

# Musical Life in Europe 1600-1900

## Circulation, Institutions, Representation

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The year 2000 marks the beginning of the third and penultimate year of the ESF programme *Musical Life in Europe, 1600–1900: Circulation, Institutions, Representation*. The first two years of the programme, 1998 and 1999, were devoted to an intensive evaluation of the present state of research, looking particularly at the methodological problems involved and, by so doing, studying and developing the various themes of the programme. To date nearly 120 researchers, participating in six large public colloquia and five smaller workshops, have contributed to this ambitious effort.

The present issue of our *Newsletter* brings together the reports resulting from work carried out in 1999. In addition to exploring the programme themes, each of the five study groups has designed an editorial programme that will lead to the publication of a series consisting of thirteen volumes. The two coming years will be devoted primarily to the process of finalising these publications, the first of which is scheduled to appear in 2001.

Early in the planning stages of this project we decided that a period of review and reflection would be appropriate halfway through the programme. The year 1999 was therefore marked by the organisation of a “transverse” colloquium on “The Musician and His Travels”, held in Göttingen in September. This lively symposium, attended by over 20 researchers from the different thematic groups, provided an opportunity to focus upon the central theme of the

programme, that is to say a shift of cultures. A recent review of the work presented on this occasion has led us to propose a second workshop in the near future in order to investigate further the modalities of these travels and what they represent, as well as to fill in a number of lacunae that have been identified.

Certainly one of the most gratifying results of the meetings organised to date has been the fostering of extensive personal contacts between researchers from diverse European scholarly communities. In order to support these exchanges and to increase such contacts among the members of the programme, a discussion forum will be launched in the near future on the ESF Web site (<http://www.esf.org>). It is our hope that this site will actively contribute to the intellectual life of the project by providing the locus for a broad exchange of ideas and information both within and – especially – among the five thematic groups of the programme.

Finally, we want to strongly encourage interested pre- and postdoctoral researchers to participate in the research undertaken in the different groups. To this end, as has been the case in previous years, a number of competitive grants will be offered to finance the travel and subsistence costs of such junior scholars. The terms and conditions of these grants will be found on page 27.

**Professor Dr. Christoph-Hellmut Mahling**  
**Dr. Christian Meyer**  
**Professor Dr. Eugene K. Wolf**

## Workshop Activities

### Group 1

#### Italian Opera in Central Europe, 1614-ca. 1780

*Braunschweig, 7-9 May 1999*

In several descriptions of the general programme, Group 1 had identified the research areas of “Institutional history/Migration” and “Representation” as two of its main research goals. As a result, two workshops had been hitherto dedicated to these subjects. The first of these was the international conference entitled “European Baroque Opera: Institutions and Ceremonies”. The conference, organised by Reinhard Strohm, took place at Oxford University in November 1998.

In 1999, the group’s main concern was to discuss the wealth of material presented at the first conference, and to carry further our investigation of this field. For this purpose a second workshop, attended exclusively by the core group members, was held in Braunschweig (7 to 9 May 1999), a city important in the early history of Italian opera in Germany. The contributions of the previous Oxford conference underwent a close scrutiny and examination in view of the publication of the first volume of the group planned series which will report the results of the research undertaken thus far. The results that can tentatively be stated show the necessity of a renewed discussion of the basic models of organisations and institutions, i.e. the various types of organisational structures like court theatre and public opera, as well as the

relationship of “Hofoper” within the wider concept/frame of “Hofmusik”. Isolated performances as well as lasting traditions depend in many cases on dynastic constellations, and on single or collective promoters, whose activities are embedded in a specific political, cultural and social context. These aspects have been illustrated by several case studies that analyse the individual circumstances of rise and decline of operatic institutions and traditions. Although the examples cover a wide range of geographic areas like present-day Austria, Slovenia, Poland, South Germany and the Netherlands, they are not to be understood as a history of Italian opera outside Italy, and therefore have no intention of completeness; they are illustrations of possible kinds of practice, of imperial and non-imperial court opera, and of initiatives by academies and civic patronage. The example of Italian opera in Spain, although not strictly in the central geographic area of the research project, may also be taken into account. Baroque society is based on a social and political concept of life that is highly determined by ritual aspects. While on the one hand the musical drama on stage reflects the ceremonial rules that govern Baroque society, the establishment and implementation of opera on the other may be interpreted in itself as a cultural act and ceremonial highlight. In this sense ceremonies may be understood as motivation and pre-condition of any operatic activity and thus linked to the institutional aspect of the establishment of opera. The relation of ceremonies on stage (as manifested for instance in

many dramas by Metastasio) that reflect real day-to-day rules, the opera performance as ceremony, and the utilisation of opera for certain political purposes are illustrated by various examples from European centres, from Hamburg to Naples and from Vienna to Madrid.

The outlines of the research programme for the following years were also discussed. Preparations for a large conference to take place in Vienna on 22-24 September 2000 are already going on. The thematic label “italianità” chosen for this conference is conceived as a collective term and as an attempt to define the position of Italian opera within the courtly or urban culture of central Europe, one that is often characterised by a mixture of indigenous traditions and foreign influences. “Italianità” in fact comprises a variety of different aspects of Italian opera both as literary and musical *res facta*, as well as a matter of performance. Fields of investigation may not only include the Italian style of the music, but also the Italian art of singing and acting. Although the expression “after the Italian manner” is in many cases already a synonym for “opera” (i.e., a drama entirely set and performed in music), it is necessary to explain to what extent Italian *dramma per musica* is linked to the Italian language, as well as to Italian literature and its tradition, and also whether there are cross relations between the Italian literature and the local, in most cases German, language and literature. One important question is how Italian opera was perceived by contemporary

spectators, and especially by northerners visiting Italy. Thus the problem of “italianità” may be summarised by the twofold question of how Italian was “Italian” opera, and how it was considered to be Italian.

**Dr. Norbert Dubowy**

## **Group 2**

### **The Opera Orchestra in 18th- and 19th-Century Europe: Social, Institutional, and Artistic Problems**

***Copenhagen, 27-30 May 1999***

The conference, hosted by the Royal Danish Academy of Sciences and Letters in Copenhagen, centred on four principal themes: (1) national, regional, and local aspects in the material and social history of the opera orchestra; (2) the orchestra, opera production, and the public; (3) the circulation of music and musicians; and (4) the opera orchestra as an institution in 19th-century musical life.

The opening session was devoted to the state of current research, the availability of sources, and aspects of regional histories and performance practices. While virtually intact archives in some countries – such as Sweden and Denmark – have spawned important histories of national opera houses (available so far largely only in the native language and hence of limited impact on international scholarship), the lack of stable theatrical institutions

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has elsewhere – and notably in Spain – led to the dispersion and destruction of much primary material and consequently a dearth of research. In spite of such apparent disparity, comparable documentation is rapidly emerging on the size, proportion, and types of instruments used by the various European opera orchestras, and the effect the diverse performance practices had on the repertoire. New data concerning the extensive network established by travelling instrumentalists and the rise of dynasties of players at court and city theatres raises further questions about the circulation of performance practices and of reciprocal influences between players and repertoire, which still require detailed analysis.

The second session focused on the orchestra's relation with the opera house management and the public. Orchestras, however stable, often needed to recruit extra musicians for specific productions. On the other hand, musicians would look for performing activities outside the opera house to increase their income. Tensions between management and musicians, and operatic and concert institutions, were not uncommon and led to changes in the constitution of the opera orchestra. The audience's perception of the opera orchestra also underwent a considerable transformation. Reviews published in Italian periodicals of the early to mid-19th century still consider the orchestra a “noisy” component of the performance; by the early 1860s, however, critics of the *Gazzetta Musicale di Milano* frequently report on the orchestra's musical and dramatic function.

The third session centred on the relationship between repertoire and the opera orchestra. The introduction of new works outside the usual repertoire of a company, such as *grands opéras* in countries other than France, could effect alterations in the orchestra's structure. Case studies have shown that such changes could be temporary, put in place only for the duration of a particular production (e.g., the staging of Meyerbeer's *Le Prophète* at the Teatro Regio of Parma in 1853), but might also have a more lasting impact on orchestral practices and the constitution of an opera orchestra. This session also focused on institutional aspects. New evidence on the financial and artistic organisation of the opera orchestra, including recruitment, membership, size, contracts and salaries, confirms that the orchestra, both at established theatres (like the Paris Opéra) and in short-lived companies (such as the London Pantheon Opera), operated within a well-defined system of rules which reinforced its institutional character.

