

RECITAL E PAESAGGIO URBANO NELL'OTTOCENTO

CONVEGNO INTERNAZIONALE

11-13 luglio 2013, La Spezia, Italy

CAMEC (Centro di Arte Moderna e Contemporanea)

organizzato da

Società dei Concerti, La Spezia

Centro Studi Opera Omnia Luigi Boccherini, Lucca

in collaborazione con

Palazzetto Bru Zane – Centre de musique romantique française, Venezia



COMITATO SCIENTIFICO

ANDREA BARIZZA (Società dei Concerti della Spezia)

RICHARD BÖSEL (Istituto Storico Austriaco, Roma)

ROBERTO ILLIANO (Società dei Concerti della Spezia / Centro Studi Opera Omnia Luigi Boccherini, Lucca)

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MASSIMILIANO SALA (Centro Studi Opera Omnia Luigi Boccherini, Lucca)

ROHAN H. STEWART-MACDONALD (Stratford-Upon-Avon, UK)

KEYNOTE SPEAKERS

RICHARD BÖSEL (Istituto Storico Austriaco, Roma)

LAURE SCHNAPPER (École des Hautes Études en Sciences Sociales-EHESS, Parigi)

GIOVEDÌ 11 LUGLIO

ore 10.00-10.30: *Registrazione e accoglienza*

10.30-11.00: **Apertura dei lavori**

- **Massimiliano Sala** (Presidente Centro Studi Opera Omnia Luigi Boccherini, Lucca)
- **Attilio Ferrero** (Presidente della Società dei Concerti)
- **Étienne Jardin** (Coordinatore scientifico Palazzetto Bru Zane, Venezia)
- **Saluti istituzionali**

11.30-12.30: **Il Recital solistico: nascita e sviluppo di un genere**

(Chair: **Richard Bösel, Istituto Storico Austriaco, Rome**)

- MARIA WELNA (Sydney Conservatorium of Music, The University of Sydney, AUS): *The Solo Recital – A Lost Performance Tradition*
- GEORGE BROCK-NANNESTAD (Patent Tactics, Gentofte, DK): *The Recital in Any Home*



13.00 Pranzo



15.00-16.00: **Keynote Speaker 1**

- RICHARD BÖSEL (Istituto Storico Austriaco, Rome): *Gli scenari del recital - architetture per la musica nelle città dell'Europa Centrale (1781-1884)*



Pausa caffè



16.30-18.30: **Il recital nell'Ottocento in Spagna e Portogallo**

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

- MARÍA ENCINA CORTIZO – RAMÓN SOBRINO (Universidad de Oviedo): *The Configuration of Concert Setting in Madrid in the Nineteenth Century through Small Music Centres: The Conservatory's Salones, the Salón Romero and Salón Eslava*
- RUI PEREIRA (Casa da Música, Porto) – ANA MARIA LIBERAL (CITAR - Portuguese Catholic University): *Dreaming of a Crystal Palace: The First Concert Hall of Porto*
- GLORIA ARACELI RODRÍGUEZ LORENZO (Universidad de Oviedo): *The Presence of Wind Instruments in Later Nineteenth-Century Madrilenian Recitals*
- JOSÉ-IGNACIO SUÁREZ (Universidad de Oviedo): *Wagner in Nineteenth-Century Madrilenian Recitals*



20.30 Cena



VENERDÌ 12 LUGLIO

10.00-11.00: **Il recital solistico al di fuori dell'Europa**

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

- FABRIZIO AMMETTO (Universidad de Guanajuato, Gto., México): *I primi concerti in Messico di violinisti europei: Bull, Artôt e Vienxtemps nella stampa dell'epoca*
- NDUBUISI E. NNAMANI (University of Cambridge, UK): *Music Recitals, Space, Power and the Production of Place: Recital and the Creation of the Urban Setting in Nineteenth-Century Lagos*



Pausa caffè



11.30-12.30: **Charles-Valentin Alkan**

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

- STEPHANIE MCCALLUM (Sydney Conservatorium of Music, The University of Sydney, AUS): *Alkan's Take on a Domestic Piano Genre: The Five «Recueils de Chants» (1857-1872)*
- MARIA TERESA ARFINI (Università della Valle d'Aosta): *Charles Valentin Alkan e la musica di Johann Sebastian Bach: un capitolo dello storicismo in Francia*



