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## Communication ‚Die Musik in Geschichte und Gegenwart‘

Lütteken, L

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## COMMUNICATIONS



### REPORTS

LAURENZ LÜTTEKEN writes:

The new edition of the encyclopedia *Die Musik in Geschichte und Gegenwart: Allgemeine Enzyklopädie der Musik*, second edition, ed. Ludwig Finscher (Kassel and Stuttgart: Bärenreiter and Metzler, 1994–2008), completed in 2008 with volume 29 (the Supplement), differs fundamentally from comparable lexicographical enterprises, including *The New Grove Dictionary of Music and Musicians*, second edition, ed. Stanley Sadie and John Tyrrell (London: Macmillan, 2001). It is not just a normal dictionary, but an encyclopedia in an extended and comprehensive sense. With the exception of Johannes Tinctoris's *Terminorum musicae diffinitorium* (printed in 1495), the tradition of music lexicography originated in the Enlightenment, that is, in the eighteenth century. The lexica of Sébastien de Brossard, Tomáš Baltazar Janovka and Johann Gottfried Walther are notable examples. All subsequent projects were confronted with a range of fundamental problems: the editors had to decide whether they wanted to produce a dictionary or an encyclopedia, a reference book for 'Kenner' or one for 'Liebhaber' (or one for both), a frugal and precise tool or a work of complete and escalating description. At any rate, the results were characterized by a decisive conflict: the attempt to sum up the totality of music under single headwords produced – against all intentions – a diffuse diversity. Such uncertainties were not dispelled until the age of positivism. For the champions of dictionaries these challenges were seen as true advantages, as is evident in the *Biographie universelle* of François-Joseph Fétis. The work goes beyond biography and opens programmatically with a *Résumé philosophique de l'histoire de la musique*. Hermann Mendel, initiator of the *Musikalisches Conversations-Lexikon* (completed by Friedrich Reißmann), saw it in 1870 as the specific peculiarity of a musical dictionary to parcel out a totality to make understanding possible. This work more than any other seems to be the exemplary reflection of an epoch keen on dictionaries. Another instance of this attitude is represented in *A Dictionary of Music and Musicians*, published in 25 fascicles between 1878 and 1889 by the civil engineer George Grove.

In part, the 'old' *MGG* was indebted to this tradition. But, as Friedrich Blume had already pointed out in his preface to the first edition (1949), the *MGG* also stressed a different aspect. Although the work was ordered by lemmata, it was underpinned by the desire to publish not a dictionary, but rather an encyclopedia, that is, to achieve a comprehensive presentation, as reflected in the title itself (similar to the one used earlier for the theological encyclopedia *Die Religion in Geschichte und Gegenwart*, 1909–1913). The protagonists of the old *MGG* were all members of the founding generation of the academic discipline of musicology (or at least were closely related to it), and as such they had been influenced by the paradigm of positivism. At the same time, the old *MGG* was overshadowed by the fundamental experience of the Second World War, which had shaped the lives of all the persons involved, irrespective of their personal situation: passive or active; guilty, entangled, innocent or victimized. The experience of the war, along with the impression of the physical and moral destruction of Europe, could be interpreted as the main motive for the attempt to focus on music in its totality.



In this respect the new *MGG* carries an obligation to its predecessor, although there are only a few direct links to the war and the post-war period. The new edition, like the former one, is an encyclopedia, not a dictionary, and it is similarly characterized by the responsibility of a principal editor, now no longer Friedrich Blume but rather Ludwig Finscher. Moreover, Finscher represents a specific continuity with the first *MGG*. Not only did he see the origins of the first edition, but he also enriched it with many important articles. Furthermore, the *MGG* calls upon the responsibility and faculty of judgment of one person. (In this last respect, it stands in fundamental contrast to Wikipedia, perhaps the paradigm of the putative but absurdly illusory equality of the digital epoch.)

The brief profile sketched here is also important for those parts of the encyclopedia related to eighteenth-century music. Here, too, the presentation of information, biographies, worklists and bibliographies (that is, lexicography) has not been the only goal. This does not mean that the efforts undertaken in the lexicographical field were not exemplary: one finds the thorough review of immense bodies of research, as in the case of J. S. Bach (Werner Breig) or Mozart (Ulrich Konrad); or conceptual audacity, as in the article on Beethoven (Klaus Kropfner), which itself marks a new standard in methodology. Yet there also exist many smaller (and even tiny) articles that contain genuine new research, especially in work lists (as in the case of the Graun brothers, by Christoph Henzel, or the Sammartini brothers, by Christian Speck) and in the specifically musicological presentations of broader contexts (as in the entries on Klopstock and Voltaire). In such respects, and in the quality of the research represented, the new *MGG* is unique among available dictionaries of music.

