



CHAMBER MUSIC 1850-1918

On the occasion of the birth anniversaries of
Antonín Dvořák and César Franck

10-12 December 2021

INTERNATIONAL VIRTUAL CONFERENCE

CENTRO STUDI
OPERA OMNIA
Luigi Boccherini



NATIONAL
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INTERNATIONAL CONFERENCE

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On the occasion of the birth anniversaries of Antonín Dvořák and César Franck

ORGANIZED BY

Centro Studi Opera Omnia Luigi Boccherini, Lucca
Palazzetto Bru Zane – Centre de musique romantique française, Venice
National Museum, Prague

Virtual conference

10-12 December 2021

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Keynote Speaker

- FRANÇOIS DE MÉDICIS (Université de Montréal)

Invited Speaker

- VERONIKA VEJVODOVÁ (National Museum, Prague)

FRIDAY 10 DECEMBER

10.30-10.45 **Opening**

- FULVIA MORABITO (Centro Studi Opera Omnia Luigi Boccherini)
- ÉTIENNE JARDIN (Palazzetto Bru Zane – Centre de musique romantique française)

10.45-11.00

- VERONIKA VEJVODOVÁ (National Museum, Prague), *The Collections of the Antonín Dvořák Museum: A Resource Fundamental to Research on Dvořák*

11.00-12.30 **The Conciliation or Contradictions of National and Individual Expression**

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

- FLORIS MEENS (Radboud University), *Chamber Music and Emotions in The Netherlands, ca. 1850-1918*
- GEOFF THOMASON (Royal Northern College of Music, Manchester), *Chamber Concerts for Champagne Socialists: Quartets and Contradictions at Manchester's Ancoats Brotherhood at the End of the Long 19th Century*
- VJERA KATALINIĆ (Croatian Academy of Sciences and Arts, Zagreb), «*Die edelste und küstlerischeste aller Kunstformen*»: *The Committee for the Advancement of Chamber Music – A Fin-de-siècle Initiative in Zagreb*



15.00-16.00 **Keynote Speaker:**

- FRANÇOIS DE MÉDICIS (Université de Montréal), *Searching for the Quintessential Franck: The Quintet in F Minor and the French Reception of its Composer*

16.30-18.00 **Chamber Music in Paris**

(Chair: **Étienne Jardin**, Palazzetto Bru Zane – Centre de musique romantique française)

- MICHEL DUCHESNEAU (Université de Montréal /OICRM), *Le public de la Société nationale de musique (1871-1914)*
- ISABELLE PERREAU (OICRM, Université de Montréal / TSAR, Université de Québec à Rimouski), *Construction et remédiations de l' « éthos » d'une mélomane. Le cas Marguerite de Saint-Marceaux*
- SYLVIA KAHAN (The Graduate Center and College of Staten Island, CUNY), *The Power of the Press: Reportage of Chamber Music in the Society Columns of the Paris Daily Papers*

SATURDAY 11 DECEMBER

10.00-11.00 Chamber Music and Issues of Genre

(Chair: **Veronika Vejvodová**, National Museum, Prague)

- NANCY NOVEMBER (The University of Auckland), *Challenging Tradition: All-Female String Quartets of the Late 19th and Early 20th Centuries*
- VIRGINIA SÁNCHEZ RODRÍGUEZ (Universidad de Castilla-La Mancha/CIDoM), *Marie Mennessier-Nodier (*1811; †1893), a Composer of Chansons*

11.30-12.30 British and Czech Chamber Music

- ORIETTA CAIANELLO (Conservatorio 'N. Piccinni', Bari), *Walter Willson Cobbett and his Legacy: From the Phantasy to Cobbett's «Cyclopedic Survey»*
- ANJA BUNZEL (Institute of Art History, Czech Academy of Sciences), *«...because we see in it the only true and healthy basis of a future Slavic direction in our music»: Czech Song, Jan Ludevít Procházka, and the «Singing Entertainments» in 1870s Prague*



15.30-17.30 Dvořák's Piano Music and String Quartets: Question of Style and Sound

(Chair: **François de Médicis**, Université de Montréal)

- APOSTOLOS PALIOS (National and Kapodistrian University of Athens), *Evolution of Piano Writing in Dvořák's Solo Piano Compositions*
- CHRISTOPHER CAMPO-BOWEN (Virginia Tech), *Last vs. Late: Antonín Dvořák's String Quartets Opp. 105 and 106 and the Question of Late Style*
- VERONIKA VEJVODOVÁ (National Museum, Prague), *«The Vocal Ranges Must Be Adapted for Mrs Joachim»: Amalie Joachim, Gustav Walter, and Dvořák's Gypsy Melodies, Op. 55*

SUNDAY 12 DECEMBER

10.30-12.30 **New Sonorities, Listening, and Instrumental Combinations**

(Chair: **Roberto Illiano**, Centro Studi Opera Omnia Luigi Boccherini)

- YOKO MARUYAMA (Tokyo University of the Arts), *Sound Construction in Piano Trios in the Late Nineteenth Century: Pitch Settings of the Strings in Johannes Brahms' Piano Trios*
- DAVID REISSFELDER (Universität Zürich), *César Franck's Chamber Music in Britain, 1890-1918*
- CHRISTIANE STRUCKEN-PALAND (César-Franck-Gesellschaft), *Le quatuor à cordes de César Franck entre tradition et innovation*
- RUBEN MARZÀ (Università di Firenze e Université de Strasbourg), *At the Edge of Silence: The Origins of Saxophone Quartet*



15.00-16.00 **The Tradition of Chamber Music in Spain and Portugal**

(Chair: **Roberto Illiano**, Centro Studi Opera Omnia Luigi Boccherini)

- M^a ENCINA CORTIZO – RAMÓN SOBRINO (Universidad de Oviedo), *Orientalism, Spanishness and Europeanism in three String Quartets in Spain at the beginning of the 20th Century: Pursuing a Spanish Chamber Language*
- HÉLDER SÁ (Universidade of Aveiro, INET-md), *Violin and Chamber Music in Lisbon during the Early Days of the Republic*

