautes Études en Sciences Sociales, Paris) *The Final Years of Dussek's Period in France*

Jan Ladislav Dussek (1760-1812), a native of Čáslav in Bohemia, represents through his life and musical legacy the phenomenon of the Romantic artist, as if he had been born decades later. He was the most renowned Bohemian piano virtuoso of the late eighteenth and early nineteenth centuries. This paper focuses on the last five years of Dussek's life, from 1807 to 1812. During that time he worked in the service of Charles Maurice de Talleyrand-Périgord, Prince de Bénévant. Dussek followed him in various locations in Paris, among others, the palace Matignon-Monaco, the Château Neuf in Saint-Germain-en-Laye, the castle in Valençay and in Pont-de-Sains. An excellent musician, Dussek achieved unprecedented success and his numerous performances at the Odeon Hall in Paris have been described in various newspapers; the *Journal de l'Empire* also mentioned the performance of his Mass in Meudon's church for Saint-Napoleon's Day. As a prolific composer, his music was received with fervour and his works were extremely fashionable in his own time. As a *bon vivant*, Dussek was in contact with many musicians and composers of the time such as Libon, Rode, Baillot, and those to whom he dedicated his works, including Charlotte de Talleyrand, Betsy Ouvrard, Madame de Vaudemont, Edmond Hammoire de Valenciennes, Count Biancour and Parisian music publishers like Erard, Pleyel, Sieber and Naderman. New facts appeared in Erard's ledger books and early administrative documents, today the property of the AXA insurance group at the Palais Lascaris Museum in Nice. In this location there is, among other items, a good deal of information concerning Dussek's pianos.

Alicia C. Levin (University of Kansas, USA) *«A Musician of the First Order»: Friedrich Kalkbrenner's Virtuoso Strategies for Paris*

Nowadays a shadowy figure in the landscape of nineteenth-century music, Friedrich Wilhelm Kalkbrenner (1784-1849) was once an internationally known pianist and composer, respected by his peers as a genuinely gifted musician. As a teenaged pianist, he out-played his competition at the Paris Conservatoire; as an adult, he stood as a pillar of English and French musical societies as well as a pianistic and pedagogical icon in Western Europe. Immortalized by French writers in the decades after his death as a «musician of the first order, remarkable composer, model for becoming a virtuoso, head of a school, and transcendent teacher», Kalkbrenner and his approach to professional musicianship played a significant role in the unfolding of French pianism in the 1820s and beyond (MARMONTEL, Antoine. *Les Pianistes célèbres : silhouettes et médailles*, Paris, A. Chaix et Cie, 1878, p. 104). Nonetheless his contribution is rarely acknowledged in contemporary scholarship, largely due to the patina of commercialism that still clings to his professional activities. Nonetheless, his career offers a glimpse of the inner workings of the French musical world; from his well-attended performances to his internationally known compositions, Kalkbrenner both

shaped and was shaped by the specific context of Parisian musical life. Investigating his involvement in Paris under the Restoration illuminates both the career of this virtuoso and pedagogue and the world in which he performed. To begin with, I shall address how Kalkbrenner constructed his Parisian career and the ways in which he interacted with the Parisian musical establishment. Firstly as a Conservatoire student (1799-1801) and later as a teacher, composer, and virtuoso (active in Paris 1801-1803; 1804-1814; after 1824), he pursued the typical avenues available to professional musicians: performing in a variety of venues, composing and publishing opera fantasies for a wealthy amateur audience, and maintaining an elite private teaching studio. His social and musical connections and what must have been considerable personal wealth contributed to further activities: hosting his own musical salon, advising the Pleyel piano manufacturing firm and sitting on the *concours* juries at the Paris Conservatoire. I will then turn to Kalkbrenner's engagement with piano technique and piano virtuosity, especially the aesthetic programme he put forth in Paris in the 1820s. Upon leaving the Conservatoire, where he trained under Louis Adam, Kalkbrenner refashioned his aesthetic and his technique after hearing a performance by Muzio Clementi. As a loyal proponent of the Clementi school, Kalkbrenner aimed to produce pianists who would continue this tradition in Paris. He did so in several ways. First, he mentored high-profile musicians with the potential to carry this tradition into the future. This group included pianists (such as Marie Pleyel, George Osborne, and Fryderyk Chopin) whose approach significantly contributed to the definition of virtuosity under the July Monarchy. Second, he developed a piano method that packaged his teaching approach for the amateur market. And third, his performances and compositions exemplified his virtuoso ideals and elicited reviews from Parisian journalists that praised precisely the qualities for which he stood.