The last two sessions were devoted to discussions of methodology, publication and future research. A first volume will comprise historical and regional aspects in the development of the European opera orchestra in the late 18th and 19th centuries. This will cover, amongst others, the orchestra's organisation, structure and relations with other musical institutions; the purpose will be to clarify the similarities and differences in the institutionalisation of the orchestras, and to provide a typology. A

second volume will consist of in-depth case studies of particularly important aspects in the history and development of the opera orchestra.

### List of contributions

- Juan José Carreras (University of Zaragoza) and José Maximo Leza (University of Salamanca), “Opera Orchestras in Madrid during the 18th and 19th Centuries: Their Documentary Sources”.
- Damien Colas (CNRS, Paris), “L’orchestre de l’Opéra: mise en perspective de la lecture de Constant Pierre (1888) et d’autres sources organologiques”.
- Manuel Carlos De Brito (University of Lisbon), “18th-Century Opera Orchestras in Portugal and Their Connections with 19th-Century Orchestras”.
- Luisa Cymbron (University of Lisbon), “The Opera Orchestra in Portugal in the First Half of the 19th Century. A First Report”.
- Reiner Nägele (Württembergische Landesbibliothek, Stuttgart), “The Stuttgart Court Orchestra in the 18th and 19th Centuries. A Report of the Sources and a Reflection on Current Musicological Research”.
- Antonio Carlini (Trento), “Suggerzioni sceniche nell’organizzazione del suono: dall’orchestra alla banda, all’organo”.
- Rachel Cowgill (University of Huddersfield), “‘To Attach to the King’s Theatre a Band of its Own’: Moves to Reform and Consolidate London’s Italian Opera Orchestra in 1829”.
- Anthony R. DelDonna (Georgetown University), “Raising the Curtain: The Organizational Structure and Life of the San Carlo Opera Orchestra in Late 18th Century Naples”.
- Antonio Rostagno (Torrazza di Imperia), “How Drama Modified Opera Orchestra Performance in the 19th Century Italy from Reviews and Articles in Contemporary Periodicals”.
- Dexter Edge (Louisiana State University), “The Transition from Hofkapelle to Professional Theatre Orchestra on 18th-Century Vienna”.
- Elisabetta Pasquini (Bologna) and Anna Tedesco (University of Bologna), “Meyerbeer’s Impact on Italian Theatre Orchestras: *Il Profeta* in Parma, 28 December 1853”.
- Tibor Tallián (Hungarian Academy of Sciences, Budapest), “The Prophet in the Province”.
- Hervé Audéon (CMBV, Versailles), “Organisation et évolution de l’orchestre de l’Opéra de Paris d’après ses règlements”.
- Gabriella Dideriksen (London), “‘The Band as usual from the Professional Concert’: the Organization of London’s Opera House Orchestra in the Late 18th Century”.
- Owe Ander (Stockholm), “The Royal Swedish (Court) Orchestra, 1772-1885”.

**Dr. Gabriella Dideriksen**

**Group 3****The Concert and its Public in Europe****Formes d'organisation collectives du concert : institutionnalisation et pratiques**

**Göttingen (Max-Planck-Institut für Geschichte)  
25-27 mars 1999**

Le colloque sur les “Formes d'organisation collectives du concert: institutionnalisation et pratiques” entendait examiner les pratiques d'organisation des concerts entre 1700 et 1900 dans une large comparaison européenne. Les contributions ont abordé ainsi le problème des organisateurs des concerts à partir du XVIII<sup>e</sup> siècle et leurs intentions, les multiples formes d'organisation des concerts ainsi que leur effet sur l'évolution du répertoire musical des concerts.

Les études qui furent présentées ont montré qu'il existait de multiples formes d'organisation de concerts, différentes d'un lieu à l'autre, à la fois dans les grands ateliers européens comme Londres, Paris, Vienne, Prague ou Naples, mais aussi dans les contrées périphériques du nord de l'Europe, comme à Göteborg ou à Turku. Ces études ont contribué à mettre en évidence les modifications structurelles des formes d'organisation du concert, leurs décalages spatio-temporels et la mixité des formes.

En marge des organisateurs traditionnels de la vie musicale – l'église et la cour notamment –, on observe, dès le

XVIII<sup>e</sup> siècle, l'apparition, ici et là, d'“entrepreneurs indépendants” organisant des concerts sur la base de “souscriptions”. De même, au XIX<sup>e</sup> siècle, les associations et sociétés d'amateurs, de plus en plus nombreuses, et les musiciens eux-mêmes contribuent à animer et enrichir la vie musicale.

Depuis 1700 environ, certaines églises étaient devenues le lieu de “concerts spirituels publics” (Fr. Blume). Les formes d'organisation et la nature des œuvres exécutées étaient alors tenues de répondre aux conditions spécifiques de l'espace “sacré”. Mais cet espace devait aussi progressivement s'ouvrir à la musique profane.

En général, seules les cours européennes pouvaient s'offrir le financement d'un orchestre permanent. Cette règle s'observe encore au XIX<sup>e</sup> siècle. La cour de Meiningen de la seconde moitié du XIX<sup>e</sup> siècle offre à cet égard un bel exemple de mécénat princier – mais certes plutôt atypique. Les difficultés qu'une ville commerçante comme Göteborg ou une métropole comme Turku ont rencontrées à entretenir des orchestres permanents – et le “retard” de ces villes –, montrent à l'évidence que la présence d'ensembles musicaux permanents demeurait, au XIX<sup>e</sup> siècle encore, un élément de la pratique culturelle des cours.

Le “concert spirituel” est l'une des premières sociétés de musique. Elle devint par la suite un modèle pour d'autres sociétés de musique du XVIII<sup>e</sup>



siècle. La “Philharmonic Society” de Londres devait offrir à partir de 1813, mais avec un succès variable, un support permanent pour l’activité musicale de musiciens engagés à cet effet. Les prétentions musicales et esthétiques se heurtaient toutefois à des possibilités financières limitées et aux querelles opposant mécènes et organisateurs. Les sociétés de musique toujours plus nombreuses se différencièrent au cours du XIX<sup>e</sup> siècle. On assiste d’une part à la formation de sociétés de musique animées par des musiciens et pour des musiciens, mais aussi à la création de diverses formes d’organismes bénéficiant d’un soutien privé. L’exemple parisien de la fin du XIX<sup>e</sup> siècle révèle ainsi au moins quatre formes d’organisation de concerts différant à la fois par leur finalités sociales, leurs origines, les membres qui les composent, le statut des musiciens et la programmation de leurs concerts.

L’étude de l’évolution des programmes des concerts organisés par ces sociétés n’en est pour l’instant qu’à ses débuts. On observe d’une part l’affirmation progressive d’une politique de programmation spécifique. Il apparaît d’autre part que le concert s’ouvrait également à un plus large public.

### Liste des communications

#### *La cour*

- Francesca Seller (Napoli), “Tra la corde e la città: indagine sul sistema dello spettacolo a Napoli nel Settecento”.
- Rudolf Angermüller (Salzburg, Mozarteum), “Die Mozarts und der

Salzburger fürsterzbischöfliche Hof”.

- Christoph-Hellmut Mahling (Mainz, Universität Mainz): “Zur Kompetenz und Inkompetenz des Hofes im Berliner Musikleben der ersten Hälfte des 19. Jahrhunderts”.
- Hans-Joachim Hinrichsen (Berlin): “Die Meininger Hofkapelle in der Ära Bülow”.

#### *Les Églises*

- Thierry Favier (Université de Dijon), “Aux origines du Concert Spirituel: pratiques musicales et formes d’appropriation de la musique dans les églises parisiennes de 1700 à 1725”.
- Damaso Garcia Fraile (Universidad de Salamanca), “Programación de actividades musicales y dansas en las Catedrales españolas desde 1600 a 1850 durante las ‘siestas’ musicales”.
- Heinrich W. Schwab (Musikvidenskabeligt Institut, København), “Zur Organisation der Lübecker Abendmusiken im 18. Jahrhundert”.
- Robert N. Freeman (Santa Barbara, University of California), “The Function of the Austrian Abbeys for Organizing a Secular Concert Life in the Eighteenth and Nineteenth Centuries: The Case of Melk”.