16.30-17.30 **The Performance and Reception of Chamber Music**

(Chair: **David Hurwitz**, ClassicsToday.com)

- EVA BRANDA (Wilfrid Laurier University, Waterloo, ON), *Evaluating Dvořák's 'Niche': The 1892 Farewell Tour, the «Dumky» Piano Trio Op. 90, and Perceptions of Dvořák as Chamber Music Composer*
- KATHRYN M. FENTON (Stephen F. Austin State University), *The Fine Art Quartet, Alice Warder Garrett, and Early Twentieth Century American Musical Diplomacy.*

KEYNOTE SPEAKER

- **FRANÇOIS DE MÉDICIS (Université de Montréal), *Searching for the Quintessential Franck: The Quintet in F Minor and the French Reception of its Composer***

In history books, César Franck is remembered as an influential figure in the French musical life at the end of Third Republic: leader of a brilliant school of composers, helping to spearhead the rehabilitation of great orchestral and chamber genres such as the Symphony and the String Quartet, and promoter of a distinct writing tradition of cyclic works. Yet since 1914, the reception of his work has been marred by nationalist controversies. The ‘Frenchness’ of his style has been called into question, or reinterpreted as Walloon or German (a matter complicated by the composer’s Belgian place of birth). In this paper, I present a study of the composer’s well-known Quintet in order to address these aesthetic claims, observing on one hand the sources of influence on Franck’s work, and on the other, its subsequent reception. In 1880, the premiere of the Quintet marks a significant shift in the composer’s mature style, as well as in the development of cyclic musical composition in France. I delve into the relationships between this work and German traditions, through comparisons with Brahms’ Quintet, Op. 34, furthering the research of Joël-Marie Fauquet. I also examine the rapport between Franck’s work and Schumann’s Quintet, Op. 44, as well as piano works by Beethoven and Liszt. With regards to the work’s reception after 1880, I focus on the links drawn between the Quintet and works composed shortly afterwards by Gabriel Fauré and Ernest Chausson, up to and including repercussions as late as those observable in Florent Schmitt’s Quintet of 1909. These comparisons and observations allow us to better distinguish between stylistic legacy and originality in Franck’s writing, and to highlight various distortions freighted in the analysis of his work’s stylistic affiliations (particularly those of d’Indy in 1906 and 1909). Beyond the composer, this study also offers a more nuanced view of national identity in French music during the *Belle Époque*.

CONTRIBUTORS

The Conciliation or Contradictions of National and Individual Expression

- **FLORIS MEENS (Radboud University), *Chamber Music and Emotions in The Netherlands, ca. 1850-1918***

Since the construction of social relationships is to a substantial degree based on emotions (e.g. trust, sympathy, love), and since music is widely regarded as the ‘language of emotions’, understanding the social effects of music can only be achieved through

the study of emotions. Historical research on music related emotions has, however, so far focussed exclusively on listeners' behaviour at public concerts, interpreting it as affirmation of already existing social structures. Challenging these studies on three grounds, this paper proposes a new approach to more systematically tackle the interaction between private music making, emotions and social relations. Inspired by the reputed medievalist Barbara H. Rosenwein, I will apply her concept of 'emotional communities' to analyse how attendees of private sociability shared and forged particular norms and experiences of enjoying chamber music emotionally, reinforcing emotional experiences of social affinity and group identity along and beyond traditional patterns of social and cultural in- and exclusion. In this paper I will therefore (1) map Dutch places of private sociability in which music played a vital part; (2) investigate what music was performed and listened to, and by whom; (3) analyse what specific emotions were evoked and how these were expressed and regulated; in order to (4) explain how music in the private sphere significantly contributed to the formation of emotional communities and to social in- and exclusion within the elite and middle classes. Doing so, this paper develops and scrutinizes the hypothesis that since the domestic environment was more intimate, it allowed a wide variety of music related emotions to be felt and expressed, and thus forged bonds between individuals from various social backgrounds. It thus presents new interpretations of 19th-century chamber music, its historical canonization, as well as domestic and social life.

• **GEOFF THOMASON (Royal Northern College of Music, Manchester), Chamber Concerts for Champagne Socialists: Quartets and Contradictions at Manchester's Ancoats Brotherhood at the End of the Long 19th Century**

Founded in 1881 as Recreation in Ancoats by the Manchester councillor Charles Rowley, the Ancoats Brotherhood, as it was renamed in 1889, sought to bring cultural education to one of the most deprived areas of Manchester. It offered a series of lectures from leading figures alongside concerts of chamber music given by local musicians, not least the quartet founded by Adolph Brodsky after his appointment as Principal of the Royal Manchester College of Music in 1895. Its intended audience of mill workers, many of them Italian immigrants, marks it out in contrast to other musical societies in Manchester, such as the Schiller-Anstalt, aimed at the city's large, middle-class and culturally literate German Community. Drawing on contemporary concert programmes, letters and newspaper reports, and on Rowley's own writings, this paper explores two principal themes in the developing career of the Brotherhood. One is the parallel between the gradual shift in its chamber repertoire towards that also heard at the Schiller Anstalt or the Brodsky Quartet concerts and the metamorphosis of its audience into one of bourgeois liberals who shared Rowley's political sympathies. The other is the tension between the Brotherhood's allegiance to a predominantly Austro-German musical canon in the years leading to and during the First World War. In particular, the Brodsky

Quartet's own concerts at the Brotherhood reveal an increasing desire to maintain the primacy of this Austro-German canon in the face of growing anti-German, British nationalism articulated by its respected and influential speakers. It also sheds light on the war's facilitating the appearance of women as chamber musicians, bringing with them a different and often more contemporary repertoire, which itself offered a substantial challenge to the Austro-German hegemony.