J. Mackenzie Pierce (Cornell University, Ithaca, NY, USA) *Chopin's Opus 28 and the Evolving Role of Improvised "Preluding"*

At the turn of the nineteenth century the tradition of beginning a keyboard performance with a short, improvised introduction, or "prelude", was gradually fading. This decline gave birth to the most direct predecessors of Chopin's Opus 28: prelude "collections" penned by the likes of Friedrich Kalkbrenner, Johann Nepomuk Hummel, Joseph Kessler, and a host of other international virtuosos. Each published collection featured preludes in a variety of keys, such that a pianist could select, memorize, and perform a prelude before a given piece. By enabling pianists to feign an improvisation, these collections aimed to meet the demands of amateurs who, though still expected to prelude, lacked the harmonic fluency improvisation required. As *ersatz* improvisations, prelude collections were artifacts of a changing musical culture, one in which an ever-expanding circle outside the ruling elite had access to pianos, but fewer had the time or resources to obtain a comprehensive musical education. Drawing on 1) these earlier prelude collections; 2) manuals designed to provide amateurs instruction in improvised preluding; and 3) contemporary reviews of prelude collections, this paper shows how Chopin's preludes both document and comment upon the social and musical changes occurring in early nineteenth-century Paris. Scholars have largely overlooked the social histories that brought about the transition from improvised preludes to composed prelude *collections* in the first place, and by situating Chopin's Op. 28

within the expanding amateur musical culture we can see how Chopin was compositionally aware of the prelude's unique improvisatory history and its contemporary passing. As published sheet music, prelude collections lacked a crucial component – the improvising pianist, whose ability spontaneously to adapt to and impress themselves upon a given audience defined contemporary accounts of improvisation. I argue that Chopin responded to this lack by supplanting the stock improvisatory language typical of a Kalkbrenner or Kessler prelude, instead conveying the presence and immediacy previously associated with the improvising pianist through the musical language itself. This transformation was rather significant, I suggest, in that it acknowledged that the prelude was irrecoverably divorced from its improvisatory roots.

Alban Ramaut (Université 'Jean Monnet', Saint-Étienne) *Le manuscrit 2496 de la BnF et les œuvres pour piano d'Antoine Reicha publiées à Paris avant 1820, atelier européen de la virtuosité de l'écriture*

Il ne s'agit pas tant d'étudier ici un compositeur virtuose que d'observer comment Reicha (1770-1836) voulut retenir l'admiration des garants de l'enseignement de la musique en France. Comment en leur dédiant ou en publiant des œuvres complexes et modernes destinées aussi à une progression pédagogique dans l'art de composer et d'improviser, il s'intéressa au piano. La conception de la maîtrise du clavier constitue en effet pour Reicha une forme suffisante et réelle de virtuosité dont l'ingéniosité doit se placer dans les énigmes d'écriture. Le corpus abordé se recentrera autour des éditions (*Douze fugues pour le piano, dédiées aux citoyens Méhul, Cherubini, Gossec, Le Sueur et Martini...*, Paris, 1799, de l'Op. 30, Paris, c1800-1801, de l'Op. 81, Paris, 1810, et de l'Op. 97, Paris, 1815-1817) de la copie manuscrite des *Practische Beispiele* que conserve la BnF (ms 2496) et qui regroupe certains des numéros distribués dans ces œuvres devenues publiques. La question du « parisianisme » de Reicha s'y trouve de ce fait placée dans une certaine ambiguïté qui n'est autre que celle de l'irrésistible attractivité de Paris sur le musicien. Reicha après un premier court séjour dans la capitale française (1799-1802), s'est rendu à Vienne, puis s'est définitivement installé à Paris en 1808. Paris, lieu d'élection des idées et des techniques nouvelles, laboratoire où Liszt, trouva lui aussi un accueil et prit, entre autres, des leçons avec Reicha.