#### *Les Sociétés de concert au XIX<sup>e</sup> siècle*

- William Weber (Long Beach, California State University), “Subscription Concerts: A Matter of Hegemony”.
- Anders Carlsson (Göteborg University), “The Formation of a Professional Concert Life alongside of the Formation of Professional

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Orchestras in Göteborg in the Second Half of the 19th century”.

- Matti Vainio (University of Jyväskylä), “The Role of the Music Societies for the Organization of the Concert Life in Finland round the 19th Century”.
- Michaela Freemanova (Kamenny Privoz), “Prague’s *Tonkünstlersozietät* (1803-1903) and its Role in the Musical Life of the City”.
- Laure Schnapper-Flender (Paris, EHESS), “La Société des compositeurs de musique (fondée en 1862): société savante ou société de concerts ?”
- Jann Pasler (San Diego, University of California), “Music in Service of Public Utility in Four Late 19th century French Concert Societies”.
- Simon Mc Veigh (Goldsmiths University of London), “Rivals and Alternatives: the New Philharmonic Society and the Society of British Musicians”.
- Cyril Ehrlich (Old Headington), “Surviving Competition: the Philharmonic Society in London”.

**Dr. Patrice Veit**

### Group 4

#### Centre and Periphery: Musical Exchanges in Europe, 1600-1900

*Brussels, 4-5 June 1999*

The group “The Circulation of Music” deals with the ways music was disseminated in Europe, from composer to customer, either in print or in manuscript. Special focus falls on dissemination over national or cultural borders. In principle, attention is given to the full period of the ESF project (1600 to 1900), but there is a certain concentration on the period 1700-1850, during which essential changes took place in the ways music was disseminated: from a more or less luxury good, it became a product for mass consumption. This change affected every aspect of the production and dissemination process: the techniques of producing printed music, what was being printed and how, the manner in which music was published and sold, and the ways in which it was received, used and collected. All these topics fall within the boundaries the group has set for itself.

On 4-5 June a meeting was held in Brussels, devoted to the broad theme “Centre and Periphery: Musical Exchanges in Europe 1600-1900”. Attending were the core group and a number of invited speakers. The main topic was the study of the processes at work when music or musicians travelled between the countries generally considered “central” in European

musical life (Italy, France, Germany) and countries which may be seen as “peripheral” (Scandinavia, Eastern Europe, Spain, the British Isles, etc.). These processes of exchange could take a multitude of guises, ranging from the periphery’s simple imitation of the centre to the establishment of the periphery’s own musical culture, which may in turn be recognized by the centre as a valuable contribution to musical life in general. The circulation of musicians throughout the periphery and the formation of local musical cultures were also touched on.

Rudolf Rasch opened the conference by introducing the theme in the form of a number of statements. Then nine presentations by the special invitees followed, sometimes given in pairs:

- Greger Andersson (Lund, Sweden) made remarks on the hiring of foreign musicians by some Scandinavian monarchs – such as Christian IV of Denmark, Christina and Gustavus III of Sweden – and on the strong German influence during the 18th and 19th centuries.
- Zoltan Fárkas and Kim Szczvai (Budapest, Hungary) commented upon the many foreign musicians active in Hungary during the 18th and early 19th centuries.
- Aleksandra Patalas (Krakow, Poland) discussed the large influx of Italian musicians in Poland during the first half of the 17th century, whereas Renata Suchowiejk (Krakow, Poland) concentrated on the “Présence musicale polonaise à Paris au XIX<sup>e</sup> siècle”.

- Antonio Ezquerro, Josep Pavia, and Luis González-Marín (Barcelona, Spain) reviewed the position of Spain in the musical history of Europe in the light of the “Centre-and-Periphery” concepts.

- Luca Aversano (Cologne, Germany) talked about “The Transmission of Italian Musical Articles via Austria and Germany to Eastern Europe”.

- Jeroen van Gessel (Utrecht, Netherlands) gave a presentation entitled “Aspiring To Be a Centre: The Early 19th Century Dutch Musical Debate”, in which he investigated how a peripheral country might become central to music history.

- Marie Cornaz (Brussels, Belgium) studied the circulation of music in Brussels during the 18th century and the specificities of the Belgian capital in its relations with the rest of Europe.

- Olivia de Wahnou Oliveira (Brussels, Belgium) spoke about “Counterfeiting outside Paris in the 18th Century as a Reaction against the Capital City’s Monopoly: An Example from Liège”.

These presentations will be discussed and reworked as part of a book to be entitled *Centre and Periphery: Musical Exchanges in Europe, 1600-1900*.

#### **Dr. Rudolf Rasch**

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### Group 5

#### Musical Education in Europe (1770-1914): Compositional, Institutional, and Political Challenges

*Brussels, 29-30 October 1999*

Twenty-one papers were presented by contributors originating from eleven different European countries and the USA. The papers, a majority of which centred on the study of individual institutions, were grouped together according to the sections of the group's prospective publication; these sections, which were spelled out in last year's *Newsletter*, are aimed at identifying some major issues around which a study of conservatoires can be approached on a European scale.

##### Section 1: *The Waning of the Italian "conservatorio" as a Model*

- Helen Geyer (Hochschule für Musik, Weimar): "Thesen zur Auflösung der venezianischen ospedali".
- Henrik Karlsson (Royal Swedish Academy): "The Origin of the Royal Swedish Academy".
- Michel Noiray (CNRS-Bibliothèque nationale, Paris): "L'École royale de chant (1784-1795): l'impossible modèle napolitain".

##### Section 2: *The Paris Conservatoire and Subsequent Creations in Europe*

- Emmanuel Hondré (Cité de la musique, Paris): "Le Conservatoire de Paris : une institution à la recherche de sa mission nationale (1795-1848)".

- Davide Daolmi (Ph.D. candidate, Rome): "Alle origini del Conservatorio di Milano. L'alibi del modello francese e le sorti dell'opera italiana".
- Jeroen van Gessel (Ph.D. candidate, Utrecht): "In search for a Proper Model: the Dutch Debate on National Music Schools".
- Beatriz Montes (Ph.D. candidate, Tours): "Le Conservatoire de Madrid, entre Naples et Paris".
- Rémy Campos (Ph.D. candidate, Tours): "Les Rapports du Conservatoire de Genève avec Paris (1835-1860)".

##### Section 3: *The Compartmentalization of Music Education*

- Katharine Ellis (Royal Holloway, University of London): "An Insurmountable Barrier": Choron versus the Conservatoire during the Restoration and the July Monarchy".
- Rebecca Grotjahn (Essen): "Das Leipziger Konservatorium zwischen Konservatismus und künstlerischem Fortschritt".
- William Weber (California State Univ., Long Beach): "Concerts at Conservatory in the 1880s: a Comparative Analysis".

##### Section 4: *Innovations in Compositional Techniques as a Challenge to the Teaching Manuals and Repertoire*

- Renate Groth (University of Bonn): "Vincent d'Indy und die Schola cantorum".
- Christa Jost (Richard Wagner-Gesamtausgabe, Munich): "Wagners Münchener Gegenentwurf zum Hauser'schen Konservatorium".

**Section 6: *The Degrees of Institutionalization and State Control***

- Jean-Jacques Eigeldinger (University of Geneva): “Destinées de la transmission pédagogique de Chopin : entre enseignement privé et institutions (1850-1910)”.
- Lynn Mary Sargeant (Ph.D. candidate, Indiana University): “Ambivalence and Desire: Music Education and Mechanisms of State Control in Imperial Russia”.

**Section 7: *National Idioms as a Challenge to the Concert Repertoires and Teaching Manuals***

- Henri Vanhulst (Université Libre de Bruxelles): « Fétis et l'idée de musique belge ».
- Christine Ballman (Université Libre de Bruxelles): “Le conservatoire d'Anvers et le nationalisme flamand”.
- Jann Pasler (University of California, San Diego): “State Politics and the French” Aesthetics of the Prix-de-Rome cantatas, 1870-1900”.
- Maria Eckhardt (Liszt Museum and Research Centre, Budapest): “Nationale ou européenne : la naissance de l'Académie de musique à Budapest”.
- Matti Vainio (University of Jyväskylä): “Creating National and Political Identity through Music and Musical Institutions in Finland at the End of the 19th Century”.

