



INTERNATIONAL CONFERENCE

**PROFESSOR REICHA: PRACTICE AND
LEGACY OF A COMPOSER-TEACHER**

Lucca, Complesso Monumentale di San Micheletto

10-12 November 2017

ORGANIZED BY

CENTRO STUDI
OPERA OMNIA
Luigi Boccherini



CENTRO STUDI OPERA OMNIA LUIGI BOCCHERINI
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**Centro Studi Opera Omnia Luigi Boccherini, Lucca
Palazzetto Bru Zane – Centre de musique romantique française, Venice**

**Lucca, Complesso Monumentale di San Michele
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SCHOLARLY COMMITTEE

HERVÉ AUDÉON (Institut de Recherche en Musicologie – IreMus, Paris)

LOUISE BERNARD DE RAYMOND (Université François-Rebelais, Tours)

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ALBAN RAMAUT (Université Jean Monnet, Saint-Étienne)

MASSIMILIANO SALA (Centro Studi Opera Omnia Luigi Boccherini)



KEYNOTE SPEAKERS

HERVÉ AUDÉON (Institut de Recherche en Musicologie – IreMus, Paris)

LOUISE BERNARD DE RAYMOND (Université François-Rebelais, Tours)

ALBAN RAMAUT (Université Jean Monnet, Saint-Étienne)

CHRISTIAN SPECK (Universität Koblenz-Landau)

FRIDAY 10 NOVEMBER

10.00-10.30: Registration and Welcome

Opening

10.30-10.45

- FULVIA MORABITO (Centro Studi Opera Omnia Luigi Boccherini)
- ÉTIENNE JARDIN (Palazzetto Bru Zane)

Reicha's Treatises

11.00-12.30

(Chair: **Alban Ramaut**, Université Jean Monnet, Saint-Étienne)

- MARIE WINKELMÜLLER-URECHIA (Universität Tübingen): *Reicha, professeur vers 1810 : un enseignement singulier et démodé ? Le « Traité de mélodie » entre la théorie de Koch et la pratique de Onslow*
- FLORIAN BASSANI (Universität Bern, Institut für Musikwissenschaft): *Composing Arias with the Virtuoso in Mind: Considerations on Reicha's «Traité de mélodie» from a Performance Practice Point of View*
- RAMÓN SOBRINO (Universidad de Oviedo): *The Impact of Reicha's Compositional Legacy in Nineteenth-Century Spain: Translations and Diffusion of his Theoretical Treatises*



13.00 Lunch



15.30-16.30 – Keynote Speaker 1

- HERVÉ AUDÉON (Institut de Recherche en Musicologie – IreMus, Paris): *Histoire et sentiment dans les écrits théoriques d'Antoine Reicha*

Reicha and Counterpoint

17.00-18.00

(Chair: **Hervé Audéon** (Institut de Recherche en Musicologie – IreMus, Paris))

- MICHAEL BULLEY (Independent Scholar, Chalon-sur-Saône): *What Should We Learn from Fugues?*
- MURIEL BOULAN (Université Paris-Sorbonne – IreMus, Paris): *Entre rigueur et liberté : théoriser la fugue en France à l'époque de Reicha*



SATURDAY 11 NOVEMBER

Reicha's Legacy

10.00-11.00

(Chair: **Étienne Jardin**, Palazzetto Bru Zane)

- MARY ELLEN HAUPERT (Viterbo University La Crosse, WI): *Louise Dumont Farrenc and the Legacy of Anton Reicha*
- GUILLAUME TARDIF (University of Alberta): *In Reicha's Footsteps: Sauzay and «Le violon harmonique»*

11.30-12.30 – Keynote Speaker 2

- ALBAN RAMAUT (Université Jean Monnet, Saint-Étienne): *L'enseignement de Reicha au Conservatoire de Paris*



13.00 Lunch



15.30-16.30 – Keynote Speaker 3

- LOUISE BERNARD DE RAYMOND (Université François-Rabelais, Tours): *L'enseignement d'Antoine Reicha vu par le prisme des cahiers d'étude des époux Kastner*

Reicha's Contemporaries

17.00-18.30

(Chair: **Louise Bernard de Raymond**, Université François-Rabelais, Tours)

- FABIO MORABITO (Oxford University): *On 'Being there' in 1805: Reicha's, Baillot's and Cherubini's own Accounts of their Journey to Vienna*
- ANGELIKA MOTHS (Schola Cantorum Basiliensis / Universität Basel / Hochschule der Künste Zürich): *The Pursuit of Being Polish – Józef Elsner's «Selection of Beautiful Music»*
- MARTIN SKAMLETZ (Hochschule der Künste Bern): *Reicha and Modulation: Theoretical Concepts and Instrumental Limits*



SUNDAY 12 NOVEMBER

Chamber Music

9.30-10.30

(Chair: **Christian Speck**, Universität Koblenz-Landau)

- YOKO MARUYAMA (Universität Wien): *“International” Composer and “Beethoven Colleague”:
Observations on the Style of Anton Reicha's Early String Quartets*

- MICHAEL B. WARD (University of Colorado at Boulder, CO): *The Virtuositic Chamber Music of Pierre Baillot, Pierre Rode, and Rodolphe Kreutzer between 1789 and 1830*

10.30-11.30 – Keynote Speaker 4

- CHRISTIAN SPECK (Universität Koblenz-Landau): *The Canonisation of Mozart's String Quartets*