• **VJERA KATALINIĆ (Croatian Academy of Sciences and Arts, Zagreb), «Die edelste und küstlerischeste aller Kunstformen»: The Committee for the Advancement of Chamber Music – A Fin-de-siècle Initiative in Zagreb**

In the late 19th-century Zagreb various musical events took place quite regularly: the National theatre performed operas from the standard repertoire as well as national pieces; its orchestra gave concerts of symphonic music and the school of the National Music Institute organised regular concerts of their pupils and professors. An additional and complementary organiser of the chamber concerts, founded in 1896, was the so-called Committee for the advancement of chamber music, with the task proclaimed in its title. A small intellectual circle among members of the *Musikverein* of various professions (an architect, two musicians, a politician, a music critic, and an engineer) answered to the demands of the audiences to invite the best international chamber ensembles, thus giving them the opportunity to hear «and to cultivate the most important compositions by Mozart, Beethoven, Schubert, Schumann, as well as more recent pieces by Tchaikovsky, Dvořak, Smetana, Goldmark, that other cultural towns have cultivated already for some time». From the beginning of 1897 until the end of the World War I, they have organised almost one hundred concerts of famous contemporary ensembles: soloists (such as Pablo Casals, Fritz Kreisler etc.), trios (such as the Russian piano trio), quartets (such as *Quartetto Triestino*, *Quartett Rosé*), even chamber orchestras (such as *Wiener Tonkünstler Orchester* with Oskar Nedbal) were invited and sharpened the taste and demands of the Zagreb audiences. The paper analyses the list of invited guests, their repertoire, the reception of the audiences as well as their impact on the musical life in Zagreb during a turbulent period that ended with the disintegration of the Habsburg Monarchy.

Chamber Music in Paris

• **MICHEL DUCHESNEAU (Université de Montréal /OICRM), *Le public de la Société nationale de musique (1871-1914)***

Fondée en 1871, la Société nationale de musique (SNM) a joué un rôle très important pour l'essor d'une musique instrumentale française sous la III^e République et tout particulièrement la musique de chambre. Si le succès de l'entreprise est lié au prestige de certains de ses instigateurs (Fauré, d'Indy, Chausson) et au travail de ces derniers

pour faire jouer nombre d'œuvres qui deviendront des piliers du répertoire de musique de chambre français, il semble intéressant de se questionner sur le public de la SNM qui assura, du moins en partie, sa légitimité. L'avancement des travaux sur la vie du concert en France sous la III^e République pousse aujourd'hui à repenser ces publics, de manière à en comprendre les dynamiques sociales, sachant que ces dynamiques, pour la grande majorité, sont celles qui ont perduré jusqu'à nos jours dans le domaine des musiques savantes. Par conséquent, s'intéresser aux mélomanes contribue à saisir les mécanismes d'inclusion et d'exclusion des œuvres au sein du répertoire tout comme cela permet de saisir les forces qui concourront à la transformation des conditions d'écoute au xx^e siècle. La création de la SNM témoigne d'une transformation progressive du statut de la musique de chambre auprès des mélomanes qui a commencé dès la fin du xviii^e siècle. Mais la singularité du fonctionnement de l'organisme basé sur le double enjeu de la liberté artistique revendiquée par les compositeurs et celui d'un nationalisme affirmé contribuera à l'essor d'un nouveau modèle de diffusion de la création musicale qui favorisera la production d'une musique de chambre désormais au cœur d'un avant-gardisme soutenu par un public dont la structure sociale évolue à l'aune de la société française de l'époque. En nous appuyant sur les archives de la société qui nous donnent quelques indications sur les sociétaires qui assistent aux concerts, il est possible d'entamer l'enquête et de repenser le rôle de l'organisme au sein du champ musical français au-delà du réseau des musiciens eux-mêmes. Il est ainsi possible d'en dégager quelques idées sur l'essor d'un nouveau public de la musique, dont les assises combineront des caractéristiques d'une tradition issue du Second Empire et celle d'une nouvelle dynamique sociale instituée par les transformations culturelles entamées dès la fin des années 1870 par la III^e République.

• **ISABELLE PERREAULT (OICRM, Université de Montréal / TSAR, Université de Québec à Rimouski), Construction et remédiations de l' « éthos » d'une mélomane. Le cas Marguerite de Saint-Marceaux**

Cette communication entend documenter l'influence de Marguerite de Saint-Marceaux (1850- 1930), figure incontournable de la vie mondaine parisienne sous la Troisième République, dans la création et la diffusion de la musique de chambre française au tournant des xix^e et xx^e siècles. Le salon Saint-Marceaux — fréquenté par Fauré, Debussy, Ravel, Reynaldo Hahn, Willy et Colette, et où se réunissent les figures de l'avant-garde artistique comme les membres d'institutions musicales (Conservatoire de Paris ou l'Institut de France) — apparaît comme l'épicentre autour duquel gravitent les musiciens, les artistes et les critiques qui ont façonné la modernité musicale. Le journal qu'elle tient entre 1894 et 1927 fournit une archive d'exception qui révèle les activités privées, les rencontres entre créateurs et la composition de cercles intimes qui, si elles s'inscrivent à la périphérie de la scène musicale, n'en infléchissent pas moins le cours. Nous posons l'hypothèse d'un engagement stratégique de Marguerite de Saint-Marceaux dans la vie

musicale de son époque, son intérêt pour la musique contemporaine et ses efforts pour offrir, dans le cadre de ses réceptions mondaines, une visibilité à la musique de chambre étant à réintégrer dans la construction de l'*ethos* d'une mélomane. Ce sont spécifiquement les discours mobilisés autour de la musique, révélateurs d'une époque et d'un milieu, et la scénographie d'« amatrice éclairée » que renferme le journal qui nous intéresseront. L'étude du « cas Saint-Marceaux » vise également à identifier les mécanismes mondains par lesquels les goûts musicaux se consolident et participent d'une dynamique sociale fondée sur la distinction (Bourdieu, 1979). Le second temps de l'enquête sera l'occasion de nous pencher sur le témoignage de contemporains susceptibles d'attester le rôle du salon Saint-Marceaux dans la création et la diffusion d'œuvres de chambre françaises, et dans l'intérêt du public pour celles-ci. Cette étape s'appuiera sur la lecture d'un corpus de sources secondaires qui viendront préciser l'étendue du rayonnement de ce salon et l'influence de son hôtesse en ce qui a trait à la prescription des goûts et des manières d'écouter l'œuvre musicale.