Cécile Reynaud (BnF/École Pratique des Hautes Études, Paris) *Les débuts de la diffusion de Carl Czerny en France : premières éditions des œuvres, circulation des élèves*

Carl Czerny (1791-1857), au contraire de la plupart des grands virtuoses de son temps n'entreprit pas, malgré le projet qu'il avait eu de le faire, parrainé par Beethoven, de grande tournée de pianiste itinérant. Son habileté technique, que les contemporains décrivent comme exceptionnelle fut donc réservée à l'enseignement et à la composition musicale qu'il pratiqua dans les genres les plus variés. Ses œuvres pour piano à elles seules montrent le large spectre de ses compétences (sonates, fantaisies sur des thèmes d'opéra ou de musiques nationales, études, exercices, méthodes) : elles connurent rapidement un succès européen qui les diffusa dans les capitales de la virtuosité, en premier lieu Paris. D'autre part, son enseignement forma des virtuoses comme Liszt – le plus connu – mais aussi des pianistes

aussi brillants que Döhler, Kullak, Alfred Jaëll, Thalberg, Heller, Anna Caroline Oury, qui devaient également conquérir Paris. Czerny influence donc doublement la diffusion de la virtuosité : en formant les pianistes qui allaient parcourir l'Europe, en écrivant des œuvres qui allaient servir à la formation des pianistes dans les grands centres musicaux européens. Cette communication a pour but d'étudier les débuts de la diffusion des œuvres pianistiques de Czerny en France, par les premières publications qu'elles connurent, jusqu'en 1830, auprès d'éditeurs français et par la présence de ses partitions, d'origine française ou allemande, dans la bibliothèque du Conservatoire de Paris, aujourd'hui conservée au département de la musique de la Bibliothèque nationale de France. L'étude du dépôt légal, à la Bibliothèque royale, des partitions de Czerny éditées et imprimées en France permettra aussi de suivre dans le détail la première diffusion des œuvres pour piano du virtuose et professeur viennois en France, et d'ébaucher quelques pages d'un catalogue des œuvres de ce virtuose et pédagogue viennois.

David Rowland (The Open University, Milton Keynes, UK) *Pianists and the European Music Trade*

The period *circa* 1790-1820 saw major changes in European music businesses. The political and economic fortunes of continental Europe and the UK were in a state of flux throughout the period, influencing volumes and patterns of trade. Imports and exports of instruments and music were affected and the health of the music trade generally rose, fell, and rose again, although not at the same time, or to the same extent, across the major musical economies. The effects of this environment are seen, for example, in the assertion of a more independent French piano industry, which became ever less heavily dependent on English makers, and the beginning of a decline in the importance of London makers. Major changes also took place in music publishing, not least in the development of simultaneous publication across Europe, in order to minimize the risks of piracy. Notwithstanding increasing degrees of international co-operation, the uncertainties of the times meant that truly European business collaborations were difficult across Europe prior to *circa* 1815 particularly, but by no means exclusively, for French firms. These and other developments will be examined in this paper through the activities of some of the major musical businessmen of the period; the primary focus will be on Paris, but the activities of the most influential Parisian music traders, especially Pleyel, will be related to their counterparts elsewhere in Europe and the UK. The implications of this environment for the publishing activities of the major pianist/composers of the period, particularly Dussek, will be examined.

Fiorella Sassanelli (Conservatorio di Musica 'S. Giacomantonio', Cosenza) *Les choix musicaux et les répertoires des élèves pianistes de l'École Royale de Musique et de Déclamation de Paris : les « Exercices des élèves » (1800-1824) et le « morceau de lecture à vue » (1829)*

Bien qu'originellement l'objectif des classes de piano de l'École Royale de Musique et de Déclamation était de former « seulement » des accompagnateurs de valeur au service des théâtres de la ville, en 1798 une note de la même institution réglementait les qualités requises des candidats, examinés pendant un concours d'admission. Les aspirants pianistes