Performing Style and Virtuosity

12.00-13.00

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

- MARIA TERESA ARFINI (Università della Valle d'Aosta): *Le raccolte esemplari di Antonín Reicha: tra innovazione e didattica*
- HENRIK LÖWENMARK (Stockholm Opera Studio): *Reicha and His Legacy for the Future*



13.00 Lunch

ABSTRACTS

KEYNOTE SPEAKERS

• **HERVÉ AUDÉON (Institut de Recherche en Musicologie – IreMus, Paris)**

Histoire et sentiment dans les écrits théoriques d'Antoine Reicha

Les écrits et traités de Reicha abordent avec originalité les notions et questions du sentiment et de l'histoire, tant dans les idées que par les exemples et les choix musicaux opérés, telle la fusion de l'ancien et du moderne par la fugue. Ces notions sont à replacer dans les cadres historiques et philosophiques du tournant du XVIII^e siècle en Allemagne et en France : dans quelle mesure Reicha fut-il un représentant de la pensée allemande en France ? Quelles relations ses conceptions du sentiment et de l'histoire impliquent-elles avec le romantisme musical ?

• **ALBAN RAMAUT (Université Jean Monnet, Saint-Étienne)**

L'enseignement de Reicha au Conservatoire de Paris

On ne mesure sans doute toujours pas assez, malgré les récents travaux, l'importance qu'eut l'enseignement de Reicha au Conservatoire de Paris. On ignore trop, par exemple, le nombre d'élèves qu'il a pu former comme aussi les divers postes que ceux-ci ont pu tenir durant le siècle, perpétuant ainsi l'enseignement de leur maître. Afin d'avancer dans ces investigations il s'agira tout d'abord de revenir sur la nature de cet enseignement telle qu'elle transparait au travers de ses écrits publiés. Il s'agira d'observer les techniques préconisées dans l'ensemble de sa production de théoricien en s'intéressant plus particulièrement, quant à nous, à ses idées esthétiques. Ces dernières expliquent sans doute la diversité de résultats que prit son enseignement sous les plumes de ses élèves. Rechercher les traces de l'enseignement de Reicha auprès des compositeurs aux fortes personnalités est une chose qui a déjà été assez étudiées, mais qui constituera un second point d'étude. On reviendra cependant encore sur les idées de Liszt au sujet des accords augmentées, des enharmonies et de l'organisation formelle à partir de la répétition transformée. On observera de nouveau l'interprétation que donne Hector Berlioz de son rapport au contrepoint, à la polyrythmie et aux mesures impaires. Il sera enfin envisagé de restituer par rapport à ces modes interprétatifs des leçons du maître l'assimilation de nature plus proches à une fidélité à son enseignement, au travers de la personnalité compositionnelle de George Onslow et de Henri Reber. Ces divers regards devraient alors soulever la question d'une permanence en France de l'école que l'on dit aujourd'hui viennoise dans le XIX^e siècle, soit encore d'une forme peut-être trop délaissée d'une esthétique du juste milieu.

• LOUISE BERNARD DE RAYMOND (Université François-Rabelais, Tours)

L'enseignement d'Antoine Reicha vu par le prisme des cahiers d'étude des époux Kastner

Alors que les travaux musicologiques de ces dernières décennies ont permis de cerner l'activité de compositeur ou de théoricien d'Antoine Reicha avec acuité, celle du pédagogue reste relativement obscure. Il est de fait bien difficile, à près de deux siècles de distance, de définir les contours d'un enseignement qui, par définition, se caractérise en grande partie par son caractère oral. Les quelques témoignages d'élèves et de collègues du Conservatoire de Paris décrivent la pédagogie de Reicha de manière radicalement opposée : efficace, pragmatique, voire libératrice pour les premiers, elle est jugée expéditive et lacunaire par les seconds. Bien que divergents, ces points de vue s'accordent en creux sur la singularité de la pédagogie du compositeur dans le cadre institutionnel très normatif du Conservatoire de Paris.

Les cahiers d'étude de Georges Kastner (1810-1867) et Léonie Boursault (1820-1888), sa future épouse, conservés au Département de la musique de la Bibliothèque nationale de France, constituent des documents exceptionnels pour l'étude de l'enseignement de Reicha. Ces manuscrits contiennent en effet des annotations et des corrections de la main du compositeur qui nous renseignent dans une certaine mesure sur la part orale de sa pratique. C'est ensuite la rareté de ce type de documents qui les rend précieux. Les cahiers regroupant des devoirs d'harmonie ou de contrepoint et fugue ne sont en effet généralement pas conservés – contrairement aux devoirs de concours du Conservatoire, par exemple – mais ils témoignent de manière privilégiée de la progression d'un enseignement. Le caractère exceptionnel de ces cahiers tient enfin au fait qu'ils ont été tenus entre 1834 et 1836, à la toute fin de la vie de Reicha. Ils sont donc les témoins d'une pratique pédagogique accomplie, débutée en France près de vingt ans plus tôt.