• SYLVIA KAHAN (The Graduate Center and College of Staten Island, CUNY),
The Power of the Press: Reportage of Chamber Music in the Society Columns of the Paris Daily Papers

A vital part of our understanding of musical activity in the Paris salons of the aristocracy and the upper-bourgeoisie during the *Belle Époque* and the early twentieth century comes from the reportage by the society press in the daily newspapers about salon activities. After the Franco-Prussian War, daily papers such as *Le Gaulois* and *Le Figaro* provided their readership with the minute details of musical performances in the salons. These articles were key to the promotion of new music by both established and upcoming composers and the revival of rarely-performed 18th- and 19th-century repertoire, such as the Brandenburg concertos and the Beethoven string quartets. Talented musical artists, including newcomers at the beginnings of their careers also benefitted from announcements of their performances in the salons. And the association of the names of certain salon hosts and hostesses with the gifted musicians that they patronized served to add luster to the reputation of all involved. My paper will give an overview of the newspaper coverage of chamber music performances in the Paris salons between 1870 to 1918. I will demonstrate the way that the papers helped promote new works of chamber music by Fauré, Franck, d'Indy and Ravel and I will show how these performances helped salon hosts and hostesses to achieve influence in the milieu of salon culture, especially with regard to public perception of the composers and chamber musicians artists who were recipients of the patronage of these champions of art music. I will explore, as well, the ways that those who held musical gatherings in their salons used their press relations to negotiate a middle path between private and public venues — for example, by creating publicity for upcoming concerts at the Société nationale de musique and the Concerts

du Conservatoire, including benefit concerts for charities. Thus, the symbiosis among *salonniers* and *salonnières*, composers/chamber musicians and the newspapers' society columns helped promote chamber music, both new and old, and the musical careers of those who performed it.

Chamber Music and Issues of Genre

• NANCY NOVEMBER (The University of Auckland), *Challenging Tradition: All-Female String Quartets of the Late 19th and Early 20th Centuries*

The string quartet was traditionally firmly located in the male domain. A 'strong genre', associated with technical mastery and the highest compositional achievements in the eighteenth and early nineteenth centuries, it was composed by men (including, notably, the main exponents of the Viennese Classical canon), performed by men (in both public and private settings), and written about by men. Women were largely excluded from its sphere, except as audience members at concerts, which started to flourish in the early and mid-nineteenth centuries. But starting around the 1870s, the social taboo against women learning string instruments was eased, and women started to participate not only in private string quartets but also in public. This was partly a function of changing access to conservatoire training for women, and notable female performers, including the Czech violinist Lady Halle (Wilma Norman-Neruda) and the Canadian violinist Nora Clench. Both of these women had access to the Austro-German tradition through teachers and repertoire, which helped them to establish their reputations and their string quartet leadership, in a still almost exclusively male arena. How were female quartet players, and all-female string quartets received, and how did this change? In reviews of the time we find references to purity, uniformity, and invisibility of female performers, which seem to be an effort to contain the covert voyeurism evident elsewhere — for example in iconography (including photographs). What persists and changes today in the ways we currently understand all-female string quartets of our time? I consider aspects of voyeurism and technical excellence.

• VIRGINIA SÁNCHEZ RODRÍGUEZ (Universidad de Castilla-La Mancha/CIDoM), *Marie Mennessier-Nodier (*1811; †1893), a Composer of Chansons*

Women were highly visible in 19th-century chamber music as performers and, at times, also as composers. An example of this is represented by Marie Mennessier-Nodier (*1811; †1893), who received a careful education since she was a child and who attended some of the most outstanding salons of her time thanks to the status of her father, the poet Charles Nodier (*1780; †1844). Probably this familiar and cultural situation determined that, especially, the legacy of Marie Mennessier-Nodier consist of a large number of

chansons for solo voice with piano accompaniment, whose main features are the use of texts of high literary quality and the presence of a perfect match between music and literature. In this work I propose an approach to her figure and, especially, I carry out the study of a manuscript of one of these chansons, 'Le bateau', located in a private collection. First, I place Marie Mennessier-Nodier in the musical context in which she lived. Later, I make an approach to the aforementioned song 'Le bateau'. Finally, I analyze the work located in a private archive and carry out a comparative study between this document and other localized sources, including another manuscript of the same work located in the Bibliothèque Nationale de France and a printed edition of the time. The study of these primary sources allows us to recover the name of a woman who contributed to the chamber repertoire in 19th-century France, to know the main features of her production of chansons and to locate the existence of certain melodic and harmonic differences between the localized manuscripts of the same song.