des deux classes de piano, deux pour les élèves femmes et deux pour les élèves hommes, se devaient de jouer une sonate ou un concerto d'un auteur classique, de donner une leçon de solfège et d'harmoniser une basse chiffrée pour mettre en valeur les compétences sur le plan de l'interprétation et de la théorie musicale. La lecture des actes administratifs de l'École Royale de Musique et de Déclamation dans la célèbre étude accomplie par Constant Pierre n'éclaircit pas complètement le répertoire de l'école de piano. Les procès-verbaux des examens pour le Prix de piano en disent très peu: si, en effet, celui de 1818 (le premier) et celui de l'année suivante ne donnent qu'un aperçu des compositions jouées par les candidats, à partir de 1820 les procès-verbaux n'enregistrent que les résultats remportés et les délibérations du jury (cf. Archives nationales : AJ/37/249/2/a). Le premier document détaillé sur les programmes pour le Prix de Piano remonte à 1854 ; il faut ajouter à celui-ci une note du 24 juin 1897 qui, pour la première fois, informe de l'existence d'une épreuve de lecture à vue d'un « morceau » composé pour l'occasion. Toutefois, le premier « morceau à vue » conservé dans les Archives nationales, dans un carton qui réunit de nombreux morceaux de la même typologie, composés par les professeurs ou le Directeur du Conservatoire, remonte à l'année 1829 (cf. Archives nationales : AJ/37/200/2). Il est adressé aux candidates femmes et s'étend sur deux pages manuscrites non signées, qui révèlent le goût de la musique pour la période concernée : en peu de mesures se succèdent des formules mélodiques et harmoniques qui renvoient aux introductions des concertos ou des sonates classiques. Si le « morceau à vue » est l'objectif à atteindre, même s'il peut paraître un peu simpliste face aux contenus techniques et au répertoire pratiqué par les élèves de l'École Royale de Musique – et en l'absence de documents supplémentaires –, nous avons essayé d'esquisser un répertoire probable des élèves. Cela a été effectué à travers 22 programmes de piano pour un nombre de 166 concerts des étudiants qui, institués en 1800 sous le nom d'« Exercices des élèves », continuent jusqu'en 1824. Deux éléments, à notre avis, sont à remarquer : l'absence du clavecin, et la formation d'un répertoire originel pour le piano qui, au-delà des compositions de Haydn, Mozart et Beethoven, est à attribuer, pour la plupart, aux personnalités du monde parisien de ces années-là. Tel est le cas, par exemple, de Louis Adam (auteur en 1805 d'une méthode pour le piano fondatrice d'une école autonome), de Louis-Barthélemy Pradher et de Daniel Steibelt, à qui l'on doit un quintette et un duo pour le piano, respectivement joués aux « Exercices » en 1805 et en 1812, qui font réfléchir, en même temps, sur la fonction du piano dans la musique de chambre.

Herbert Seifert (Universität Wien, Institut für Musikwissenschaft) *Musical and Biographical Information in Some Letters To and From the Composer and Publisher Ignace Pleyel in Paris*

Ignace Pleyel was born 1757 near Vienna, studied with Joseph Haydn and became a very renowned composer. After some years in Strasbourg, he moved to Paris where he founded a music publishing house and a piano firm. After his death there in 1831, his son Camille soon gave up the publishing business, continuing only the piano factory. Drawing on several unpublished letters by Ignace Pleyel to the Viennese publisher Artaria and Nicolas-Marie Dalayrac and comparing their information with that of others from the 1790s and early 1800s that have already been published but insufficiently evaluated, picture emerges

of Pleyel's character and of his preferences for composers and types of compositions which were commercially viable in Paris at that time. Details of Pleyel's early editions can now be established with more precision on the basis of a catalogue compiled in 1796. Pleyel's early appreciation of Beethoven in 1800 deserves our special attention, as does his persevering exchanges of editions with publishers in Germany and Austria. Letters from Boccherini and Cherubini to Pleyel are of special interest.

Rohan H. Stewart-MacDonald (Leominster, UK) *The Second Solo in the Opening Movements of Early-Romantic Parisian Piano Concertos*

In his survey of the late eighteenth-century violin concerto Edwin Chappell White observes that although «the second solo section» of the first movement «occupies the position and performs a parallel function to the development section» it «almost never assumes a developmental character in the symphonic sense» (WHITE, Edwin Chappell. *From Vivaldi to Viotti: A History of the Early Classical Violin Concerto*, Philadelphia, Gordon and Breach, 1992, p. 195). With these remarks White implicitly critiques the traditional projection of 'symphonic' criteria onto the 'second solos' of concerto first-movements, an approach traceable to the writings of Heinrich Christoph Koch in *Versuch einer Anleitung zur Composition* (Leipzig, 1782-1793). The apparent divergence between theory and compositional practice in this context has contributed to a skewed and often negatively-tinged perception of much concerto repertory of the early nineteenth century: Peter Gould has described the «development section» of the first movement of Fryderyk Chopin's Piano Concerto in F minor as «not a true development as understood by Beethoven» and suggests that Chopin was «not naturally an intellectual [...], and in his development he wrote what could be better described as a commentary on what had gone before» (GOULD, Peter. 'Sonatas and Concertos', in: *Frédéric Chopin: Profiles of the Man and the Musician*, edited by Alan Walker, London, Barrie and Rockliff, 1966, pp. 144-169: 151). Such appraisals understate the amount of thematic processing that often does take place in second solos and they omit any coherent definition of the techniques that might have been used in place of traditional 'thematic development'. My twofold aim in this paper is to demonstrate the flexibility and invention of the second solos in a sample of concertos by Paris-based pianists Chopin, Henri Herz and Friedrich Kalkbrenner and to define more clearly the framework within which this invention took place, involving the alternation of lyrical with virtuoso segments. The paper will also include comparisons with the concertos of Johann Nepomuk Hummel, Johann Baptist Cramer, William Sterndale Bennett and John Field to address the question of whether a specifically Parisian approach to the second solo can be identified or whether certain basic techniques predominated amongst French, Italian, British and Austro-German repertory of the period.