Les cahiers d'étude des époux Kastner permettent de se représenter à la fois la nature de la pédagogie de Reicha (types d'exercices proposés, rythme de progression du niveau de difficultés, manières de solliciter les connaissances de l'élève, etc.) et le contenu de son enseignement. À cette époque, en effet, l'enseignement de l'harmonie, du contrepoint et de la fugue s'appuie en France sur les méthodes officielles du Conservatoire, destinées à unifier les pratiques de ses professeurs. Or, si l'on connaît les divergences entre le *Traité d'harmonie* de Catel – ouvrage officiel de l'établissement – et le *Cours de composition musicale, ou Traité complet et raisonné d'harmonie pratique* de Reicha, notamment sur les questions relatives à la basse fondamentale et à la typologie des accords de septièmes, qu'en est-il de l'enseignement du second ? Reicha professe-t-il les préceptes officiels du Conservatoire, ou bien reste-t-il fidèle aux siens, quitte à provoquer l'ire de ses collègues ? Les cours d'harmonie consignés par Léonie Boursault offrent un éclairage sur le contenu réel de l'enseignement de Reicha en la matière. Tels sont les

principaux points qui seront abordés lors de cette communication qui s’insère dans une réflexion plus large sur les méthodes d’enseignement de l’harmonie, du contrepoint et de la fugue en France au XIX^e siècle.

• **CHRISTIAN SPECK (Universität Koblenz-Landau)**

The Canonisation of Mozart’s String Quartets

In music theory, music historiography and music writing, the string quartets of Mozart have got the status of exemplariness only after his death, as it is witnessed by various writers, including authors like Koch, Momigny, Reicha and Baillot. The paper aims to explore the different traits of the development of that canonisation.

After Mozart’s death, music theory reflects the practice of the string quartet, but music theory developed no theory of the string quartet in the strict sense, because it comprehends the string quartet as a genre of the sonata. For a long time, the four-part writing, following the tradition, is taught abstractly in the composition tutorials, whereby the characteristics of the string quartet often thrown only one page view. However, music theory plays an important role as a normative power in the process of the selection of exemplary string quartets, a process that leads in the first half of the 19th century to the canonisation of the Trinity Haydn, Mozart, and Beethoven. The Italian, German and French music theory in about 1800 in this respect is still relatively diverse.

The music theorist Heinrich Christoph Koch (1749-1816) limits in 1793 in the third volume of his manual for Composition *Versuch einer Anleitung zur Composition* in the chapter “From the Quatuor” the circle of best composers entirely on Viennese composers. Koch favors Mozart’s string quartets as most corresponding to the nature of the species and as ‘unique of its kind’. After Koch, Haydn and Mozart are the ones that have ‘perfected’ the string quartet. In the composition tutorial *Cours complet d’harmonie et de composition*, 1806 released by the music theorist Jérôme-Joseph de Momigny (1762-1842) acting in Paris, the canonisation of Haydn and Mozart as classical quartet composers is continued. In Anton Reicha’s *Cours de composition musicale*, published in 1818, again the concentration on Mozart as a model for the quartet is expressed. Mozart’s music was familiar to him from his youth, and Mozart gave him a model for his own composing. In his Mozart analyses, Anton Reicha was primarily interested in the development of melodic thoughts, a compositional process, which was later called “motivic-thematic work”. His central concept of the “*idée musicale*” is based on the rhetorical idea of a self-evident unity of compositional design, of “sensation” and effect.

CONTRIBUTORS

Reicha's Treatises

- MARIE WINKELMÜLLER-URECHIA (Universität Tübingen)

Reicha, professeur vers 1810 : un enseignement singulier et démodé ? Le « *Traité de mélodie* » entre la théorie de Koch et la pratique de Onslow

Peu après son installation à Paris, Antoine Reicha a enseigné la composition à George Onslow (fin 1808). Ce dernier a intégré cet enseignement dans son Opus 4, commencé comme autodidacte et publié certainement après transformation suivant les préceptes de son maître. Dans cet opus, deux formes employées par Onslow correspondent point par point à la description faite par Reicha dans son *Traité de Mélodie* de 1813. Or, toutes les deux sont exceptionnelles à plus d'un titre : l'une a certes été réutilisée par Reicha dans un sien opus composé quelques 10 années plus tard, mais – outre Onslow – il a été le seul le faire. De l'autre forme, en revanche, Reicha lui-même n'a pas fait usage dans ses compositions des années 1805-1807, car elle était clairement désuète. Pourquoi alors enseigner ces singularités ? Pourquoi ne pas plutôt faire apprendre à ses élèves des principes compositionnels jouissant de la plus haute actualité possible ? La raison en est à chercher dans l'attachement de Reicha à une source de ses œuvres théoriques : le traité en trois volumes de Heinrich Christoph Koch, *Versuch einer Anleitung zur Composition* (1782-1793). Dans ma contribution à la présente Conférence, je me propose donc de démontrer 1) que la théorie de la forme chez Reicha se base sur les descriptions analogues de Koch, 2) qu'elle a été forgée par Reicha dès 1808/1809, soit 3-4 ans avant la parution du *Traité de Mélodie*, 3) que malgré le manque d'actualité, elle était destinée à l'enseignement, et 4) que le premier à avoir bénéficié de ce traité a dû être G. Onslow.