British and Czech Chamber Music

• **ORietta Caianello (Conservatorio 'N. Piccinni', Bari), Walter Willson Cobbett and his Legacy: From the Phantasy to Cobbett's «Cyclopedic Survey»**

Walter Willson Cobbett (1847-1937) played a role of tremendous importance in the so-called British Musical Renaissance, through manyfold initiatives that gave an incredible impetus to the production and performance of chamber music in his country. His lifelong passion for music, although an amateur himself, the disposal of financial means, and the connection he held with professional musicians within the Royal College of Music took him to successfully pursue his life goal: encouraging chamber music in England. He accomplished the purpose of 'reinventing' a musical genre, the 'phantasy', popular in XVI and XVII centuries through the organization of several competitions and prizes which encouraged contemporary composers, like Frank Bridge, John Ireland, Susan Spain-Dunk, and many others to produce a vast number of chamber music works. His collection of musical scores had as an output the institution of the 'Free Music Library', an open library where his conspicuous and always increasing catalogue was at disposal of musicologists and interpreters; he also instituted the Cobbett Medal «in recognition of services to chamber music», still awarded annually by the Worshipful Company of Musicians, which prizes any kind of work done in service of music by instrument makers, organizers, composers, interpreters as well as music patrons (like Elizabeth Sprague Coolidge, the well-known American patroness of chamber music, awarded in 1925). His last and major undertaking, the summa of his life goal, was the *Cyclopedic Survey of Chamber Music*, in three volumes, a monumental work started at the age of eighty, in which he wanted to produce an outlook to the world's production of chamber music.

• ANJA BUNZEL (Institute of Art History, Czech Academy of Sciences),
«...because we see in it the only true and healthy basis of a future Slavic direction in our music»: Czech Song, Jan Ludevít Procházka, and the «Singing Entertainments» in 1870s Prague

On 15 November 1871, the music journal *Hudební listy* announced the *First Private Singing Entertainment* (*První soukromá zábava pěvecká*), which was to take place on 27 November 1871 in the Prague salon of the piano manufacturers Joseph Heitzmann and Ferdinand Schloegl. The founder and editor of *Hudební listy*, Jan Ludevít Procházka (1837-1888), informs the readers that these events would enable the Czech audience to experience live performances of domestic, i.e. Czech, and Slavonic music more generally. Furthermore, he explains that the event's special focus on Czech and Slavonic song is rooted in «its nature and significance, because we see in it the only true and healthy basis of a future Slavonic tone in our music». The series was meant to introduce the audience to novelties stemming from the Czech music scene, either with a view to new compositions and/or arrangements by Czech composers or to new publications fostered by Czech-based music publishers. The second instalment of the *Singing Entertainments*, which took place on 10 December 1871, featured Antonín Dvořák's song 'Vzpomínání' (Remembrance). It was the first time that a work by Dvořák was performed publicly, and it was also the first occasion on which one of Dvořák's compositions was reviewed by renowned music critics. The *Singing Entertainments* are known within today's musicological discourse especially on account of Dvořák's debut, but they have never been scrutinised holistically through the lens of Czech musical practice of the time. Adding to the field of Czech music studies generally and, in particular, to Jana Vojtěšková's stellar work on Procházka's private album, this paper offers a systematic examination of the Prague *Singing Entertainments*. In doing so, it aims to contextualise both Dvořák's song 'Vzpomínání' and Procházka's music criticism within Prague's salon scene of the 1870s and within the wider framework of Czech national music.

Dvořák's Piano Music and String Quartets: Question of Style and Sound

• APOSTOLOS PALIOS (National and Kapodistrian University of Athens),
Evolution of Piano Writing in Dvořák's Solo Piano Compositions

It is generally admitted that Dvořák's compositional work has been sealed mainly by his symphonic and chamber music production, while he has not been a piano virtuoso like the majority of his contemporary composers of the romantic era. However, he composed a large volume of solo piano compositions — apart from his popular four-hands original works and transcriptions — that are technically less demanding for the pianist than his chamber music works, containing the particular attributes of Czech music such as syncopated rhythms, related to folklore dances, lyrical passages which express the

sentimental Slavic soul and limited presence of counterpoint in favor of expressive melodic lines. Moreover, Dvořák's preference to compose cycles of piano pieces with contrasting characters is apparent. Although Dvořák's piano compositions are often overlooked for the benefit of works by other romantic composers, consisted of more idiomatic characteristics and features of impressive virtuosity, nevertheless, surprisingly, his best piano music is to be found at his less virtuosic compositions, defined by idiosyncratic innocence, tenderness and sensuality. This study, examining comprehensively Dvořák's piano sets and single pieces, particularly his most defining compositions for solo piano, aims to capture composer's distinctive and potentially personal traits in his piano writing regarding use of technical devices such as scales, arpeggios, chords, double tones, octaves, and texture of polyphony and counterpoint as well as monophony and melodicism, in order to abstract conclusions about his possible influences by other romantic composers, to figure a certain manner of pianism, to evaluate the quality and peculiarity of his pianistic writing, to detect weak points that reveal likely lack of familiarity with the piano instrument and ultimately to view the evolution of his pianistic style throughout his compositional lifetime course.

• **CHRISTOPHER CAMPO-BOWEN (Virginia Tech), *Last vs. Late: Antonín Dvořák's String Quartets Opp. 105 and 106 and the Question of Late Style***

The last two string quartets composed by Antonín Dvořák have long occupied a curious place in accounts of the composer's life and works. Frequently apostrophized as the last pieces of 'absolute music' that Dvořák ever wrote, the string quartets in G and A-flat, both composed in 1895, are often seen as a last stage of normalcy before he departed for the uncharacteristic wilds of tone poems and opera, where he was to remain until his death in 1904. In this paper, I reevaluate the historical position of the last two quartets in Dvořák's life with an eye toward a vexed question in music history: that of 'late style'. I engage in theoretical analysis, reception history, and historiographic critique of the quartets in G and A-flat to suggest that Dvořák not only evades the idea of late style in his music, but that his example exposes the contingency and exclusionary nature of the label. Drawing on scholars like Edward Said, Laura Tunbridge, and Barbara Kelley, I show how Dvořák's willingness to shift genres, audiences, and aesthetic principles in the last years of his life places him outside the conventional model of 'lateness'. Following from Gordon McMullan and Sam Smiles, I too contend that «there is arguably an ethical obligation to find a more appropriate, a less (or even an un-) mythologized means of validating the productions of old age or of proximity to death». Dvořák's last string quartets present an opportunity to rethink how we construct the careers of composers, and how we unwittingly perpetuate exclusionary models that privilege certain backgrounds, certain worldviews, and certain kinds of music.