But the claim to be an encyclopedia can best be seen in the 'Sachteil'. Here the articles result from efforts to order and to systematize musicological knowledge in the broadest sense. In other words, authors have formulated concepts based not only on the accumulation of diverse materials but on considered decisions, whether in articles dealing with epochs (like Finscher's outstanding essay on the classical period) or in articles on genres (such as the string quartet or the minuet). Through their emphasis on the centres (and peripheries) of production and reproduction of music, the entries on regions and cities (such as Gotha, Königsberg or Rome) allow the encyclopedic character of the new *MGG* to come to light with special clarity. Finally, the claim of a real encyclopedia – a concept that has its roots in the eighteenth century, in the age of Enlightenment – lies in its call for a critical attitude. A reference book communicates not only knowledge to the user, but also its internal organization and its order. In this respect, twenty-nine printed volumes might be out of place or even an anachronism. But the new edition can also be seen as a provocation: as an obligation not to enlarge our knowledge but to value it, to develop its structures and contexts. This claim to organize knowledge seems to be a truly modern aspect of the faculty of judgment and, in turn, can summarize the claim of the new *MGG*. It is a claim that goes back to the Enlightenment itself.



MICHAEL LORENZ writes:

In his review of a recording of piano duos arranged by Schubert's friend Joseph von Gahy (*Eighteenth-Century Music* 5/1 (2007), 132), Cameron Gardner writes 'little is known about Gahy, a Hungarian émigré who lived and worked in Vienna as a civil servant'. This statement is unnecessarily pessimistic. My article 'Genealogische Anmerkungen zu Joseph von Gahy', *Schubert durch die Brille* 24 (2000), 19–26, made it known that Joseph von Gahy was not a 'Hungarian émigré'. He was born on 11 October 1793 in Vienna in the house Tuchlauben 17, a building that still exists today. The midwife who helped to deliver Gahy was the same Franziska Sidler who had assisted Constanze Mozart in 1783 in giving birth to her first child, Raymund Leopold.





ADRIAN CHANDLER writes:

The CD trilogy *The Rise of the North Italian Violin Concerto: 1690–1740* was the result of a three-year fellowship that I was awarded at the University of Southampton, funded by the Arts and Humanities Research Council (AHRC). My research was primarily performance-led, with a view to forging a chronological path through the formative years of the concerto with my ensemble La Serenissima. Whilst there is a wealth of excellent music committed to these discs, Torelli, Montanari, and the Marcello and Somis brothers are amongst those unfortunately excluded, owing to lack of disc space. The recordings are all available on Avie Records (volume 1, AV 2106 (2006); volume 2, AV 2128 (2007); volume 3, AV 2154 (2008)).

Of the three recordings, the first illustrates the importance of the late seventeenth-century ensemble sonata to the genesis of the concerto; examples are included by Legrenzi (three pairs of dances from his Op. 16) and Francesco Navara (two sinfonias), who was *maestro di capella* to the Mantuan court in the mid-1690s. Both sinfonias are held in Durham Cathedral library as part of an anthology of contemporary Italian sonatas for strings, some of which also include trumpet; the manuscripts probably hail from the composer's inner circle, to judge from the biographical and circumstantial information they contain.

Another late seventeenth-century work included on disc one is a setting of the vesper psalm *Laudate pueri Dominum* by 'Composer X', of whose output around fifteen works survive in Vivaldi's personal manuscript collection housed in Turin's Biblioteca Nazionale. The dominance of ritornello form throughout this work (and others in the same collection) cannot have escaped the attention of the youthful Vivaldi, whose first published collection of concertos, *L'estro armonico* (Op. 3), already shows an affinity with this method. Of these twelve consort concertos, two are performed here, including his only violin concerto scored in six parts and the famous Concerto for Four Violins in B minor.

*L'estro armonico* was dedicated to the Grand Duke Ferdinand de' Medici, some of whose musicians can be seen on the CD cover, including the father of Giuseppe Valentini, whose Op. 7 concerto for four violins (also on the first disc) must have been an influence on Vivaldi's Op. 3. The equality of the part-writing (particularly in the fugal allegro) and the multi-movement layout identify this work as a close relation of the ensemble sonata. Only one work from this set has the characteristically Venetian three-movement concerto form established by Albinoni's Op. 2 concertos, a publication that significantly alternates concertos with sonatas (described as sinfonias on the title page and cast in the same mould as those of Navara).