- FLORIAN BASSANI (Universität Bern, Institut für Musikwissenschaft)

Composing Arias with the Virtuoso in Mind: Considerations on Reicha's « *Traité de mélodie* » from a Performance Practice Point of View

Antonin Reicha's, *Traité de mélodie* (Paris 1814) constitutes one of the author's principal writings on composition theory. Moreover, it also provides precious information on early nineteenth century vocal performance practice. Reicha's discourse on conceiving opera arias calls the student to attach particular importance to the performer's role as that of a co-creator with large responsibilities for the final result of the sounding work. As Reicha emphasizes from the composer's point of view, creating an aria melody – especially in an expressive melos – means shaping a line with specific characteristics which allow the singer to develop on it 'his' accomplished vision of the piece. A vision which may lie surprisingly far beyond the few indications the composer actually sketches on the staff. To illustrate this concept Reicha reproduces

three examples of late eighteenth century opera arias, contemporary repertoire pieces, including a complete transcript of their vocal performance, literally protocols of a singer's idea of the eventually sounding shape of the pieces. Astonishingly, the performances consider the entire length of the arias, from the very first note to the end of the da capo, as a field of the singer's creative engagement in terms of melodic design. With these interpretations the anonymous author, «un habile chanteur italien» – a tenor, not a castrato –, provides brilliant samples of extraordinary vocal bravura a modern observer would hardly imagine to be possible. Reicha does not mention more than the composers' names, whereas an analysis of sources allows to identify all examples and to place them in a larger historical context. The talk will outline the enormous potential these transcripts carry in both areas, «aux compositeurs comme exemples d'airs faits pour être brodés, et aux chanteurs comme un exemple d'exécution de ce genre». A special accent will be put on their importance for applied research in the field of vocal performance practice, identifying ways in implementing these important insights into current discourses on vocal didactics.

• **RAMÓN SOBRINO (Universidad de Oviedo)**

The Impact of Reicha's Compositional Legacy in Nineteenth-Century Spain: Translations and Diffusion of his Theoretical Treatises

The creation of the first music education institution in Spain, the Royal Conservatory of Music of Madrid (1832), demands theoretical sources for teaching harmony, counterpoint and composition. The first teachers of these subjects choose contemporary methods from France and Italy, reference countries for Spanish musical art, where the figure of Antonín Reicha (1770-1836) plays a fundamental role. In this paper we study the reception of Reicha's theoretical legacy in nineteenth-century Spain, reviewing the translation of his *Cours de composition musical ou Traité complet et raisonné d'harmonie practice* (1818), and other different adaptations of the *Traité de Mélodie: abstraction Faite de ses rapports avec l'Harmonie: suivi d'un Supplément sur l'art d'accompagner la Mélodie par l'Harmonie* (1832) and the *Art du compositeur dramatique ou Cours complet de composition vocale: divisé en quatre parties et accompagné d'un volume of planches* (1833), carried out in Barcelona by the musician Eduardo Domínguez de Gironella (1814-1876). Gironella also published Reicha's *Curso de composición musical* as a supplement to the numbers of the musical magazine *El mundo musical* (Barcelona, 1845). In addition, Reicha's approaches will be confronted with other employed by Francisco de Asís Gil (1829-1861), a disciple of Fétis in Brussels Conservatory between 1850-1852, who after obtaining the first prize of composition, obtained the rank of teacher of harmony in the Conservatory of Madrid in 1853, publishing the *Tratado Elemental de Armonía* [Elemental Treaty of Harmony] (1856) devoted to Fétis, and *La Armonía puesta al alcance de todas las inteligencias* [Harmony made available to all intelligences] (1858).

And those imparted in Barcelona by Ramon Vilanova y Barrera (1801-1870), disciple of composition of Piantanida in the Imperial Conservatory of Milan between 1829-1830. Vilanova, who used Reicha and Asioli's systems for his teachings, and was the author of an *Adaptación del Método de composición de Reicha* [Adaptation of the Method of Composition of Reicha], counts among his disciples figures as the composers Vicente Cuyás, Mariano Obiols, Pedro Tintorer and Antonio Rovira. The paper will also mention the notes taken from Reicha texts in the Guelbenzu legacy, corresponding to the stage of formation of this composer and pianist in Paris. Through this paper will be possible to know the reception of the Reicha's treatises and the impact of his pedagogical legacy in nineteenth-century Spain.

Reicha and Counterpoint

• **MICHAEL BULLEY (Independent Scholar, Chalon-sur-Saône)**

What Should We Learn from Fugues?

Reicha established his reputation as a composer of fugues with the *36 Fugues* for piano, published in 1803. A large part of his *Traité de haute composition musicale* is an exposition of fugal form. In the preface to the *Études dans le genre fugué*, of 1820, he tells pianists they will improve their technique by playing fugal pieces. Is Reicha simply promoting the fugue here or is he also implying that fugal writing can be relevant to all types of music? There are now three modern editions of the *36 Fugues*, with several recordings. Insofar as any of Reicha's works can be called well-known, this is among the best known. The main part of my talk, then, will be on Reicha's later fugues for piano, which are less well-known, and particularly those of the *Études dans le genre fugué*, opus 97. Each of these 34 studies consists of two pieces, only the second of which (in nearly all cases) corresponds to the description "in fugal style". I shall consider therefore why Reicha chose this slightly misleading title. The fugal pieces lack the obvious iconoclasm of the collection published 17 years earlier, yet they are full of other novelties that extend the range of the form. Who are the *Études* for? Certainly for the listener; but is this also a pedagogical work? The subtitle is "for the use of young composers". Did Reicha really expect young composers to learn how to write fugues from studying this collection? At first sight, the "preludes" seem more attractive than the "fugues". Is Reicha implying, then, that writing in the varied style of those first pieces depends on a command of fugal technique? Will the young composer be lured by the "preludes" and, through them, come to love the fugues?