• VERONIKA VEJVODOVÁ (National Museum, Prague), «**The Vocal Ranges Must Be Adapted for Mrs Joachim**»: Amalie Joachim, Gustav Walter, and Dvořák's **Gypsy Melodies, Op. 55**

The origins and early reception of the *Gypsy Melodies*, Op. 55 (1880) are associated with the names of important interpreters: the tenor Gustav Walter asked Dvořák to compose the work, and the alto Amalie Joachim arranged for its publication. It bespeaks of fruitful interactions between author and performers, and equally of the musical contacts between Vienna and Berlin of which Dvořák came to be an eminent beneficiary, thanks to his friendship with Brahms. No less importantly, the songs came to represent the composer himself, who presented them on important social occasions and at concerts. The songs thereby helped Dvořák on his path to success — at a time when his contacts were beginning to transcend the Continent, and his attitude towards the German publisher Fritz Simrock in Berlin was also beginning to change. Although the songs first appeared in German alone (to the chagrin of Czechs), having been composed directly to German words, this fact contributed to their wider popularity. The *Gypsy Melodies*, settings of a German translation of poems originally in Czech by Adolf Heyduk, were composed at the instigation of the celebrated tenor of the Vienna Court Opera, Gustav Walter, who collaborated with Brahms and gained prominence also as a singer of lieder. At the time when Dvořák and Walter were acquainted in Vienna (1879), the composer had already completed several song cycles. However, the Moravian Duets (published by Simrock in 1878, and originally intended for domestic performance) alone were known; only his *Three Modern Greek Poems* (1878) had been heard in public in Prague, and when Dvořák offered these songs to Simrock for publication, the latter declined to show interest. It was Amalie Joachim who brought about their publication. Having married the violinist Joseph Joachim, she confined herself to the concert repertoire; and once Fritz Simrock accepted the songs, the condition was imposed upon Dvořák that their keys be modified to suit her voice. «The vocal ranges must be adapted for Mrs Joachim», as the letter from the publisher put it. She also requested further modifications, which the composer carried out rapidly and without any objection. However, as previously promised and in view of the original commission, the publication (Simrock, 1880) was dedicated to Walter, who immediately began to include the songs in his own recitals (together with lieder by Brahms and Schumann). However, Simrock's edition was rejected by Czechs since the songs appeared only in German, and Dvořák, under criticism, was forced to ask the publisher for a second edition that also included a Czech text (Simrock, 1881). In this form it was performed by the Czech singer of the National Theatre, Josef Lev, at a concert in 1894 with Dvořák at the piano. Dvořák himself presented these songs during his first visit to England in 1884, at a celebratory dinner and at a concert at the Crystal Palace in London.

New Sonorities, Listening, and Instrumental Combinations

• YOKO MARUYAMA (Tokyo University of the Arts), *Sound Construction in Piano Trios in the Late Nineteenth Century: Pitch Settings of the Strings in Johannes Brahms' Piano Trios*

When previous studies have discussed the relationship among parts in piano trio (keyboard, violin and cello), the gradual independence of all three instruments and the interaction between piano and strings have frequently been discussed. Contrary, the examination of the relationship between strings has been less detailed. Observing their relationship in light of pitch, however, reveals stylistic characteristics of composers. Generally, the pitch of the violin is set higher than that of the cello. Around the turn of the nineteenth century, this registral order was mostly kept and the reverse order was exceptional (Maruyama, 2019). Especially, the cello line rarely overlaps with the violin, if the violin line uses double stops. After the middle of the nineteenth century, however, pitch relation between strings in piano trios seems to be approached differently. For example, Johannes Brahms positioned the cello in the middle of violin's chord as well, seemingly for the purpose of constructing formal structure. This unusual pitch order yields a highly unique sound which stands out when it is surrounded by the sound of the usual pitch order. By keeping this sound during a formal unit, it is sonorously differentiated from neighbouring formal units. This differentiation would catch listeners' ears, allowing them to perceive the formal structure clearly. It suggests Brahms' perception of the unique sound as an important component for structuring musical pieces. This paper will illustrate Brahms' utilization of sound through pitch setting as a musical-structural component. Simultaneously, comparative analysis with his predecessors/contemporaries will suggest what could inspire Brahms' sound construction. Furthermore, sound construction in piano trios during the course of the nineteenth century will be considered, which helps to inquire into composers' changing approaches to sound in piano trios in this century.

• DAVID REISSFELDER (Universität Zürich), *César Franck's Chamber Music in Britain, 1890-1918*

This paper seeks to portray the introduction and dissemination of César Franck's chamber music in Britain until the end of the First World War. With the growing knowledge and awareness of recent trends in French music in British musical circles, Franck emerged posthumously as a key figure in the widely propagated notion of a 'French musical renaissance'. Only shortly after his death in 1890, many of Franck's orchestral, chamber, and choral works were performed for the first time in Britain. The violin sonata, piano quintet, and string quartet were introduced

by the English pianist Fanny Frickenhaus and the London-based violinist René Ortman. They reveal a systematic attempt at the adoption of 'modern' continental music and preceded later efforts by the more prominent Eugène Ysaÿe. Especially the increasingly popular violin sonata eluded traditional attributions of a French national character and complicated a convenient placement of Franck in the canon. Expanding familiarity with Franck's music coincided with a broader campaign to propagate modern French music in Britain by the Société des concerts français, led by the French engineer and amateur musician Tony J. Guéritte, and a similar concert series in Manchester. Lectures and articles by authors such as Ernest Newman, Edwin Evans, and Michel-Dimitri Calvocoressi formed and communicated the concept of a Renaissance that displayed many links to the debate of a national British or English music. The paper draws on primary source material such as press reviews, articles in journals and programme books and achieves not only a performance history of Franck's chamber music in Britain for the given period, but also a broader picture of the impact and influence of modern French music.