**Section 8: *Attitudes of Conservatoires to the Theoretical and Historical Discourse on Music: Musicology as a New Discipline***

- Michael Fend (King's College, London): “Riemann als Theoretiker und Pädagoge”.
- Yves Gérard (Paris Conservatoire), Lynne Heller (Universität für Musik und Darstellende Kunst, Vienna), and Jean Mongrédien (University of Paris IV) participated in the debates.

The following remarks arise from the discussion which ensued at the end of each paper and which concluded each day's work. They follow a roughly chronological order, from the early Venetian conservatories, at the end of the eighteenth century, to pedagogic developments extending up to the outbreak of World War One.

Institutions such as the Italian *conservatorii* or the École royale de chant in Paris were doomed either to transform themselves or to disappear in relation to their dependence on changing economic and political conditions. The Venetian conservatories remained self-reproducing and inward-looking in a period when their supporting institutions ceased to subsidise them on a scale which would make them financially viable.

The paradigmatic importance of the Paris Conservatoire can be assessed on the basis of a variety of factors. It was a purveyor, on the European scale, of “ methods ” meant to rationalize the teaching and learning of music. It served as a reference to Dutch, Milanese

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and Spanish founding members of conservatoires when it came to drafting statutes and regulations, even if new ideas were adopted in each place. It represented a more public type of teaching, open to larger numbers and appealing to new classes of citizens. For decades after its foundation the Paris Conservatoire remained the aim of formative trips for pupils or musicians from various parts of Europe.

Very soon, though, the model of the Paris conservatoire was challenged in France itself. Counter-institutions like Choron's Institution royale de musique religieuse (1817) or, later in the century, d'Indy's Schola cantorum (1896) were bearers of an ideology which went well beyond purely musical matters; in its turn, the Conservatoire, which could not always sustain the universalist principles that lay behind its conception, was strongly re-invested with political and national values after France's defeat of 1870.

The Leipzig Conservatoire can be considered as a new model, from the 1850's onward, both by its international outlook and its emphasis on artistic achievement. The elitist need for musicians trained at an advanced level was counterbalanced, however, by strong contingents of pupils, in all institutions, whose aspirations or capabilities did not go beyond those of a decently trained amateur.

One of the driving forces behind the foundation of conservatoires, as early as the end of the Napoleonic wars, was the assertion of a national identity through

music. This trend, which was by no means universal in nineteenth-century Europe, went parallel with a rediscovery of Renaissance music and of native folklore. Nevertheless, the attempts at promoting national music are to be set against the increasing dominance of a repertory of classics originating mainly from Germany.

An important trend, in the second half of the nineteenth century, is a critical approach to a type of musical education geared primarily to the technical aspects of performance. New remedies were proposed to broaden an overly specialized musical education; in various institutions history and analysis were brought into the syllabus in the attempt to build all-round musicians, with a strong theoretical grounding. These new disciplines partly contributed to solve the quandary of the teaching of composition, which appeared to many musicians, all over the period under consideration, as unfit for didactic codification.

Group 5 will hold two workshops in the year 2000. A reduced group will meet in Strasburg on 11-12th May; a plenary meeting is planned for 30th November - 1st December in Mainz.

**Dr. Michael Fend**

**Dr. Michel Noiray**

## Mid-term Conference

### Le Musicien et ses Voyages

#### Pratiques, réseaux et représentations

**Göttingen, 9-10 septembre 1999**

(Max-Planck-Institut für Geschichte)

**Organisation:** *Hans Erich Bödeker, Christian Meyer, Patrice Veit.*

Ce colloque organisé au titre de la "mid-term conference" du programme *Musical Life in Europe* avait pour finalité pratique de recentrer les travaux des différents groupes par rapport à la problématique générale du programme. Les travaux présentés et discutés au cours de ces journées entendaient par ailleurs défricher un domaine encore peu abordé, ni par les historiens de la musique, ni par les spécialistes de l'histoire des voyages. Ce double objectif a été partiellement atteint à la satisfaction partagée par les participants à ces journées et par les organisateurs.

Les participants à ces journées avaient été invités à examiner les motifs, les buts, les modalités du voyage des musiciens, du XVII<sup>e</sup> au début du XX<sup>e</sup> siècle, ainsi que ses conséquences pour leur carrière individuelle. Il était entendu que les voyages devaient être envisagés comme autant de modes de transferts culturels et musicaux, accompagnant la circulation des pratiques et des répertoires et favorisant l'internationalisation de la vie musicale en Europe. Les voyageurs sur lesquels

portait l'enquête étaient les musiciens (compositeurs, virtuoses, chefs d'orchestre, orchestres et musiciens d'orchestre, chanteurs, troupes d'opéra...), mais, aussi d'autres acteurs, non moins importants, de la vie musicale (impresarios, éditeurs, facteurs d'instruments, critiques musicaux, dilettantes...). Parallèlement, ce colloque entendait engager une réflexion sur différentes sources (sources autobiographiques et mémoires, récits de voyage, correspondances, annonces de concert ou de représentation, presse), sur leur mise en œuvre et sur leur interprétation par rapport au thème retenu.

Une grille d'analyse avait été adressée aux participants afin d'orienter la préparation de leur communication. Les textes des interventions étaient parvenus aux organisateurs du colloque au mois d'août. Le regroupement par thème présentant d'évidentes difficultés en raison de la disparité des communications, les organisateurs ont adopté un parcours chronologique étalé sur les quatre demi-journées de cette rencontre. Une large place avait été réservée aux discussions, puisque les communications étaient présentées par divers rapporteurs. Elles seront ultérieurement remaniées dans la perspective d'un ouvrage à caractère monographique.

Les organisateurs de ce colloque se sont réunis au mois de janvier 2000 à Royaumont afin de faire le point sur les résultats du colloque et discuter de la suite à donner. Une seconde table-ronde, plus inter-disciplinaire, pourrait être organisée en l'an 2000 : elle associera

## Workshop Activities

des historiens spécialistes des pratiques culturelles et des voyages à un noyau d'historiens de la musique. Un représentant de chaque groupe du programme *Musical Life in Europe* sera, par ailleurs, invité à y participer.

### Liste des participants et titre des communications

*Présentation et commentaires:* Hans Erich Boedeker (Session I), Christian Meyer (Session II), Michael Werner (Session III), Anselm Gerhard (Session IV).

- Michael Heinemann, "Musikerreisen und kultureller Austausch im 17. Jahrhundert. Das Beispiel Dresden in den 1620er Jahren" (I).
- Herbert Seifert, "Nordwärts reisende Gesangsvirtuosen aus Italien und ihr stilistisches Gepäck; im Seicento: einige Fallstudien" (I).
- Andrea Sommer-Matthis, "Politik und Musikerreisen zu Beginn des 18. Jahrhunderts am Beispiel Giuseppe Porsiles" (I).
- Rudolf Angermüller, "‘Unter lauter vieher und bestien (was die Musique anbelangt)'; Mozarts Pariser Aufenthalt 1778" (II).
- Daniel Brandenburg, "Reisende Musiker in Neapel im späten 18. Jahrhundert: Adalbert Gyrowetz, Michael Kelly und Giacomo Gotifredo Ferrari" (II).
- Wolfgang Griep, "Abbé Voglers musikalische Reisen" (II).
- Rudolf Rasch, "Travel and Publishing in 18th Century Europe" (II).
- Peter Cahn, "Frankfurt als Stadion reisender Virtuosen im 18. Jahrhundert" (II).
- Arnfried Edler, "Reisende Organisten im späten 18. und in der ersten Hälfte des 19. Jahrhunderts" (III).
- Christian Meyer, "‘England Mögte ich sehn...'; Ludwig van Beethovens Reisepläne" (III).
- Beatrix Borchard, "Reisende Künstlerinnen im 19. Jahrhundert: Fanny Hensel - Clara Wieck / Clara Schumann - Pauline Garcia / Pauline Viardot-Garcia" (III).
- Maria Rosa Moretti, "Six jours d'une tournée européenne de Niccolò Paganini: 25-30 mai 1830 (Kassel-Göttingen-Kassel)".
- Laure Schnapper, "Die Reisen Henri Hertz" (III).
- Heinrich W. Schwab, "Die Residenzstadt Kopenhagen als Reiseziel ausländischer Virtuosen (18./19. Jahrhundert)" (III).
- Antje Müller, "Felix Mendelssohn Bartholdys Reisen nach Paris" (IV).
- Hervé Lacombe, "L'Impact du voyage d'une troupe espagnole à Paris au milieu du XIX<sup>e</sup> siècle" (IV).
- Manuela Schwartz, "Die Reise nach Bayreuth" (IV).
- Hans-Joachim Hinrichsen, "Die Organisation der Reisen des Meininger Orchesters durch die Konzertagentur Wolf" (IV).
- William Weber, "Concerts Agents in the Career of Pianist Richard Buhlig, 1905-1916" (IV).