13.00 Pranzo



15.00-16.00: **Keynote Speaker 2**

- LAURE SCHNAPPER (École des Hautes Études en Sciences Sociales-EHESS, Parigi): *Les salles de concert à Paris dans la première moitié du XIX^e siècle*



Pausa caffè



16.30-18.30: **Recital e cultura concertistica nel Regno Unito durante l'Ottocento**

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

- SUSAN WOLLENBERG (University of Oxford, UK): *Musical Life in a University City: The Development of Concert Culture in Nineteenth-Century Oxford*
- ROHAN H. STEWART-MACDONALD (Stratford-Upon-Avon, UK): *The Recital in England: William Sterndale Bennett's Classical Chamber Concerts (1842-1856)*
- ROSEMARY GOLDING (The Open University, Milton Keynes, UK): *Organ Recitals, Education, Repertoire, and a New Musical Public in Nineteenth-Century Edinburgh*
- IAIN QUINN (Western Connecticut State University, Danbury, CT): *The Organist as Virtuoso and Educator in the Nineteenth-Century Town Hall – The Role of England's Foremost Concert Organist, W. T. Best*



20.30 Cena



SABATO 13 LUGLIO

10.00-11.00: **Il Recital in Francia, Belgio e Italia**

(Chair: Laure Schnapper, EHESS, Parigi)

- FIORELLA SASSANELLI (Conservatorio 'N. Piccinni' di Bari): *La carrière de Raoul Pugno pianiste (1852-1914) entre Paris, Rome, Berlin, New York et Moscou*
- TATIANA DEBROUX (ULB), VALÉRIE DUFOUR (FNRS-ULB), CATHERINE A. HUGHES (UNC-CH), CHRISTOPHER BRENT MURRAY (ULB): *Mapping Recitals in Metropolitan Brussels, 1865-1914*, presented by CATHERINE A. HUGHES (University of North Carolina, Chapel Hill):



Pausa caffè



11.30-12.30: **L'Italia**

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

- THOMAS M. CIMARUSTI (Texas Tech University, Lubbock, TX): *From Recitals and Matinées to Musicales and Soirées: An Italian Schubert' in Nineteenth-Century European Halls and Salons*
- CARMELA BONGIOVANNI (Conservatorio 'N. Paganini' di Genova): *Recital borghese, artisti e luoghi dell'ascolto a Genova nel XIX secolo*



13.00 Pranzo



Abstracts

Keynote Speakers

• **Richard Bösel** (Istituto Storico Austriaco, Roma)

Gli scenari del recital - architetture per la musica nelle città dell'Europa Centrale (1781-1884)