Henri Vanhulst (Université Libre de Bruxelles) *Les éditeurs de musique parisiens et le concerto de clavier avant 1820*

Les catalogues des éditeurs de musique parisiens qui ont été publiés par Cari Johansson (*French Music Publishers' Catalogues*, 1955) et par François Lesure et Anik Lesure-Devries (*Dictionnaire des éditeurs de musique français*, vol. I, 1972) et quelque 50 documents similaires, tant imprimés que manuscrits, conservés dans différentes bibliothèques et archives, aident

à préciser l'importance que chaque firme accorde au concerto de clavier. La présence d'une rubrique spécifique dans les catalogues, le développement du répertoire, la publication d'arrangements de concertos de violon (notamment de Viotti) et la comparaison des prix avec ceux demandés pour le reste du répertoire concertant sont des indices de l'importance plus ou moins grande que chaque éditeur attache au genre. L'analyse des annonces dans la presse périodique, dont la plupart sont publiées par Anik Devriès (*L'Édition musicale dans la presse parisienne*, 2005) révèle quels éditeurs ont jugé utile d'attirer l'attention sur le concerto de clavier. Les compositeurs les plus appréciés sont ceux dont les concertos de clavier sont édités par plusieurs firmes (Wagenseil et J. Ch. Bach dans les années 1760 ; Haydn, Kozeluch, Mozart environ une décennie plus tard ; J. S. Schröter and Sterkel dans les années 1780 ; Dussek, Pleyel and Steibelt vers 1800 etc.). Les premiers compositeurs français à aborder le genre sont Demignaux [Mignaux], L. Jadin, Lepin, Saint-Amans, Tapray, Vion, mais leurs œuvres ne semblent guère avoir été diffusées à l'étranger.

Shaena Weitz (The Graduate Center, City University of New York, NY, USA) «*Le Pianiste*», 1833-35 and its History of Pianism in Paris

The first music journal in France to be dedicated to a single instrument was devoted, perhaps unsurprisingly, to the piano. That journal, entitled *Le Pianiste*, described itself as a «journal spécial, analytique et instructif», a promise both to analyze and inform. In print from 1833-1835, *Le Pianiste* contains a unique perspective on the musical and pianistic world in Paris in the first half of the nineteenth century. This paper gives a frame of reference to the arguments found in *Le Pianiste* by identifying the group of people responsible for the journal's publication, and with this new context, analyzes one theme the editors found particularly vital: the importance of music of the past. *Le Pianiste* opens with a simple list of the important pianists divided into four eras, ranging from the mid-eighteenth century to the journal's founding, that are quite different from modern taxonomies. The “*deuxième époque*” represents the generation born in the 1760s: the musicians *Le Pianiste's* editors revered, including their own teacher Louis Adam. However, at the time *Le Pianiste* was founded, the editors could sense that the musical world was changing. The pianistic heroes of their childhoods and therefore of they themselves, were losing prominence and being relegated to obscurity while a younger generation of pianists, such as Chopin and Liszt, came to the fore. This change in fashion was revealed most dramatically by a popular insult for anyone over 30: perruques or periwigs. This paper examines *Le Pianiste's* self-conscious effort to mediate this change by educating the public about the importance of musicians of the recent past, and by keeping their music in the canon. Their effort to excite the youth was largely futile in the end; however, it provides a window into the development of the Parisian pianistic world of both the 1800s and the 1830s, as seen by musicians whose opinions reflect the axiom they learned at the Paris Conservatoire: that music of the future can only exist because of the past.

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