### **The Project *The Baltic Area as a Musical Landscape***

*The diffusion of music, styles, repertoires and ideas in the Baltic countries has long been neglected by musicology. The project presented below, and co-ordinated by Professor Greger Andersson, is a valuable complement to the MLE programme.*

After a year of preliminary preparation, the project “Östersjöområdet som musiklandskap” (The Baltic Area as a Musical Landscape) was launched on 1 January 1991 with the economic support of NOS-H (Nordiska samarbetsnämnden för humanistisk forskning), a Nordic Institute for humanistic research on an inter-Nordic level. The project group includes: Prof. Dr. Greger Andersson (co-ordinator), University of Lund (Sweden); Prof. Dr. Fabian Dahlström, the Academy of Åbo/Turku (Finland); Museumsinspector Ole Kongsted, Museum of Music History (Copenhagen, Denmark); and since 1 July 1992 senior researcher Dr. Jens Henrik Koudal, Dansk Folkemindesamling (Copenhagen, Denmark); Prof. Dr. Heinrich W. Schwab, University of Kiel (Germany); and Arne Stakkeland, Agder Musikkonservatorium (Kristiansand, Norway).

The project is in an early phase, and is intended to be a kind of “Stadtmusikant-project”. Its title, however, indicates a wider scope which could include many other subjects in music history. (It is not our intention to cover everything by ourselves: that would be impossible.) The reason for choosing such a project-title is that we wanted to introduce “The

Baltic” as a concept in musicology, and to instigate research in this field in a broader sense. In the 1950s, Prof. Carl-Allan Moberg (Uppsala) had already launched the concept of the Baltic area as a musical culture (*Swedish Journal of Musicology*, 39, 1957, pp.15-88). He primarily referred to the 17th century, but he also followed the lines of earlier centuries. His approach to the Baltic area takes for granted that 17th-century Sweden established itself as a state of great power. Then he listed several towns of musical importance around the Baltic which were incorporated with Sweden. What Moberg regarded as the most important centres of the musical culture of the Baltic area were the commercial cities. Such cities were, he thought, especially characterised by the presence of Stadtmusikanten and of organs in the churches.

Our point of departure had been – rather than military/political circumstances in the 17th century, which Moberg emphasised – deeper structural patterns, that make it relevant to speak about a uniform musical culture in this area. We hypothetically assumed that these deeper structures, which created a kind of uniformity in the Baltic area, had already been formed during the Hanseatic time, if not earlier, and were kept alive and even strengthened in the 17th century. Most important was of course the Baltic itself, which offered numerous possibilities for travelling and for cultural exchanges. In contrast to Moberg’s opinion, our results indicate that this uniformity continued into the following century, that is, long after Sweden had lost its status as a great

power. German influences were dominant regarding the cities and the system of *Stadtmusikanten*. To identify and describe these patterns of diffusion and their reasons in accordance with the movements of musician, musical repertoires, and so on has been one of the main aims of our project. Until now, the latter has resulted in 76 published articles and one doctoral thesis (see our web site: <http://www.arthist.lu.se>).

Some of the main results can be summarised as follows: most of the musicians came from the southern parts of the area (Germans); however, the import of musicians gradually decreased during the 18th century. They brought with them a repertory coming essentially from Germany, but also from other European countries. Nevertheless one cannot speak of the Baltic area as a homogeneous one, or as a copy of the German system with respect to the organisation of the *Stadtmusikantentum*. Regional variations arose, for example with close connections between the cities and the countryside. In Sweden (except for the old Danish territories at the very south) and in Finland, it was common that the organist and *Stadtmusikant* positions were held by one and the same person. In Denmark/Norway, the organisation was marked by the absolute monarchy: the king had to confirm every letter of appointment. The *Stadtmusikanten* in Denmark also got privileges on the countryside. The old Danish regions (Skånelanden, after 1658 belonging to Sweden) held an exceptional position, since the fiddlers in the countryside received privileges in the same manner as the *Stadtmusikanten* in the cities.

Four separate volumes are under preparation:

- (1) An edition of music related to the *Stadtmusikantentum*. Such an edition with relevant commentary is still missing. The music has been selected so as to describe and explain this very profession.
- (2) An edition of documents covering the profession of *Stadtmusikant*. Strong stress will also be placed on the comments to each document. This will be a kind of *Stadtmusikanten*-history based on documents.
- (3) A dictionary of musicians working in the Baltic-area towns, which would describe where and in what positions they were active at a certain time, and which would also show their movements geographically and socially.
- (4) An annotated bibliography covering our research theme.

The conditions for such a project have been quite different from what they were when, for instance, Moberg introduced his view on the Baltic area and its musical history. Indeed, a few months after we had submitted our application the map of Europe changed dramatically to our advantage. The archives and libraries in the Baltic states became accessible as never before, and the possibilities to initiate a real collaboration with scholars in the Baltic states and other states in eastern Europe were dramatically changed. Over the years, some fifteen scholars have been invited to our conferences and seminars, several of whom will also make contributions to the four above-mentioned volumes.

**Prof. Greger Andersson**

**Les Noces de Pélée et de Thétis**  
(Venise, 1639-Paris, 1654)

**Turin-Chambéry, 3-7 novembre 1999**

Le colloque international et pluridisciplinaire organisé sous la direction de Marie-Thérèse Bouquet-Boyer par l'Institut de Recherches et d'Histoire Musicale des États de Savoie (IRHMES) dans le cadre des activités du Centre d'Études Franco-Italienne (CEFI-CNRS) des Universités de Turin et de Savoie s'est déroulé à l'Académie des Sciences de Turin (3-5 novembre 1999) et à l'Université de Savoie (6-7 novembre 1999) à Chambéry.

*Opera scenica* à Venise, comédie italienne en musique avec ballet à Paris, *Les Noces de Pélée et de Thétis* a été choisie pour thème de ce colloque comme étant l'œuvre la plus représentative de l'histoire et de l'évolution des spectacles au XVIII<sup>e</sup> siècle entre l'Italie et la France, entre le mélodrame et le ballet de cour, miroir de la société humaniste de l'époque. Fruits de quatre séminaires annuels, trente-cinq communications ont présenté le résultat des recherches entreprises autour de trois axes: l'*opera scenica* de Cavalli, Persiani et Torelli donnée à Venise au théâtre San Cassiano en 1639; la comédie italienne en musique entremêlée d'un ballet de Caproli, Buti, Benserade et Torelli représentée à Paris en 1654 et les ballets à la cour de Savoie de la même époque. Les chercheurs (Allemagne, Angleterre, Autriche, États-Unis, France, Italie, Suisse) ont abordé des

thèmes aussi bien littéraires que musicologiques ou chorégraphiques sans omettre l'histoire politique et le monde du droit et ses rapports avec la danse et le théâtre (Isidore Soffietti). D'intéressantes relations contemporaines d'ambassadeurs ou de résidents (Jérôme de La Gorce) jointes à des analyses comparées des spectacles de Venise, Mantoue, Paris et Vienne (Herbert Seifert) ont été complétées par l'étude des caractéristiques et de l'évolution des spectacles à Milan (Alessandro Pontremoli), à Munich (Vesna Mlakar) et la cour de Savoie (Margaret M. McGowan, Maria Luisa Doglio, Sabrina Saccomani, Francesca Varallo, Philippe Morant) sans oublier l'édition anglaise du livret des *Noces* "entre panégyrique et subversion" (Marie-Claude Canova-Green).