L'evoluzione della vita musicale pubblica tra fine Settecento e metà Ottocento – il suo percorso di emancipazione, differenziazione, esaltazione e ideologizzazione – avrebbe richiesto risposte pratiche ed estetiche da parte dell'edilizia civile. Per quanto fossero di per sé innovative, le tipologie performative e architettoniche rispecchiavano in vario modo le tradizioni dell'epoca antecedente, cioè le usanze e le ambientazioni della produzione e del consumo musicale – dalla cappella musicale di corte alle accademie di dilettanti, dal servizio liturgico al divertimento popolare. Le premesse socio-culturali variavano a seconda dei rispettivi retroscena storici delle diverse realtà urbane; e sotto tale aspetto il paesaggio musicale dell'Europa Centrale ne offre una casistica particolarmente variegata. Accanto all'intraprendenza degli stessi musicisti furono in sostanza due le forme organizzative che stavano alla base della cultura concertistica moderna: l'associazionismo amatoriale e l'iniziativa privata di impresari, editori, costruttori di strumenti musicali, ecc.; fenomeni essenzialmente borghesi, prefigurati, non a caso, nel precoce clima capitalistico espresso dal Regno Unito. Le prime iniziative del genere si riscontrano pertanto non già a Vienna o nelle altre prestigiose residenze di corte, bensì nelle libere città commerciali della Germania protestante. Sale da concerto furono inaugurate già verso la fine del Settecento: per esempio ad Amburgo (1761 e 1789) e a Lipsia, dove nel 1781 si inaugurò la Gewandhaussaal, nata dall'adattamento interno di un antico emporio fieristico. L'impronta sobria e intima, manifestamente 'borghese', era conforme al celebre motto leggibile al di sopra del podio: RES SEVERA VERUM GAUDIUM. La disposizione scatoliforme con angoli arrotondati e la formidabile acustica erano ritenute esemplari: un prototipo degno di essere imitato anche nei decenni a seguire. A criteri del tutto differenti, maggiormente rappresentativi, ubbidiva la prima Konzertsaal berlinese, realizzata come ala a sé stante nel contesto di un monumentale edificio teatrale, lo Schauspielhaus (1801/1817). I contemporanei la accolsero come "la sala forse più bella del mondo", per il generoso assetto volumetrico e per il raffinato, imponente linguaggio neoclassico. Simile il caso dell'elegante Odeon di Monaco (1826/1828). La sua costruzione quale auditorio fu imposta personalmente dal regnante per conferire una plausibile destinazione a un edificio già definito nelle sue facciate come parte integrante di un concetto urbanistico ambizioso, ma inizialmente privo di effettiva utilità. Da ciò conseguì un contraddittorio rapporto tra struttura esterna (predeterminata) e organizzazione spaziale che suscitò aperte critiche, come anche l'impostazione architettonica della sala ritenuta troppo ambiziosa per una capitale relativamente piccola. A Vienna l'evoluzione avvenne con un certo ritardo. Presso la corte imperiale vigevano condizioni del tutto singolari e complesse: la potente presenza di un'aristocrazia attivamente coinvolta nella vita culturale influenzò favorevolmente la stessa fioritura musicale, ma al contempo si avvertiva una minore esigenza di procurarsi le (pur sempre agognate) nuove infrastrutture architettoniche: l'impeto si affievolì di fronte a un'accomodante disponibilità delle autorità a concedere l'uso dei locali di rappresentanza dello stato (la grandiosa Cavallerizza invernale, il grande e il piccolo Ridotto e i due teatri della corte, la Sala del Consiglio Provinciale). Vari tentativi di costruire un auditorio propriamente detto (tra i quali un progetto grandioso a forma di anfiteatro) fallirono negli anni 1814/1815 per mancanza di fondi. Quando, nel 1828, Nicolò Paganini scelse la capitale austriaca come prima meta delle sue leggendarie tournée europee, dandovi ben 14 concerti, dovette ancora accontentarsi di quei locali che furono – come di consueto – temporaneamente trasformati per l'evento concertistico; i suoi recital si svolgevano in una cornice sontuosa ma improvvisata e funzionalmente poco idonea. Solo due anni più tardi si aprì la prima sede della Società degli Amici della Musica (situata «unter den Tuchlauben», nel cuore del centro storico). Di questo edificio polivalente (oltre alla sala dei concerti conteneva il conservatorio, una biblioteca, una collezione di autografi e un museo di strumenti musicali, un negozio di spartiti ecc.) era noto finora solo l'aspetto esteriore. Ora, grazie a inediti disegni originali rinvenuti nel corso delle presenti ricerche, può essere ricostruito in ogni suo dettaglio. L'edificio del Musikverein che oggi conosciamo – di dimensioni più generose e collocato nel nuovo contesto urbanistico della Ringstraße – fu costruito solamente nel 1870. Ulteriori materiali inediti sono apparsi riguardanti la storia progettuale di questo edificio: disegni non realizzati, presentati da Carl Rösner già a partire dal 1862. A dispetto dello sfarzo architettonico riscontrabile nella decorazione delle due sale da concerto, il palazzo del nuovo Musikverein (che inizialmente continuò a ospitare il conservatorio e le altre già menzionate istituzioni) rispetta all'esterno il carattere sobrio di un 'edificio istituzionale', privo di monumentalità eccessivamente enfatica. Ma nella serie dei sempre più numerosi e più grandi auditori di nuova costruzione avverrà ben presto un significativo passaggio paradigmatico: la loro architettura acquisirà non solo una maggiore magniloquenza formale ma anche una più marcata visibilità, quasi emblematica, nel paesaggio urbano. Il Rudolfinum di Praga (realizzato a spese delle Casse di Risparmio Boeme, 1876-1884), il Neues Konzerthaus di Lipsia (edificato dal Comune a seguito di un pubblico bando progettuale, 1880-1884) e il Concertgebouw di Amsterdam (costruito dalla locale associazione musicale, 1884-1888) ne rappresentano gli episodi più impressionanti: il termine di paragone è ora costituito dall'imponenza pomposa dei grandi teatri d'Europa, soprattutto di quello celeberrimo di Dresda. Tutti e tre questi esempi ripetono il programma funzionale, già concepito per Vienna, della