• **MURIEL BOULAN (Université Paris-Sorbonne – IreMus, Paris)**

Entre rigueur et liberté : théoriser la fugue en France à l'époque de Reicha

En 1805, paraît le *Traité de la fugue* de Honoré-François-Marie Langlé, l'un des fondateurs du Conservatoire de Paris. Trente ans plus tard, le *Cours de contrepoint et de fugue*

de Cherubini (1835) puis le *Cours complet de Composition théorique et pratique* d'Hyppolite Colet (1837), scellent un demi-siècle de production sur le contrepoint, dont la fugue constitue l'aboutissement. Au cœur de cette littérature théorique, le *Traité du contrepoint et de la fugue* de Fétis (1824) vient côtoyer l'ample *Traité de haute composition* de Reicha, qui détaille la « fugue moderne » tant décriée par le théoricien belge. Tandis que le vocabulaire des fugues « du ton », « réelle », « inverse », « mixte »... est déployé dans les ouvrages de Langlé, Fétis, Cherubini et Colet, les prescriptions de Reicha se veulent simples et épurées, comme il l'annonce dès ses *Observations philosophiques et pratiques sur la musique*. À l'analyse des fugues de style sévère strict, Reicha substitue la fugue de style – harmonique – « libre ». Pour autant, Reicha ne rejette pas les principes du contrepoint rigoureux : il les conçoit comme un préalable. Cette communication se propose d'interroger les questions de terminologie, de structure et d'écriture qui fondent le substrat théorique de ces ouvrages. Il s'agira de mettre en évidence le vocabulaire de la fugue partagé par tous, les concepts qui diffèrent, ainsi que les particularités qui engagent un regard théorique à première vue différent, comme celui de Reicha. Seront également envisagées la part des exemples composés pour l'occasion et celle tirée du répertoire. Ce travail vient enrichir la perception de la fugue chez Reicha à la lumière des théorisations contemporaines. Entre héritage et renouveau, l'enseignement écrit de la fugue se cherche dans un vocabulaire détaillé, s'épure, par la voie de Reicha, et annonce alors certains traités plus tardifs.

Reicha's Legacy

• **MARY ELLEN HAUPERT (Viterbo University La Crosse, WI)**

Louise Dumont Farrenc and the Legacy of Anton Reicha

Louise Dumont Farrenc (1804-1875) was a pianist, teacher, editor of an historical anthology of keyboard music, and composer schooled in the Viennese classical tradition. Her composition studies with Anton Reicha at the Paris Conservatoire laid a secure foundation for her formidable career as pianist, teacher, and composer. Bea Friedland's dissertation, *Louise Farrenc, 1804-1875: Composer, Performer, Scholar*, remains the most comprehensive and dependable scholarship on the life and work of this fascinating woman. Friedland includes a memorial commentary from the *Gazette musicale*, written at the time of Farrenc's death, noting her uncommon musical gifts: «...without question the most remarkable of all women who have devoted themselves to musical composition. Her works bear witness to a power and richness of imagination as well as to a degree of knowledge which have never before been the attributes of a woman». Louise Farrenc belied these obstacles, becoming the first woman professor at the Paris Conservatoire and securing the coveted *Prix Chartier*, prize recognition for her chamber music. Farrenc entered the Paris Conservatoire in 1819, commencing her studies with composer Anton Reicha. In addition to piano studies, her work with Reicha expanded to composition,

with concentration on counterpoint and orchestration. Reicha's style was formed alongside that of his life-long friend, Ludwig van Beethoven, whom he met when his family moved to Bonn in 1785. Reicha and Beethoven continued their studies in Vienna with Albrechtberger and Salieri, rooting them both in the classical style. Undoubtedly, Reicha introduced Farrenc to the music of Beethoven during her student years at the Paris Conservatoire (1819-1825), for her life-long devotion to the music of Beethoven is well documented. In a communication dated January 1829, Farrenc and her husband, music publisher Aristide Farrenc, announced the need for a new French edition of Beethoven's keyboard works. And Farrenc's only daughter, Victorine, an accomplished pianist herself, championed her mother's compositions by frequently programming them alongside works by Beethoven. This paper will explore Anton Reicha's influence on the music of Louise Dumont. Specifically, the Viennese classical lineage of the piano trios (Piano Trio in E-flat Major, Op. 33 and the Piano Trio in D Minor, Op. 34) and two chamber sonatas (Sonata for Piano and Cello in B-flat Major, Op. 46 and the Sonata for Piano and Violin in A Major, Op. 39) will be explored.