The second disc is an acknowledgement of Vivaldi's massive contribution to the development of the concerto. His command of the violin was considerable; even early works such as the opening Concerto in B flat major RV370 display a frighteningly difficult use of violin technique, particularly with respect to his incessant *moto perpetuo* passagework. The opening theme of this concerto shares material with the sinfonia to his first opera, *Ottone in villa*, setting the scene for an exploration of the links between aria and concerto; excerpts are included from *La costanza trionfante* (first recording) and *La fida ninfa*.

Owing to the rapid rise in popularity of the Neapolitans in the 1720s, Vivaldi dramatically altered his style so as to keep abreast of new musical developments. Composers such as Albinoni were largely unable to effect this change, but Vivaldi adapted to the new fashion with apparent ease. His new bel canto vocal writing can also be found in the two late concertos presented here, one in E flat major, RV254, which was probably written as an entr'acte concerto and where the performer has to forgo the use of his E string. Vivaldi has clearly rethought his approach to the *moto perpetuo* style, bringing to bear a wider gamut of violin technique whilst simultaneously enriching the orchestral accompaniment.

The final recording examines the influence of Vivaldi's concertos on his younger contemporaries Tartini, Locatelli and Giovanni Battista Sammartini, all of whom probably met Vivaldi early in their careers. The opening and closing concertos, however, are again by Vivaldi, and display his accomplishment in writing for a typically classical orchestra with pairs of horns and oboes and a bassoon, with additional timpani in the final concerto; this instrumentation (excluding timpani) is characteristic of many early classical violin concertos, including those of Mozart.



As the language of the baroque era slowly disintegrated, there was an increasing dissemination of a wide variety of styles; Sammartini's *sinfonia concertante* prototype (*Concerto à più stromenti*) smacks of early Haydn, while the two concertos presented by Locatelli owe more to the Corellian concerto grosso (*Concerto da chiesa*) and to Vivaldi's own concerto model (*Concerto for Four Violins*, Op. 4 No. 12).

It was to this concerto model that Tartini turned, as exemplified by the early *Concerto* in B flat major D117, which, like many ceremonial concertos of Vivaldi, employs a brief slow introduction. In addition, there is a superb fugal allegro, a Mozartean slow movement (possibly one of the finest baroque concerto slow movements) and a finale whose language is not so far removed from that of Vivaldi's *Concerto per la Solennità di S. Lorenzo*, RV286. The cadenzas are of great interest; the first (of a type termed *capriccio* in Tartini's theoretical writings) is largely Vivaldian (compare the cadenza to the *Concerto* in B flat major RV 370 (on disc 2)) but also introduces motives from the main body of the movement. Tartini claimed not to like such *capriccio*-type cadenzas, but grudgingly wrote and performed them because of their popularity. The final movement calls for a different type, actually termed *cadenza*, of which Tartini gives many examples in his *Traité des agréments de la Musique* (Paris, 1771); this is more vocal in style and is similar to Mozart's so-called *Eingang*. Interestingly, recent research on the Anna Maria partbook held in the Conservatorio Benedetto Marcello, Venice, would suggest that this more lyrical style of cadenza was also becoming popular at the Ospedale della Pietà, as suggested by three anonymous examples and in the reworking of Vivaldi's cadenza to the *Concerto per la santissima assunzione di Maria Vergine*, RV581, a modification probably undertaken by the composer himself.

Although this series has now come to an end, La Serenissima will be continuing to explore this field in greater depth, and we have plans over the next few years for more recordings of Vivaldi concertos using our new high-pitched woodwind instruments, commissioned in order to make disc three a possibility. Longer-term plans include a study of the concertos of Torelli and Tartini.

Works included on the CDs are:

Albinoni, Tomaso	<i>Concerto à 6</i> in G major, Op. 2 No. 8 (CD 1)
'Composer X'	<i>Laudate pueri Dominum à voce sola et 5 strumenti</i> , RVAnh. 30 (CD 1)
Legrenzi, Giovanni	<i>Six Balletti e Correnti à 5</i> , from Op. 16 (CD 1)
Locatelli, Pietro	<i>Concerto da chiesa</i> in C minor, Op. 4 No. 11 (CD 3)
	<i>Concerto</i> for four violins, strings and continuo in F major, Op. 4 No. 12 (CD 3)
Navara, Francesco	<i>Simfonia/Sonata à 5</i> in C major (CD 1)
	<i>Simfonia/Sonata à 5</i> in A minor (CD 1)
Sammartini, Giovanni Battista	<i>Concerto à più stromenti</i> for two violins, two oboes, two horns, two trumpets, strings and continuo in E flat major, 173 (CD 3)
Tartini, Giuseppe	<i>Concerto</i> for violin, strings and continuo in B flat major, D117 (CD 3)
Valentini, Giuseppe	<i>Concerto XI à 6 con Quattro violini obbligati</i> in A minor, Op. 7 (CD 1)
Vivaldi, Antonio	<i>Concerto/Sinfonia</i> for strings and continuo in E minor, RV134 (CD 2)
	<i>Concerto senza cantin</i> for violin, strings and continuo in D minor, RV243 (CD 2)
	<i>Concerto</i> for violin, strings and continuo in E flat major, RV254 (CD 2)
	<i>Concerto III con violino solo obbligato</i> in G major, Op. 3, RV310 (CD 1)
	<i>Concerto</i> for violin, strings and continuo in B flat major, RV370 (CD 2)
	<i>Concerto</i> for violin, two violoncellos, strings and continuo in C major, RV561 (CD 2)
	<i>Concerto</i> for violin, two oboes, bassoon, two horns, timpani, strings and continuo in D major, RV562a (CD 3)
	<i>Concerto</i> for violin, two oboes, bassoon, two horns, strings and continuo in F major, RV569 (CD 3)
	<i>Concerto X con quattro violini e violoncello obbligato</i> , Op. 3, RV580 (CD 1)



*La costanza trionfante degl'amori e de gl'odii*, RV706: three arias for soprano, strings and continuo (CD 2)

*La fida ninfa*, RV714: two arias for soprano, strings and continuo (CD 2)

Critical editions by Adrian Chandler of works available from this collection:

Navara, Francesco

*Sinfonia/Sonata à 5* in C major (Launton: Edition HH, 2007)

*Sinfonia/Sonata à 5* in A minor (Launton: Edition HH, 2007)

Vivaldi, Antonio

Concerto for violin, strings and continuo in E flat major, RV254 (Huntingdon: King's Music, in preparation)

Concerto for violin, two oboes, bassoon, two horns, timpani, strings and continuo in D major, RV562a (Launton: Edition HH, in preparation)



## CONFERENCES

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INTERNATIONALE WISSENSCHAFTLICHE KONFERENZ IM RAHMEN DER 10. INTERNATIONALEN FASCH-FESTTAGE: MUSIK AN DER ZERBSTER RESIDENZ ZERBST, 10–12 APRIL 2008

Modern-day visitors to Zerbst in the German state of Saxony-Anhalt cannot help but be moved by the unforgettably tragic sight of the massive ruins of a baroque palace right in the town centre. Largely the result of sustained bombing by Allied forces on 16 April 1945, the site also suffered further desecration, by Russian soldiers, in the aftermath of the Second World War. The childhood home of Catherine the Great of Russia (formerly Princess Sophie Auguste Friederike of Anhalt-Zerbst), for over three decades this once magnificent princely residence was also the workplace of court Kapellmeister Johann Friedrich Fasch (1688–1758), and as such provided the focus for the Tenth International Fasch Festival, held in commemoration of the two hundred and fiftieth anniversary of the composer's death.

Encompassing ten days of concerts presented by a superb line-up of singers and period-instrument bands from across Europe, the customary musicological conference also played an integral role in the festival, organized by the International Fasch Society under the able direction of its president, Konstanze Musketa (Händel-Haus, Halle). Fittingly, given the festival's theme – 'Musik an der Zerbstler Residenz' – one of the highlights of the first day's proceedings was a fascinating paper by Dirk Herrmann (Zerbst/Anhalt) on the construction and layout of Zerbst's baroque palace. Using a PowerPoint display featuring a selection of the two hundred-plus illustrations from his book *Schloss Zerbst in Anhalt: Geschichte und Beschreibung einer vernichteten Residenz* (Regensburg: Schnell & Steiner, 2005), he painted a vivid picture of the spaces in which music was performed at the court during Fasch's time there, including the chapel and the *Kirchsaal* (church hall), as well as the 'Yellow', 'Red' and 'Great' halls. Of particular interest to scholars who have worked with Fasch's invaluable 1743 inventory of music – known as the 'Zerbstler Concert-Stube' – was a photograph of the location of the actual 'Concert-Stube', the room in which the court's collection of music and musical instruments was housed for safe keeping.

Herrman's presentation was complemented by a short introduction to a special exhibition, 'Musik an der Zerbstler Residenz', hosted by the Museum der Stadt Zerbst/Anhalt. As its curator, Susanne Schuster (International Fasch Society, Zerbst), explained, the exhibition traced the town's musical life from the seventeenth century until 1793 (when the princely line of Anhalt-Zerbst died out), drawing upon primary sources from libraries and archives both locally and further afield, including Berlin, Dresden and Darmstadt. In recent years Fasch's relationship with the latter two courts has been much scrutinized by scholars – not