compresenza di due sale (una sinfonica e l'altra cameristica), ma in misura crescente tendono a evidenziare tale binomia anche nel modellamento esterno dell'edificio. A Lipsia – memori dell'eccellente acustica per la quale era famosa la sala del Gewandhaus – si optò per un duplice riferimento all'antico prototipo (con un nuovo lessico formale nella sala sinfonica e con una vera e propria imitazione in quella “dei quartetti”). Al medesimo modello si guardava anche ad Amsterdam, dove vennero però apportate alcune essenziali innovazioni tecniche che conferirono a quell'auditorio una rinomanza mondiale che perdura sino ai nostri giorni.

• **Laure Schnapper** (École des Hautes Études en Sciences Sociales-EHESS, Parigi)

Les salles de concert à Paris dans la première moitié du XIX^e siècle

Au lendemain de la Révolution et grâce à l'essor du piano, Paris, réputée comme capitale européenne, a ressenti, plus que les autres grandes villes, un manque considérable d'espaces pour abriter les manifestations musicales qui se déroulaient naguère dans les salons privés. Avec l'avènement du piano moderne, de nouveaux acteurs apparaissent sur la scène musicale : les facteurs de piano, qui vont jouer un rôle primordial dans l'articulation entre les concerts privés et les auditions publiques dans la première moitié du XIX^e siècle. Après avoir retracé la situation des salles parisiennes sous l'Empire et la Restauration, avec les premières auditions musicales dans des espaces de fortune aménagés par les facteurs de piano au sein de leur manufacture, j'évoquerai ainsi la période où, à l'instar d'Henri Herz en 1838, les facteurs font construire des salles spécifiques, profitant de l'essor économique de la Monarchie de juillet. C'est que la concurrence entre les quatre manufactures principales parisiennes, celles de Pierre Erard (qui hébergea les “Petits concerts” d'Alkan), de Camille Pleyel, d'Henri Pape et d'Henri Herz, s'exerçait aussi dans l'activité musicale de ces salles, ce qui explique le souci constant que les facteurs avaient d'améliorer ces espaces et d'y attirer les meilleurs artistes. C'est sans doute pour cette raison qu'Henri Herz chercha à ouvrir rapidement une salle, un an avant son prestigieux rival Camille Pleyel. Construite sans doute à la hâte, cette salle dut être démolie à la fin du siècle, ce qui explique qu'elle soit aujourd'hui complètement oubliée, après avoir pourtant ouvert ses portes pendant près d'un demi-siècle aux principaux musiciens de son temps, parmi lesquels Offenbach, Berlioz, Liszt et bien d'autres. Les choix architecturaux des constructeurs, la manière dont le public réagit à l'ouverture des salles et les concerts qui s'y sont déroulés nous offrent ainsi des témoignages précieux sur les goûts et les pratiques musicales de l'époque.