On a pu suivre le rôle des librettistes (Pierre Bonniffet, Yves Giraud) et la place tenue par le pouvoir royal, la politique et le roi lui-même dans l'élaboration des ballets des *Noces* et de *La Nuit* (Marianne Cuénin-Lieber, Françoise Dartois-Lapeyre). La musique n'a évidemment pas été oubliée et les communications de Jérôme de La Gorce, de Charles Whitfield et de Mauro Uberti ont mis en lumière le style de Caproli et les problèmes d'interprétation de l'œuvre vénitienne de Cavalli. Danseurs et chorégraphes (Irene Alm, Nathalie Lecomte), machines (Sara Mamone) et costumes – "Paradis des yeux" selon l'heureuse expression de Marie-Françoise Christout – ont retracé le parcours artistique des *Noces* et *delle*

*Nozze* et l'on a noté l'importance d'éléments baroques tels que l'eau (Gabriella Bosco) ou la grotte (Michele Mastroianni) présents dans les *Noces* ainsi que les aspects héraldiques et emblématiques insérés dans les ballets de la cour de Savoie (Luisa Clotilde Gentile).

Signalons enfin les études de Francesca Gualandri et Gloria Giordano plus particulièrement consacrées à la représentation de l'*opera scenica* de Venise et à la signification de la gestuelle alors que Mimi Grassi proposait un projet de mise en scène en vue d'une éventuelle reprise moderne – *tra attualità e adesione storica* – de cette œuvre.

La publication des *Actes* est prévue dans le courant de l'automne 2000 et le programme de recherches doit continuer afin de préparer l'édition anastatique des documents du XVII<sup>e</sup> siècle parvenus jusqu'à nous.

Un très beau concert *autour des Noces de Thétis et de Pélée* fut donné à la Sainte-Chapelle du château ducal de Chambéry par Celia Bocquet et Patricia Gonzalez (sopranos), Charles Whitfield (baryton), Alex de Valera (luths), Philippe Ramin (clavecin) et Elisabeth Matiffa (basse de viole).

**Prof. Marie-Thérèse Bouquet-Boyer**

## ERASMUS/TEMPUS, Network in Music and Musicology

ERASMUS is a scheme set up by the Commission of the European Communities to promote the mobility of students and staff between institutions of higher education (largely, but not exclusively, universities) within the countries of the EEC and other countries in western Europe. It is, so far, subject-based, so that our particular network is one involving departments of music and musicology. TEMPUS is an analogous scheme, which in our case has been promoting similar mobility between departments of musicology in universities in the Czech Republic, Poland, Slovenia and western European universities. Funds are made available from Brussels each year to support activities connected with these schemes, and students and staff who wish to spend time at a partner institution in another European country may be able to claim part, and in some cases all, of their travel and maintenance expenses through the scheme.

The funding for ERASMUS and TEMPUS mobility, like other initiatives, is approved in the first place by committees in Brussels, but from that point on, most of the administration is decentralised. ERASMUS student grants for travel and accommodation are administered through the national ERASMUS offices in each country, and other administrative matters are dealt with within local universities; TEMPUS grants are administered by the network co-ordinator. Both schemes encourage individual university departments in

different countries to make contact with each other and to submit group applications for co-operation schemes, which may (but need not necessarily) be restricted to individual subject areas. Such groups of departments, if their applications are approved by Brussels, form so-called ICPs (Inter-University Co-Operation Programmes) in ERASMUS, and JEPs (Joint European Projects) in TEMPUS; their students are given priority for mobility over independent free movers. The university departments listed in our handbook represent an ERASMUS ICP and a TEMPUS JEP which are the result of just such group applications. Students are thus helped to move to other universities within the network for part of their course, and receive some financial support, subject to their being recommended by their home department and being accepted by the host department.

Mobility of this sort is allowed only after the first-year, or in some universities the second-year, stage of undergraduate study at the earliest. Another condition is that any study abroad under the scheme shall receive academic credit at the home university after the student's return, and shall count towards the final home degree. Our own ICP and JEP have no universally agreed credit transfer scheme, at least as yet; for the system to work efficiently, therefore, it is necessary for all visiting students in this scheme to be supervised by a director of studies at home and an adviser at the host institution, and for these staff members to agree, together with the student concerned, on the content and

assessment of study undertaken abroad. All the participating universities have agreed to this system, and it will be monitored as it progresses.

Most universities within the networks have agreed to make language tuition available to home and visiting students, both before and during their visits abroad. It is very important that students should be adequately prepared in the language of the host country, where this is not their own language. ERASMUS grant money is given partly with this need in mind, and it is hoped that there will still be sufficient resources for students who require tuition.

Web site: <http://www2.rhbnc.ac.uk/Music/Erasmus/>

### Calendar of events 2000 / Calendrier 2000

<b>31 March-2 April</b>	Lisbonne	'Opera Orchestras: Status of the Research and Preparation of the First Volume of the Planned Publications' (group 2)
<b>11-12 May</b>	Strasbourg	Workshop (group 5)
<b>19-20 May</b>	Heidelberg	Workshop (group 1). To be confirmed.
<b>16-17 June</b>	Milano	'The Circulation of Music' (group 4)
<b>22-24 September</b>	Vienna	'The Idea of Italianità' (group 1)
<b>5-7 October</b>	Zurich	Workshop (group 3)
<b>30 Nov.-1st Dec.</b>	Mainz	Workshop (group 5)
<b>2 December</b>	Mainz	Steering Committee

Les informations concernant ces activités sont mises à jour sur le site web du programme:  
<http://www.esf.org/mle>

## Reviews – Comptes rendus

*Il teatro musicale italiano nel Sacro Romano Impero nei secoli XVIIe XVIII. Atti del VII Convegno internazionale sulla musica italiana nei secoli XVII-XVIII, Lovenò di Menaggio (Como), 15-17 luglio 1997*, a cura di A. Colzani, N. Dubowy, A. Luppi, M. Padoan, Como 1999.

This conference report gathers the papers read at the seventh biennial conference organised by Antiquae Musicae Italicae Studiosi (A.M.I.S.-Como). This association of musicologists, living in and around Como, is primarily active as a promoter of musicological research into the history of Baroque music in Northern Italy, but it has also tried successfully to broaden the fields of research both in a chronological and a geographic sense. Indeed, the conference had two forerunners dedicated to “Il melodramma italiano in Italia e in Germania nell’età barocca” and “Relazioni musicali tra Italia e Germania nell’età barocca” respectively. All of these were held at the Centro italo-tedesco of Villa Vigoni, Lovenò di Menaggio (Lake Como).

The theme of these conferences is close to the programme of group 1 (“Italian Opera in Central Europe”) of the ESF project *Musical Life in Europe*, it is no surprise therefore that several members of the group are among the contributors. The papers cover a wide range of subjects and methodological approaches, from source studies and stage design to the study of single

operas and genres, as well as the relationship to the sacred complement of opera, the oratorio. New light is shed on the development of opera in the “Holy Roman Empire” and in adjacent regions like Poland and present-day Slovenia. Some of the major protagonists of Italian opera in northern Europe, composers and librettists such as Cesti, Sartorio, Giovanni Bononcini, Paisiello, and Salieri on the one hand, Moniglia, Pariati, Coltellini and Calzabigi on the other – to name but a few – are particularly concerned. Besides the value of the results with regard to single composers, these proceedings can be seen as an important step towards a better understanding of the complex phenomenon of Italian opera in the context of European culture.

### Contributions include:

- Norbert Dubowy, *Überlegungen zum Thema der Tagung*.
- Dorothea Schröder, *“Bringt ihr zugleich den Höllenrachen mit” - Zur Geschichte eines Szenentyps vom späten Mittelalter bis zu Goethes Faust II*.
- Vassilis Vavoulis, *An Approach to the Expressive Content of Late Seventeenth Century Arias: Antonio Sartorio’s Giulio Cesare in Egitto (1677)*.
- Reinmar Emans, *Antonio Sartorio’s Orfeo - Versuch einer Quellenbewertung*.
- Herbert Seifert, *Antonio Cesti in Innsbruck und Wien*.
- Piero Gargiulo, *Con “regole, affetti, pensieri”. I libretti di Moniglia per l’opera italiana dell’ “imperial teatro” (1667-1696)*.