• **CHRISTIANE STRUCKEN-PALAND (César-Franck-Gesellschaft), *Le quatuor à cordes de César Franck entre tradition et innovation***

Le quatuor à cordes, l'une des dernières grandes compositions de César Franck (1822-1890), est une œuvre tardive par excellence, puisqu'elle représente en quelque sorte une synthèse des acquis de Franck en matière de composition : le compositeur y reprend les schémas formels traditionnels et tente de renouveler la forme de l'intérieur. Ainsi, le *quatuor à cordes* se rattache d'une part à des modèles marqués par Ludwig van Beethoven. Le début du final, par exemple, récapitule successivement les thèmes principaux des mouvements précédents dans un champ de réminiscences, sur le modèle de la *Neuvième Symphonie* de Beethoven. D'autre part, dans le *quatuor*, Franck se détache des modèles traditionnels par des expérimentations formelles et harmoniques, créant ainsi une œuvre individuelle caractérisée par une construction formelle et une harmonie complexes. Cette dimension novatrice se manifeste tout particulièrement à travers l'imbrication des formes du premier mouvement et la disposition générale de la *forme cyclique*, lesquelles témoignent d'une conception de la forme et d'une attitude esthétique extrêmement individuelles : avec son principe cyclique, Franck tente d'invalider les dramaturgies téléologiques de la forme selon le modèle de Beethoven. Au lieu d'un déroulement dramatique, il réalise plutôt un « concept de forme épique » qui repose moins sur un travail et un développement thématiques tournés vers l'avant que sur un réseau de références et de souvenirs musicaux.

• **RUBEN MARZÀ (Università di Firenze e Université de Strasbourg), *At the Edge of Silence: The Origins of Saxophone Quartet***

«There does not exist another musical instrument that I know of that possesses this strange resonance, which is situated at the edge of silence [...] there is not a bass instrument in use nowadays that could be compared to the saxophone». It is with these words that Hector Berlioz welcomed the newborn saxophone, in 1849; but if its adventurous story (from classical music to military bands, until jazz) is nowadays a shared cultural heritage, the origins of saxophone quartet as an autonomous chamber music formation are not equally well-known — despite its relevance and diffusion in contemporary classical music. Yet, the saxophone quartet enjoyed a remarkable success towards the middle of the 19th century (that is, a few years after the invention of saxophone itself): a ‘court’ of performers and composers gathered around the leading figure of Adolphe Sax, and they managed to give birth to a large repertoire — quite stylistically homogeneous, though. Nine pieces were written for the new chamber formation between 1857 and 1864; however, from those years until the 1930s — the decade of the great classics of the repertoire, composed by Aleksandr Glazounov, Gabriel Pierné, Jean Françaix, Eugène Bozza and Florent Schmitt — a real chasm opens. An almost complete silence, except for the *Quartet* by American composer Caryl Florio (1879), for a few pieces from the Belgian area (Mayeur, Moulaert) and for the important work of diffusion by Gustav Bumcke. The aim of the present paper is to analyze the origins of saxophone quartet as an autonomous chamber music formation, both in its stylistic features and as a historical phenomenon; the geographical and social coordinates of its development and the links with the inventor Adolphe Sax will be examined, as well as the relation of the newborn ensemble with the chamber music culture of the time. Finally, we will try to understand the reason that, after a fruitful beginning in the 1850s and 1860s, led to a decline for decades. Beside the analysis of the historical sources, the scores and the critical literature of the 19th-century music, the research will also benefit from the author’s work as a member of a saxophone quartet: among the forthcoming projects of the ensemble, there is in fact the recording of the whole European 19th-century repertoire for this formation. An occasion that shall combine the historical and theoretical knowledge with a direct and concrete instrumental practice.

The Tradition of Chamber Music in Spain and Portugal

• **M^a ENCINA CORTIZO – RAMÓN SOBRINO (Universidad de Oviedo), *Orientalism, Spanishness and Europeanism in three String Quartets in Spain at the beginning of the 20th Century: Pursuing a Spanish Chamber Language***

After the arrival of the classical-romantic chamber repertoire to the public concert thanks to the Sociedad de Cuartetos (1863-1894), the Sociedad de Música Clásica *di*

Camera (1889-1890) and the new Sociedad de Cuartetos (1899-1900), the chamber music reached a period of development in Spain between 1903 and 1914. The foundation of numerous philharmonic societies facilitates the coming of ensembles such as the Parent Quartet from Paris, the Czech Quartet from Prague, or the Rosé Quartet from Vienna. Contemporaneously, new Spanish quartets like the Francés one (1903-1911), the Vela (1908-1910) or the Renaissance Quartet (1912-1921) are created and joined the national network of these music societies. This context encourages Spanish composers, who write no less than twenty-five string quartets between 1903 and 1914, twelve of them premiered by the Cuarteto Francés. We will study three String Quartets with linguistic paradigms for the Spanish quartet repertoire: the nationalist language of the *Cuarteto no. 1, en Sol mayor* by Chapí (1903); the European academic aesthetic of the *Cuarteto no. 1 en Re mayor* by Bretón (1904), and the exotic character of the *Cuarteto no. 1 en Re menor 'Oriental'* (1904) by Conrado del Campo, work inspired by the canvas *Fantasia árabe* by Mariano Fortuny. We will also pay attention to the descriptive elements and Nationalistic and Orientalistic trends in the Quartets by Usandizaga, Del Campo and Emilio Serrano. We will analyse the *Poietic* level through composers' testimonies and the Del Campo's extra-musical stimulus; the Neutral level following Caplin's analytical approaches; and the Esthetic one, attending to the critics' considerations about 'classic' and 'modern' works. We will also focus on the Chapí's first quartet controversy, where he readjusts *Habanera*, *Jota*, *Zapateado*, Andalusian and *Zortzico* rhythms into 'sonata form' structures. The contextual outlook of the chamber music repertoire performed by the Cuarteto Francés in Madrid in this period will complete the study.