• **GUILLAUME TARDIF (University of Alberta)**

In Reicha's Footsteps: Sauzay and «Le violon harmonique»

A pupil of Anton Reicha, Eugène Sauzay (1809-1901) was an avid chamber musician – notably playing as second violinist in Baillot's quartet until 1840. He also worked as an orchestral violinist to Louis-Philippe I and Napoleon III and, from 1860, as a professor of violin at the Conservatoire de Paris. A violinist-composer and eloquent pedagogue, he left several original compositions and pedagogical texts that are unfortunately mostly neglected today. Having studied counterpoint with Reicha and violin with Pierre Baillot (1771-1842), he combined these skills and his encyclopedic knowledge of the string literature to produce a few treatises on chamber music (1861, 1869), and one on harmony, *Le violon harmonique* (1889), uniquely written with the violinist in mind. Sauzay, who had previously written *Études harmoniques*, Op. 14 (1864, for violin, with optional accompaniment for a second violin), showed a strong interest in fugal writing for the violin and in reducing orchestral scores to a second violin. In this paper, I propose to review the historical roots of Sauzay's *Le violon harmonique*, which by his own admission draws from *Traité d'harmonie* (1862) by Napoléon Henri Reber (1807-1880), another pupil of Reicha and professor of harmony at the Conservatoire from 1851. Reber in turn noted that his treatise drew from others, including Louis-Auguste Seuriot (1801-?) and Daniel Jelensperger (1799-1831), who worked as répétiteurs for Reicha. In particular, Reber pointed to Jelensperger's treatise, *Harmonie au commencement du dix-neuvième siècle et méthode pour l'étudier* (1830). I will also discuss how Sauzay's *Le violon harmonique*, published the same year as the Paris World Fair, represents another example of Reicha's far-reaching legacy, and how it may have encouraged contemporary virtuoso

violinist-composers such as Eugène Ysaÿe (1858-1931, a student of Franck) and Émile Sauret (1852-1920) to further explore the violin's harmonic possibilities, even as the musical language was yet again evolving. Sauzay's treatise may be also understood in the context of continuing virtuoso chamber music production for strings. One may think of works in the tradition of de Bériot, such as Wieniawski's *Études-Caprices*, Op. 18 with second violin (1862) or even Ysaÿe's *Extase* (1921). Mirroring the spirit and broad scope of inquiry of Reicha and Baillot, and sharing some of his memoirs and observations of Paris' musical life, Sauzay cultivated a form of 'intellectual virtuosity' (RAMAUT 2015) that persisted in the 20th century, notably in the writings and performances of Carl Flesch (1873-1944, who studied with Sauzay from 1890 to 1892) and Joseph Szigeti (1892-1973).

Reicha's Contemporaries

• **FABIO MORABITO (Oxford University)**

On 'Being there' in 1805: Reicha's, Baillot's and Cherubini's own Accounts of their Journey to Vienna

The biographical entries for Antoine Reicha, Luigi Cherubini and Pierre Baillot in the *Grove Dictionary (Oxford Music Online)* all emphasise the importance of these musicians' stay – regardless how brief – in Vienna in the early years of the nineteenth century. In 1805, in particular, Reicha is said to have acted as an interpreter and introduced both Cherubini (in the Habsburg capital for less than a year) and Baillot (on his way to Moscow) to Haydn. The convergence of these Paris-based masters at Haydn's home in Vienna, and Reicha's role in facilitating the encounter, are laden with symbolism reiterating traditional narratives of the history of music: the French late – but then enthusiastic – craze for purely instrumental music (and Cherubini's and Baillot's role as precursors, even shift-makers), or the traditional depiction of Reicha as a 'linking-figure' between Austro-German and French schools of composition (a reputation endorsed by the bilingualism of his theoretical output; SCHNEIDER – RAMAUT 2013). Such a Viennese connection and its relevance for the careers and musical identities of Reicha, Cherubini and Baillot has long been the focus of scholarly scrutiny. Less attention, however, has been devoted to these musicians' own priorities and agendas in depicting their Viennese stays and encounters for posterity. All three of them documented these events in autobiographical texts that have only recently become available to scholars. This paper explores how Reicha, Cherubini and Baillot might have self-consciously attempted to shape public opinion or facilitate their own inclusion in the music-historical canon. Their Viennese-connection is usually weighted through an assessment of musical techniques, asking, for instance, what these musicians might have absorbed of the Haydnian style or other Viennese trends. My paper, instead, focuses on how their artistic pilgrimage to meet Haydn (and its chronicle) might have meant to inscribe themselves in history

next to the first composer considered ‘immortal’ decades before his death (HEAD 2000) and boasting an at-the-time unparalleled pan-European repute (WEBSTER 2001). What role, then, did Vienna play for these Parisian musicians in constructing their artistic identity for an increasingly pan-European public? Building upon emerging research on the history of celebrity culture (LILT 2014), my paper deals with the mythology around these Viennese visits and how it shaped musical reception. This perspective complicates our sense of why these artists saw and presented themselves as ‘Haydn’s friends’, as Baillot evocatively mentioned at Reicha’s funeral in 1836.

• **ANGELIKA MOTHS (Schola Cantorum Basiliensis / Universität Basel / Hochschule der Künste Zürich)**

The Pursuit of Being Polish – Józef Elsner’s «Selection of Beautiful Music»