- Michael Talbot, *Francesco Conti's setting of Pietro Pariati's Pimpinone*.
- Peter Wollny, *Über die Beziehungen zwischen Oper und Oratorium in Hamburg im späten 17. und frühen 18. Jahrhundert*.
- Andrea Luppi, *Steffani e Leibniz ad Hannover. L'universo e la sua armonia "musicale"*.
- Harry White, *"Et in Arcadia ego": Fux and the Viennese sepulcro oratorio*.
- Elena Biggi Parodi, *Un sostituto all'opera. L'oratorio La passione di Gesù Cristo di Antonio Salieri, Vienna 1776*.
- Metoda Kokole, *Italian Operas in Ljubljana in the Seventeenth and Eighteenth Centuries*.
- Alina Zórawska-Witkowska, *Il teatro musicale italiano a Varsavia al tempo di Augusto II il Forte (1697-1733). Un tentativo di ricostruzione del repertorio*.
- John Whenham, *Giovanni Felice Sances, the Emperor Leopold I and two Operas for the Viennese Court*.
- Robert Kendrick, *La Sofonisba by Maria Teresa Agnesi: Composition and Female Heroism between Milan and Vienna*.
- Lowell Lindgren, *Vienna, the "natural centro" for Giovanni Bononcini*.
- Reinhard Strohm, *North Italian Operisti in the Light of New Musical Sources*.
- Francesco Degrada, *Il re Teodoro in Venezia: un apologo politico nella Vienna di Mozart*.
- Sergio Martinotti, *Italiani e italianisti a Vienna da Bonno a Salieri*.
- Francesco Paolo Russo, *Le gare generose e Il mondo della luna di Paisiello (1786): due esempi della ricenzone dell'opera buffa italiana a Vienna*.

- Carolina Baldi, *Marco Coltellini, librettista toscano a Vienna*.
- Rosy Candiani, Amati e Ontario di Ranieri *de' Calzabigi: Il mito del buon selvaggio nella Vienna absburgica*.

### Norbert Dubowy

**De consortiis musicis et musicorum musicaeque in Bohemia Moraviaque circulatione 1600-1900 - Fontium litterarumque status. Olomouc, 1998** in *Acta Universitatis palackianae olomucensis*. Facultas philosophica. Philosophica-aesthetica, 17; Musicologica Olomucensia, IV, 225 p. [Textes en allemand et anglais. Résumés trilingues]

Ce volume réunit les actes d'un colloque international organisé les 21-23 novembre 1997 à l'initiative de Jan Vičar au département de Musicologie de l'Université d'Olomouc avec le soutien du Conseil tchèque de la musique et de l'Académie des sciences de la République tchèque. Les participants à ce colloque avaient été invités à aborder, à l'échelle de la Bohème et de la Moravie, le problème des échanges musicaux entre ces régions et le reste de l'Europe, mettant ainsi à l'épreuve la problématique qui s'était dégagée lors des ateliers exploratoires du programme MLE (Strasbourg, 1994 et Mayence, 1996). Parmi les vingt-cinq communications réunies dans ce volume, on retiendra en particulier, pour les perspectives développées dans le Programme MLE, les contributions d'Alena Jakubcová, "From Prague to the Northern Empire Border. Ways of

Theatre Directors and their Repertoire in the Second Half of the 18th Century” (pp. 155-158), de Jarmila Gabrielová, “Music and Musicians between Prague and Copenhagen in the 18th and 19th Centuries” (pp. 147-152), de Jan Hrodek, “On the Beginnings of the Prague Conservatoire” (pp. 85-88), de Martin Vorišek, “Nationalism and Chauvinisme in Reflexions on the Work of Richard Wagner in Prague Music Criticism before 1885” (pp. 97-99), de Božena Felgrova, “Arrangements of Mozart Operas for Woodwind Ensembles in our Country in the 18th and 19th Centuries” (pp. 203-204) ou encore de Michaela Freemanová, ‘Provincia Germanica’ of the Order of Brothers Hospitallers as a Musical Institution and as a Centre of Circulation of Music and Musicians in the Czech Lands and Central Europe in 18th and 19th Centuries” (pp. 107-109).

### Christian Meyer

Rebecca Grotjahn, *Die Sinfonie im deutschen Kulturgebiet 1850 bis 1875. Ein Beitrag zur Gattungs- und Institutionengeschichte*, Sinzig, Studio, 1998, 392 p. (Musik und Musikanschauung im 19. Jahrhundert, 7).

Le genre de la symphonie aurait-il connu, au cours des années 1850-1875, une sorte de “passage à vide”? L’auteur renouvelle ici la question, partant d’un concept élargi de la musique symphonique, intégrant à la fois la fonction de cette musique dans la vie musicale de l’époque et les jugements esthétiques et normatifs que les

contemporains ont pu porter sur ce genre.

R. Grotjahn s’interroge tout d’abord sur les fondements institutionnels du genre en étudiant les incidences des conditions sociales, institutionnelles et économiques du concert public: formes et institutions du “grand concert” jusqu’en 1850, mutations de la vie de concert après 1850 (le type “Gewandhaus” comme modèle dominant, mais aussi les orchestres itinérants), mutations enfin du métier du musicien. Pour mieux cerner la signification de la symphonie dans le cadre institutionnel du concert, l’auteur a étudié les programmes et l’évolution des répertoires (analyses quantitatives du répertoire; typologie des programmations...). R. Grotjahn s’interroge notamment sur le rapport de la symphonie de cette période avec les œuvres classiques, partant du constat d’un vieillissement du répertoire. L’auteur consacre enfin un long chapitre à une lecture critique des écrits philosophico-esthétiques ou techniques (expertises), mais aussi de la presse musicale, visant ainsi à dégager les catégories esthétiques de la perception du genre dans la conscience du public de l’époque. Deux index complètent cet ouvrage: répertoire des nouveautés symphoniques (pp. 289-319) et index des concerts publics (pp. 323-365).

### Christian Meyer



**Prof. C.H. Mahling**  
(Co-Chairman)  
*Johannes Gutenberg*  
*Universität - FB 16*  
*Geschichtswissenschaft*  
*Musikwissenschaftliches*  
*Institut*

Postfach 3980  
55099 Mainz  
Germany  
Tel: +49 6131392259  
Fax: +49 6131392993  
E-mail: mahling@muwiinfa.  
geschichte.uni-mainz.de

**Dr. Christian Meyer**  
(Co-Chairman)

3, rue des Bouvreuils  
67100 Strasbourg  
France  
Tel/Fax:  
+33 (0)3 88 44 25 88  
E-mail:  
meyerchr@cybercable.tm.fr

**Prof. Eugene K. Wolf**  
(Co-Chairman)

*University of*  
*Pennsylvania*  
*Department of Music*  
201 South 34th Street  
Philadelphia  
PA 19104-6315  
United States  
Tel: +1 610 896 6078  
Fax: +1 610 896 3647  
(24 hours)  
E-mail: ewolf@sas.upenn.edu

\* **Prof. Greger**  
**Andersson**  
*Lunds Universitet*  
*Inst. för konst- och*  
*musikvetenskap*

Box 117  
221 00 Lund  
Sweden  
Tel: +46 46 222 8509  
Fax: +46 46 222 4215  
E-mail:  
Greger.Andersson@musvet.lu.se

\* **Prof. Derek Beales**  
*Sidney Sussex College*  
*University of Cambridge*  
Cambridge CB2 3HU  
United Kingdom  
Tel: +44 1223 33 88 33  
Fax: +44 1223 33 88 84

**Prof. Lorenzo Bianconi**  
*University of Bologna*

*Department of Music*  
Via Galliera 3  
40121 Bologna  
Italy  
Fax: +39 51 23 11 83

\* **Prof. Dámaso Garcia**  
**Fraile**

*Universidad de Salamanca*  
Calle Cervantes s/n  
37008 Salamanca  
Spain  
Tel: +34 923 294512  
Fax: +34 923 217844  
E-mail: dgfraile@gugu.usal.es

\* **Prof. Anselm Gerhard**  
*Universität Bern*  
*Institut für*  
*Musikwissenschaft*

Hallerstrasse 5  
3012 Bern  
Switzerland  
Tel: +41 31 631 83 94  
Fax: +41 31 631 34 59  
E-mail:  
anselm.gerhard@muwi.unibe.ch

**Prof. Gernot Gruber**  
*Universität Wien*

*Institut für*  
*Musikwissenschaft*  
Garnisonsgasse 13  
1010 Wien  
Austria  
Tel: +43 1 4277 41602  
Fax: +43 1 4277 9416  
E-mail:  
roswitha.wieser@univie.ac.at