Partecipanti

• **Fabrizio Ammetto** (Universidad de Guanajuato, Gto., México)

I primi concerti in Messico di violinisti europei: Bull, Artôt e Vieuxtemps nella stampa dell'epoca

All'inizio del 1844 i violinisti Ole Bull (1810-1880), Alexandre-Joseph Artôt (1815-1845) e Henri Vieuxtemps (1820-1881) – tutti reduci da fortunate tournée negli Stati Uniti (le loro prime oltreoceano) – raggiunsero indipendentemente il Messico, ove tennero alcuni concerti nella capitale. Il quotidiano messicano dell'epoca «El siglo diez y nueve» dedicò per tre giorni consecutivi (dal 7 al 9 febbraio 1844) varie colonne alla descrizione delle qualità artistiche dei tre virtuosi – come pure dei difetti di Bull –, esaltandone il carattere straordinario delle loro performance e le peculiarità strumentali di ognuno. Non si trattò certo delle prime presenze di musicisti europei nel Messico indipendente (la prima compagnia italiana d'opera, guidata dal basso Filippo Galli, aveva raggiunto il porto di Veracruz il 20 luglio 1831), ma le tournée dei tre violinisti rappresentarono un elemento di novità in riferimento alle nuove destinazioni di strumentisti-virtuosi viaggiatori, al repertorio proposto, alle risposte del pubblico e della stampa contemporanea. Come veniva annunciato in Messico, a livello pubblicitario, l'arrivo di un artista celebre mai ascoltato prima d'allora? Quali erano i gusti e le aspettative del pubblico locale? Come e con quali *partners* si presentavano i violinisti-virtuosi europei nel Nuovo Mondo? Quale repertorio proponevano?

• **Maria Teresa Arfini** (Università della Valle d'Aosta)

Charles Valentin Alkan e la musica di Johann Sebastian Bach: un capitolo dello storicismo in Francia

Nella «Grande Sonate» per pianoforte solo Op. 33 (1847), ‘Les quatre âges de la vie’, Alkan impiega come tema unificatore dell'intera forma ciclica il soggetto della fuga in Mi maggiore BWV 878 dal secondo volume del «Clavicembalo ben temperato». La derivazione tematica è evidente nel fugato conclusivo del secondo movimento (“Trent'anni, quasi Faust”), ove l'intero soggetto bachiano diviene il soggetto principale del fugato, semplicemente semplificato nel ritmo. Negli altri movimenti è meno evidente, ma tutto il materiale tematico della Sonata si può ricondurre a esso. Si tratta di molto più di una citazione, di una composizione su tema bachiano o di una composizione in stile antico, procedure che a metà Ottocento riscuotevano notevole successo tra i compositori. Alkan concepisce qui un'opera del tutto moderna, ma fondata sul caposaldo della musica del *Kantor* di Lipsia. Il rapporto con Bach sarà costante in tutta la sua carriera artistica, sia di esecutore sia di compositore. Già la formazione del fanciullo prodigio Alkan avvenne nel nome di Bach. Suoi insegnanti di pianoforte e di organo al Conservatorio di Parigi furono Pierre Joseph Guillome Zimmermann e François Benoist, entrambi appassionati di musica contrappuntistica, e in particolare di Bach. Col loro tramite prima, e autonomamente poi, Alkan

venne in contatto coi maggiori artefici del revival bachiano in Francia, come Hiller o Fétis. Come esecutore, soprattutto quale virtuoso del pianoforte a pedali, Alkan promosse indefessamente la musica bachiana e le composizioni contemporanee improntate allo storicismo. Come compositore coltivò per così dire tutte le declinazioni dello storicismo, sempre nel segno di Bach. Trascrisse composizioni bachiane come il II movimento della Sonata per flauto e cembalo BWV 1013 nei «Souvenirs de musique de chambre» per pianoforte (1866) oppure, per soprano e pianoforte, un'aria dalla cantata «Wie schön leuchtet die Morgenstern» BWV 1; compose molti brani in stile contrappuntistico severo, parallelamente a un uso 'romantico' della scrittura imitativa che trova un compiuto paragone nella produzione pianistica di Robert Schumann. Obiettivo di questo contributo è tracciare un profilo della ricezione bachiana di Alkan che, per non muovendosi quasi mai da Parigi, riuscì a esprimere nella propria attività tutte le sfaccettature dello storicismo musicale europeo di metà Ottocento.