Only one year before Anton Reicha and only 250 km away from Prague, another composer, theorist and writer was born: Jozéf Elsner (1769-1854). As Reicha, Elsner becomes an important personality in the field of musical pedagogy, although with a different focus. Being originally German he worked closely with the Polish poet Wojciech Bogusławski (1757-1829) and learned the Polish language so well, that he even published a book about its meter and rhythmic (*Rozprawa o metryczności i rytmiczności języka polskiego*, 1818). Already in 1810 he founded the *Musikalische Gesellschaft* together with E. T. A. Hoffmann (1776-1822) not only because he was concerned about a good education for professional musicians, but also to encourage non-professionals to develop a musical sagacity and to sensibilise them for their own culture. Therefore it is self-evident that Elsner – beside his Operas in Polish – also wrote *Gebrauchsmusik* (“music for use”) which cites the Polish already in its title: *Wybór pięknych dzieł muzycznych i pieśni polskich* (Selection of beautiful music and songs from Poland): *Polonezen* and songs accompanied by the *Klavikord*. Long before e.g. Michail Glinka (1804-1857) for “Russian”, Elsner settles standards (or clichés?) for what is supposed to be “Polish”. By means of examples of the *Selection* and Operas by Elsner (which often reflect Operas by Wolfgang Amadeus Mozart) I will examine in my presentation this pedagogical concept and the question will be discussed to which point Elsner’s approaches reach an idiomatic level and whether they can withstand a music theoretical close up. For sure he proofed a certain intuition for talents, as one of his students – Frédéric Chopin – will carry with him some of these ideas to enchant Paris...

• **MARTIN SKAMLETZ (Hochschule der Künste Bern)**

Reicha and Modulation: Theoretical Concepts and Instrumental Limits

Antoine Reicha’s [*Introduction et*] *Rondeau pour Cor Solo avec Accompagnement de l’Orchestre*, dated «Paris 1823», was written for the Italian virtuoso Giovanni Puzzi

(1792-1876) in his early London years. The piece is in F Major and has a quite unique modulation plan touching the keys of C, D-flat, B-flat, D-natural and E-flat major as well as F and D minor – all to be played on a «Cor Solo» (i.e. a natural horn) in F, thus implying extensive use of stopped notes. Other works composed for Puzzi, such as Moscheles' *Introduction et Rondeau Ecossais concertans* Op. 63, Bochsá's *Trois Fantaisies en duo pour harpe et cor* Op. 65 and Potter's *Sonata di bravura concertante* Op. 13, are much less adventurous concerning the use of remote keys – Potter even showing his awareness of this problem and providing possible abbreviations for the amateur performer: «L'auteur qui a composé cette Sonate pour le fameux Cor, Monsieur Puzzi, sait que ces modulations sont extrêmement difficiles à bien exécuter sur le cor et conseille à ceux qui les trouvent trop difficiles d'aller tout de suite à B.» (Potter, *Sonate* Op. 13, horn part, p. 2). In order to be able to evaluate the importance of Reicha's *Introduction et Rondeau*, this contribution will try to situate the piece in three contexts: Puzzi's repertoire (as reconstructed by Bradley Strauchen), Reicha's other compositions for natural horn(s) resp. those for solo instruments, and – last but not least – the passages relating to modulation and the use of keys in his theoretical writings.

Chamber Music

• YOKO MARUYAMA (Universität Wien)

“International” Composer and “Beethoven Colleague”: Observations on the Style of Anton Reicha's Early String Quartets

The compositional interaction between the two musical peers, Reicha and Beethoven, in the first decade of 1800 is well-known through the Beethoven's reaction to Reicha's “*nouveau système*” of his *Trente six fugues* with the piano variations Opp. 34 and 35, written in a “new way” (WILSON, 2017). Their musical relationship can be observed in the string quartets too, a genre in which they both worked vigorously during these years. Interestingly, the stylistic features of Reicha's first quartets during his temporary residence in Vienna (Opp. 48, 49, 52, and 58) can shed light on his personality as a composer with an international career as well as Beethoven's musical peer. My comparative studies of twenty composers has revealed that Beethoven's shift to the “symphonic” or “orchestral” style in his quartets Op. 59 reflects compositional trends in contemporary string-quartet writing. Among his contemporaries, Reicha's early quartets show distinctive features: these quartets show several technical similarities both with those of his peers and of Beethoven. However, the characteristic change towards “symphonic” elements (like the increased use of strong dynamics) are not well represented in Reicha. A parallel to Beethoven is remarkable in other aspects such as the structure of imitative passages. Furthermore, the quartets of Reicha and Beethoven both draw inspiration from French styles: the thematic treatment of a martial rhythm, which are generally regarded as a hallmark of contemporaneous French music. Despite these conformities

with his contemporaries, some distinctiveness in Reicha's quartets, especially in their formal and textural aspects, seem to isolate him from the other composers, but remind us of Beethoven's practice. Such stylistic mixture – the partial alliance both with other Viennese composers and French colleagues – was due to travelling throughout Europe in his youth with an impressionable mind. And his prominent, partly eccentric stylistic features indicate his longtime companionship with Beethoven.

• **MICHAEL B. WARD (University of Colorado at Boulder, CO)**

The Virtuoso Chamber Music of Pierre Baillot, Pierre Rode, and Rodolphe Kreutzer between 1789 and 1830