• **HÉLDER SÁ (Universidade de Aveiro, INET-md), Violin and Chamber Music in Lisbon during the Early Days of the Republic**

On 5 October 1910, Lisbon witnessed the Monarchy's fall, replaced by a Republic that lasted until 1926. These political changes had a decisive impact on the musical sphere, mainly in operatic and symphonic activities, but chamber music practices were affected as well, albeit in a more subtle manner. Chamber music activities were noticeably associated with local violinists as promoters and performers. This investigation explores the role of the violin in the early years of the Republic, identifying the main players, the chamber repertoire, the different frameworks in which concerts took place and verifying whether the conclusions of Artiaga (2000) and Cascudo (2002), regarding repertoire changes, from 1870 onwards, apply to the case of chamber practices involving the violin. The data analysed was collected from primary sources available in several Portuguese archives and from this period's press and points out the prevalence of two repertoire patterns: the classic and romantic repertoire, with the predominance of works by Beethoven, Saint-

Saëns and Mozart, and the virtuosic repertoire, including works by Wieniawski, Sarasate and Vieuxtemps. These patterns suggest that this period adopted previous 19th-century repertoire preferences, which included art-music and virtuosic chamber music and seems to corroborate previous research, widening its spectrum to chamber repertoire with violin. However, this research has identified the presence of the same violinists in different contexts, from Classical recitals to chamber groups that animated salons, cafes, casinos and cinematographers, where the repertoire was more diverse. These findings suggest that the musicians' versatility derived from an adaptation to a small musical environment. Moreover, the boundaries between the aforementioned repertoires can hardly be strictly associated with the types of spaces where they performed. This analysis leads us to believe that these categorizations may not have been assumed by these musicians, and are thus mere musicological frameworks that can scarcely explain the complexity of their performing experiences.

The Performance and Reception of Chamber Music

• **EVA BRANDA (Wilfrid Laurier University, Waterloo, ON), *Evaluating Dvořák's 'Niche': The 1892 Farewell Tour, the *Dumky* Piano Trio Op. 90, and Perceptions of Dvořák as Chamber Music Composer***

In his review of Dvořák's *Rusalka*, critic Zdeněk Nejedlý wrote: «In the name of Dvořák's true followers, we have to ask the master most earnestly not to be taken off course by flattery, which leads him to paths that are fatal for him and to return to the domain where he reigns supreme in the world: chamber music.» Known for his criticism of Dvořák's operas, Nejedlý was nevertheless willing to acknowledge Dvořák's skill in the realm of chamber music; indeed, this was the one area where Dvořák's Czech critics seemed to be in agreement. This paper explores Dvořák's Czech reception as a chamber music composer. Far less public than theatre or orchestral performances, chamber concerts tended to attract a more discerning crowd in *fin-de-siècle* Prague, as observed by critic Otakar Hostinský. The performing contexts, however, were somewhat different, when Dvořák embarked on a five-month-long 'farewell tour' in 1892, ahead of his American sojourn. Along with violinist Ferdinand Lachner and cellist Hanuš Wihan, Dvořák toured Bohemia and Moravia, thereby allowing his chamber music to reach a wider audience. The centrepiece of the tour programme was Dvořák's *Dumky* Piano Trio, Op. 90 (1891). Even though David Beveridge has shown it is erroneous to conceptualize the *dumka* as a reflection of Dvořák's Czech nationalism, contemporary critics were quick to give the work a 'Czech' label. Much like the *Slavonic Dances* that had kickstarted Dvořák's career — and with the added nostalgia that comes from being pitched as a 'farewell' to Czech audiences — the *Dumky* Trio proved to be an ideal

vehicle for affirmations of Dvořák's 'Czechness' and chamber music prowess. Using *Dumky* as a case study, this paper seeks to tease out broader discourses on Dvořák's chamber music and to understand why, relative to other genres, his reception in this area was comparatively uncontroversial.

• **KATHRYN M. FENTON (Stephen F. Austin State University), *The Fine Art Quartet, Alice Warder Garrett, and Early Twentieth Century American Musical Diplomacy***

The world wars sparked a surge in patriotism and nationalism, both in Europe and abroad. In the United States, a surge of '100% Americanism' dominated the political and cultural conversation (Higham). In the arts, and especially so in music, Americans demonstrated a keen interest in how to promote American-born musicians and music, particularly in the face of what they viewed as European chauvinism in the musical world (Crawford, Horowitz, Levy). Alice Warder Garrett, a well-known American art patron during the first half of the twentieth century sponsored several musicians as well and corresponded with leading composers and performers of the day. In the years between the wars, she sponsored a newly formed string quartet, The Musical Art String Quartet, led by Sascha Jacobsen. She frequently invited them to her home in Baltimore to perform both the standard works of the quartet literature and new works by American composers. When her husband accepted an appointment as American Ambassador to Italy the early 1930s, Garrett invited the ensemble to accompany them abroad. There the quartet played for guests at the couple's temporary home in Capri and embarked on a tour of Italy, as documented in a scrapbook from the Garrett's time in Italy. The scrapbook, correspondence, and other materials from the Garret papers as well as American newspaper coverage of the quartet, suggest that Garret's interest in the ensemble went beyond a solely aesthetic one. An examination of these materials in the light of the '100% Americanism', the rising interest of the United States' government in diplomacy, and recent scholarship on musical diplomacy (Ansari, Fosler-Lussier, Geinow-Hecht, Statler) reveals that Garrett seems to have used her position as the wife of an Ambassador to promote the artistic achievements of American musicians in Italy, thereby attempting to demonstrate newfound American-European cultural equivalence — something American musicians had been fighting to promote since the early 19th century. In so doing, the tour can be seen as one example of the continued efforts to secure the United States' new footing as a power on the world stage.



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