• **Carmela Bongiovanni** (Conservatorio 'N. Paganini' di Genova)

Recital borghese, artisti e luoghi dell'ascolto a Genova nel XIX secolo

Il secolo XIX vede a Genova il progressivo anche se tardivo riscatto della performance musicale da una pratica riservata d'*élite*, e l'affermarsi di una moderna concezione del concerto come cerimonia pubblica, a partire dalle accademie annunciate in palazzi privati aperti per l'occasione a un pubblico selezionato, ovvero pagante, fino a giungere a collaudati meccanismi quali il recital in un teatro civico, luogo deputato alla presentazione occasionale di virtuosi itineranti locali e forestieri. Anche le sale degli oratori (primi fra tutti l'oratorio di San Filippo Neri) e delle chiese genovesi – che nel secolo precedente avevano esercitato un ruolo straordinario nella diffusione della musica – proseguono nella consuetudine di ospitare attività di virtuosi. A fianco di questi luoghi, si collocano nel circuito concertistico altri innumerevoli spazi: oltre a quelli delle società private, che a partire dalla metà dell'Ottocento esercitano una sempre maggiore influenza nella vita musicale locale, anche tramite l'organizzazione di vere e proprie stagioni concertistiche, si segnala lo spazio dell'Istituto di musica, sorto successivamente al Teatro Carlo Felice come corollario didattico collegato all'attività musicale di quest'ultimo grazie al passaggio dei propri allievi tra le file del coro del maggior teatro cittadino. L'Istituto musicale genovese – divenuto successivamente civico – si inserisce nel gruppo dei luoghi d'ascolto grazie alle accademie pubbliche, che coronano la conclusione dell'anno scolastico e alle quali partecipano, in un utile quanto benefico interscambio tra artisti 'in fieri' e professionisti affermati, i virtuosi di canto contemporaneamente attivi presso il massimo teatro cittadino, quasi a suggellare la stretta unione tra scuola di musica e teatro di città. Insieme con la lenta modifica delle consuetudini d'ascolto della musica, in connubio con la costruzione e inaugurazione di ulteriori spazi teatrali, la nascita di una nuova scuola di musica in città (il futuro Conservatorio 'N. Paganini' appunto), rapidamente divenuta 'pubblica', si configura all'interno del processo di cambiamento della produzione musicale come specchio dell'evoluzione sociale delle professioni legate alla musica.

• **George Brock-Nannestad** (Patent Tactics, Gentofte, DK)

The Recital in Any Home

Throughout the nineteenth century a recital was an event taking place in a hall, with performers and with an audience focusing its attention on the performers. Towards the end of the century what began as a tiny development became realistic: that of reproducing a performance at a later time. This was the advent of the cylinder phonograph and the disc gramophone. The records could be played any time, creating a personal recital for the listener. However, after the turn into the twentieth century, record companies desired to create an audience for gramophone records. Record companies wanted some of the prestige of recitals and opera to transfer to the system of reproduction. Records of serious music and gramophones were advertised as luxury goods and were presented in dedicated recitals in the old tradition. These recitals consisted of a mixture of direct soloist performance and the reproduction of recordings of the same performer, in order that the audience might compare the two. While Europe was at war 1914-1918 the Edison company made a systematic tour of American cities with a combined recital of a soloist and recordings, called Tone Tests. Special lighting was used, and according to contemporary reports, the audiences had great difficulties in determining when it was the performer and when Edison's Diamond Disc took over. The paper will trace the systematic work by the Gramophone Company (comprising the Compagnie Française du Gramophone, Società Italiana del Grammofono, and other daughter companies) to create the idea of luxury goods for recital-style records (operatic and instrumental solos). A typical programme for a gramophone recital in the period 1903-1908 will be discussed and a few recordings (transfers by the author) will be demonstrated. A brief overview of the Edison Tone Tests will be given, and the presentation ends with a discussion of the type of records known as "Music Minus One", which truly represent a technological construct, but a non-recital.