\* **Dr. Katalin Komlós**  
*Liszt Ferenc Academy of*  
*Music*

Pf.206  
1591 Budapest  
Hungary  
Tel: +361 3414788  
Fax: +361 3214097

**Prof. Jens Henrik Koudal**  
*Dansk Folkemindesamling*

Christians Brygge 3  
1219 København K  
Denmark  
Tel: +45 3313 5802  
(ext. 9811)  
Fax: +45 3313 5804  
E-mail: koudal@dafo.dk

**Prof. Jan Ling**  
*Göteborgs Universitet*

Vasaparken  
41124 Göteborg  
Sweden  
Tel: +46 46 222 0000  
Fax: +46 46 222 4215

\* **Prof. Pierluigi Petrobelli**  
*Istituto Nazionale di Studi*  
*Verdiani*

Strada della Repubblica 56  
43100 Parma  
Italy  
Tel: +39 6 575 0433

**Prof. Matti Vainio**  
*University of Jyväskylä*

PO Box 35  
40351 Jyväskylä  
Finland  
Tel: +358 14 601 332  
Fax: +358 14 601 331  
E-mail: mvainio@cc.jyu.fi

**Prof. Henri Vanhulst**  
*Université Libre de*  
*Bruxelles*

HAA Musicologie  
(CP 175/01)  
50, avenue Roosevelt  
1050 Brussels  
Belgium  
Tel: +32 2 650 2485  
Fax: +32 2 650 2450

\* Core Group members

## Team Leaders

*Group 1:*

**Dr. Norbert Dubowy**  
*Musikwissenschaftliches  
 Seminar der Universität  
 Heidelberg*  
 Augustinergasse 7  
 69117 Heidelberg  
 Germany  
 Tel: +49 6221 54 27 82  
 Fax: +49 6221 54 27 87  
 E-mail: norbert.dubowy@urz.  
 uni-heidelberg.de

**Prof. Herbert Seifert**  
*Universität Wien  
 Institut für  
 Musikwissenschaft*  
 Garnisonsgasse 13  
 1010 Wien  
 Austria  
 Tel: +43 1 4277 41601  
 Fax: +43 1 4277 9416  
 E-mail:  
 musikwissenschaft@univie.ac.at

*Group 2:*

**Prof. Niels Martin  
 Jensen**  
*University of  
 Copenhagen  
 Department of Music*  
 Klerkegade 2  
 1308 København K  
 Denmark  
 Tel: +45 35 32 37 62  
 Fax: +45 35 32 37 38  
 E-mail: nmje@coco.ihl.ku.dk

**Prof. Franco Piperno**  
*Università de Firenze  
 Dipartimento di Storia  
 delle Arti e dello Spettacolo*  
 Via della Pergola, 48  
 50121 Firenze  
 Italy  
 Tel: +39 55 24 02 94  
 Fax: +39 55 24 78 948  
 Tel/ Fax (home):  
 +39 6 854 1939  
 E-mail: franco.piperno@tin.it

*Group 3:*

**Dr. Hans Erich Bödeker**  
*Max-Planck-Institut für  
 Geschichte*  
 Hermann-Föge-Weg 11  
 37073 Göttingen  
 Germany  
 Tel: +49 551 49 56 41  
 Fax: +49 551 49 56 70  
 E-mail:  
 boedecker@mpi-g.gwdg.de

**Dr. Patrice Veit**  
*CNRS, Mission  
 Historique Française en  
 Allemagne*  
 Hermann-Föge-Weg 12  
 37073 Göttingen  
 Germany  
 Tel: +49 55155213  
 Fax: +49 55146455  
 E-mail: veit@mhfa.mpg.de

**Prof. Michael Werner**  
*CNRS/EHESS*  
 54, bd. Raspail  
 75006 Paris  
 France  
 Tel: +33 (0)1 49 54 25 67  
 Fax: +33 (0)1 46 42 26 37  
 E-mail: werner@ehess.fr

*Group 4:*

**Dr. Anik Devriès-Lesure**  
 66, rue d'Assas  
 75006 Paris  
 France  
 Tel: +33 (0)1 45 48 91 27

**Dr. Rudolf Rasch**  
*Department of  
 Musicology*  
 Kromme Nieuwegracht 29  
 3512 HD Utrecht  
 The Netherlands  
 Tel: +31 30 25 36 289  
 Fax: +31 30 25 36 167  
 E-mail: rudolf.rasch@let.uu.nl

*Group 5:*

**Dr. Michael Fend**  
*King's College  
 Department of Music*  
 Strand  
 London WC2R 2LS  
 United Kingdom  
 Tel: +44 171 873 2634  
 Fax: +44 171 873 2326  
 E-mail:  
 Michael.Fend@kcl.ac.uk

**Dr. Michel Noiray**  
 9, rue Pérignon  
 75015 Paris  
 France  
 Tel/Fax: +33 1 40 65 07 22  
 E-mail: noiray@wanadoo.fr

**Dr. Antonio Lamarra**  
 ESF Senior Scientific  
 Secretary

**Mrs. Carole Mabrouk**  
 ESF Administrative Assistant  
*European Science  
 Foundation*  
 1 quai Lezay-Marnésia  
 67080 Strasbourg cedex  
 France  
 Tel: +33 (0)3 88 76 71 26  
 Fax: +33 (0)3 88 37 05 32  
 E-mail: humanities@esf.org  
 http://www.esf.org

ESF Programme *Musical Life in Europe 1600-1900*  
(1998-2001)

## Travel grants

*The ESF programme Musical Life in Europe 1600-1900 aims at studying the processes of production, distribution, communication (mediation) and reception of musical works as well as of their forms of transmission and circulation. The programme will run for four years (1998-2001) and is currently supported by research councils and academies of science in Austria, Belgium, Denmark, Finland, France, Germany, Hungary, Italy, Netherlands, Norway, Portugal, Poland, Spain, Sweden, Switzerland and the United Kingdom. As part of the programme's activities, travel grants are being offered to enable young scholars, both pre-doctoral and post-doctoral, working in the field of musicology to travel to a programme workshop, to visit research centres which cooperate in the programme or for short visits to libraries and archives in order to consult documents for a period of up to four weeks. The applicant's aims must be strictly related to the activities of the programme teams. For further information on these activities, please consult the programme's home page (<http://www.esf.org>).*

### Conditions of eligibility

To be considered for a travel grant a candidate has to:

- undertake work applicable to the programme;
- apply for a stay in a European country other than the country of origin (if the application is related to Teams 1, 3 and 4);
- return to the institute of origin upon termination, so that the applicant's institute may also benefit from her/his broadened knowledge.

Preference will be given to graduate students and young scholars at the beginning of their careers. Priority will be given to applications in which the applicant's institution and/or the receiving institution or the workshop to be attended are located in a country participating in the programme.

All applications must be supported by a *letter of recommendation* from someone familiar with the candidate's work and, if relevant, a *letter of acceptance* from the collaborator/supervisor at the receiving institute. Applications will be assessed on the **scientific quality** of the project, the applicant's **list of publications**, and the **letters of support**. It is not necessary to submit an extensive curriculum vitae.

### Administrative procedure

Travel grants are available for visits from a few days to one month in duration. Actual costs of travel (on the basis of APEX fares) and accommodation will be covered and a daily allowance (FF 200 / € 30.98) will be paid within the maximum limits of the grant (FF 10 000 / € 1524.50). Applicants are requested to provide an estimated budget for their visit, on which the amount of their grant will be based.

An advance payment of 75% of the total amount granted will be made upon written request shortly before the visit takes place. The final payment in either case will be made after reception at the ESF Secretariat of a short report from the grantee on completion of his/her visit. Original used tickets for travel and receipts for accommodation must also be forwarded to the ESF Secretariat when claiming the final payment.

The **first deadline** for applications is **20 March 2000** for visits to begin after 1 May 2000.

The **second deadline** for applications is **30 June 2000** for visits to begin after 1 September 2000.

*Application forms can be downloaded from the ESF web site at <http://www.esf.org/mle> or obtained from the ESF Humanities Secretariat on request.*

Completed applications should be returned to:

**Antonio Lamarra**  
European Science Foundation  
1 quai Lezay Marnésia  
67080 Strasbourg cedex  
France  
Fax: +33 (0)3 88 37 05 32  
E-mail: [humanities@esf.org](mailto:humanities@esf.org)