The music of Anton Reicha's contemporaries Pierre Baillot (1771-1842), Pierre Rode (1774-1830), and Rodolphe Kreutzer (1766-1831) has long been ignored and largely been forgotten. These three musicians were violin virtuosos (all studied to some extent with Giovanni Battista Viotti), composers, chamber musicians, professors at the Conservatoire, and leaders of major Parisian musical institutions (Kreutzer, for example, served as director of the Opéra in the 1820s). In part, their instrumental music has been ignored because modern scholars tend to assume that the music is an attempt to reckon with Viennese classicism. My paper will cover some of the chamber music, especially the string quartets, of Baillot, Rode, and Kreutzer. I argue that their works need reevaluation, for they form part of a virtuosic tradition, one that historians have not often associated with chamber music. I will analyze formal and textural aspects of the three composers' virtuosic chamber music, showing that the composers frequently borrowed elements from the concerto and re-appropriated them into a chamber music context. Their chamber music, which nearly always features the first violin, thus correlates with the Italian concerto tradition of Corelli and Viotti rather than adhering to modern generic expectations of chamber music, which has held Mozart and Beethoven's (and to some extent, Haydn's) chamber music as the standard. This study offers context for some of the most prominent European music of the nineteenth century – including Chopin's vocally oriented instrumental music and Liszt's transcriptions (and much more) – as well as musical interactions with the French socio-political sphere in the decades following the Revolution. Baillot, Rode, and Kreutzer's chamber music represents a rich and important opportunity for musical research, one that has not yet been adequately examined.

Performing Style and Virtuosity

• **MARIA TERESA ARFINI (Università della Valle d'Aosta)**

Le raccolte esemplari di Antonín Reicha: tra innovazione e didattica

Antonín Reicha compose, nell'arco di alcuni anni, una serie di raccolte di brani che si potrebbero definire "esemplari": con esse intese mostrare gli svariati risultati che

si potevano ottenere con l'applicazione radicale di alcune tecniche e soluzioni formali. Le *Trente-six fugues pour le pianoforte, composées d'après un nouveau système* Op. 36 (c1803-1805) si potrebbero definire “fantasia in stile imitativo”, in quanto presentano le innovazioni più disparate seguendo il filo conduttore di un livello sempre maggiore di sperimentaltà: per quel che concerne il metro, la fuga xx per esempio è in un fluttuante 5/8; la xxiv è un *Allegro* in 2/2 + 3/4; la xxviii è in 6/8+2/8; la xxx invece ha una grafia complicatissima di 4/2, cui vengono contrapposti momenti in 3/4 per il secondo soggetto. Ancor più ardua è la sperimentazione armonico-tonale; parecchie fughe si concludono in tonalità diverse da quella d'impianto: per esempio la xii va da La maggiore a Sol maggiore passando per La₄ maggiore e nell'viii il soggetto tocca tutte le tonalità seguendo il circolo delle quinte. Invece le *Six Fugues pour le Piano-Forte composées par Ant. Reicha* Op. 81 (presumibilmente 1812) presentano interessanti mutamenti stilistici. Reicha, pur mantenendo una scrittura polifonica assai libera, si discosta dallo sperimentalismo precedente quasi allineandosi con la produzione contemporanea. Infine *L'art de varier ou 57 Variations pour le pianoforte* Op. 57 (c1803-1804) è organicamente concepita per mostrare ogni sorta di tecnica di variazione su tema dato. Il tema, di semplice forma tripartita, presenta entrate consecutive delle quattro parti, similmente a quanto avviene nelle Variazioni Op. 35 di Beethoven; di esso le variazioni sostanzialmente mantengono inalterati il numero di battute e la periodizzazione, spesso modificano di pochissimo la struttura armonica, ed impiegano soprattutto tecniche di elaborazione contrappuntistica come il rivolto delle parti, l'imitazione di frammenti tematici, la circolazione della melodia tematica tra le varie voci oppure una scrittura ornamentale imperniata su moduli tecnici pianistici. Le arditezze dell'Op. 36 – soprattutto per quel che concerne la sperimentazione armonico-tonale – restarono un fatto isolato, non trovando altre applicazioni nelle composizioni posteriori. *L'Art de varier*, degli stessi anni, ha invece soprattutto un valore didascalico, nella sua sistematicità è un esempio di analisi delle tecniche di variazione, utile anche per comprendere molti procedimenti impiegati in cicli di variazioni di altri compositori.

• **HENRIK LÖWENMARK (Stockholm Opera Studio and Freelance Pianist)**
Reicha and His Legacy for the Future

Having been occupied with Reicha for more than 30 years, one has learned to recognize many of the recurring and often original traits that are an integral part of his style – yet, there will always be surprises... Quite a few of these traits seem to originate from a different (or future...) tradition from the one he comes from; sometimes like a fold in time. In the midst of something that sounds quite familiar or fairly traditional on the surface, although far from really conventional, a window suddenly opens up to a somewhat unknown landscape – as if he wanted to show us: «Just look here what I've found; it's possible to do it like this, you know; one may walk in this direction as well; there are really some interesting things outside our familiar habits». At the same time,

there are pieces where, from the very start to the very end, almost everything is beyond his own time. Those pieces show a quite different mind at work, full of curiosity and an uninhibited urge to discover new territories, a mind not always focused on holding things together in a more traditional/organic way or working towards a distant goal – or to quote Ferruccio Busoni: «Music was born free; and to win freedom is its destiny». And as Reicha himself put it: «fremd (ganz natürlich) aber nicht wider das Gefühl». My aim is not so much to point out his legacy in general for the 19th century or to ‘prove’ anything that would be indisputable but more to underline some important traits that seem to have escaped, or at least been overlooked, by many commentators. Some of these are clearly more conspicuous in Reicha’s piano music since this really was his experimental field above all. Many of them point directly to Berlioz and Liszt, others indirectly into the future like Wagner, Satie, Debussy and others. All these observations raise interesting questions about personal and historic style, traditionalism versus modernism, form versus content, formulas versus feeling, development versus static procedures.



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