• **Thomas M. Cimarusti** (Texas Tech University, Lubbock, TX)

From Recitals and Matinées to Musicales and Soirées: An 'Italian Schubert' in Nineteenth-Century European Halls and Salons

Music historians have long acknowledged the importance of opera in nineteenth-century Italy. Few of them, however, have explored the more intimate genre that also played an important role in Italy's artistic, political, and social sphere – the Italian art song. Although the operas of Rossini, Donizetti, Bellini, and Verdi did in fact highlight the century's musical

achievements, an examination of primary sources reveals that Italy possessed a rich and active concert life outside the opera house, one that often featured solo works for piano, chamber music, and perhaps most importantly, Italian song. Arguably the most significant and prolific song composer in the first half of the nineteenth century was the Tuscan-born Luigi Gordigiani (1806-1860), a figure whose success in writing *romanze* not only led him to the most elite salons and concert halls of Europe (alongside some of Europe's most celebrated individuals including Queen Victoria, Giuseppe Poniowski, and Anatole Demidov), but it also secured him contracts with over fifty publishers in Russia, France, Belgium, Poland, England, and Germany. According to a myriad of reviews found in nineteenth-century periodicals, Gordigiani spent much time abroad, performing at various concerts and recitals. As one nineteenth-century critic declared: «Who does not know the popular songs of Gordigiani? There is not a city, however limited in music it may be, nor a chamber with room for the most miserable piano, where the beautiful melodies of Gordigiani have not enthused lovers of good music». Another critic reported in a Parisian newspaper dated 1851, «in a way he [Gordigiani] can be called the Schubert of Italy». The purpose of this paper, then, is to provide a glimpse into the more intimate musical gatherings of the nineteenth-century (for instance, the salon or recital) particularly those in London, Milan, and Paris where performances of Gordigiani's songs were ubiquitous. In doing so, I will argue that Gordigiani did in fact emulate the German *Lied* tradition of Schubert – a style that highlighted his gift for melody, rich harmonic vocabulary, and clever musico-poetic techniques – thus setting him apart from his Italian contemporaries. Moreover, drawing from nineteenth-century Italian, French, and English journals and sheet music covers, I will argue that Gordigiani, like Verdi on the operatic stage, used the salon as a venue to foster favorable opinions toward Italian unification, evidenced by performances of politically-charged songs such as 'I tre colori', 'Il vessillo Benedetto', and 'Le tre nazioni'. As a conclusion, I will debunk the recent scholarship surrounding the proliferation of nineteenth-century salons as one that «gave impetus to a veritable industry of uninspired composition by amateurs and musicians of no true creative talent». Although it may be true that Gordigiani's failed operas reflect little "creative talent", the proliferation of his songs in the nineteenth-century press and in performances – from recitals and matinées to musicales and soirées – place these smaller works among the most widely disseminated and performed pieces of any nineteenth-century Italian song composer before Francesco Paolo Tosti.

• **María Encina Cortizo – Ramón Sobrino** (Universidad de Oviedo)

The Configuration of Concert Setting in Madrid in the Nineteenth Century through Small Music Centers: The Conservatory's Salones, the Salón Romero and Salón Eslava

Nineteenth-century Spanish musical life is clearly dominated by lyrical music. In this paper we will analyze the emergence of small musical centres in Madrid in the second half of the nineteenth century that introduced chamber and other instrumental music and gradually developed this into a Spanish tradition of instrumental concerts. We will analyze the importance of the two "Salones" of the Real Conservatorio de María Cristina (1832): these appeared in 1852 when the Conservatory relocated to the Isabel II Square. The large "Salón" was dedicated to symphonic music; the smaller one, housing correspondingly smaller groups, provided the headquarters of the Sociedad de Cuartetos (1863) from its foundation in 1863. After a fire in the large hall in 1867 the Escuela Nacional de Música reopened the hall in 1868. This then provided the venue for major musical activities during the periods of the centres' direction by Emilio Arrieta, Monasterio, Jimeno de Lerma, Bretón, Fernández Arbós, Cecilio de Roda and Fernández Bordas. These halls witnessed the first concerts of the Sociedad Artístico Musical de Socorros Mutuos (1862), the Sociedad de Conciertos (1862), the Sociedad de Cuartetos (1863), the historic concerts by the SAMSM (1868), as well as concerts given by Conservatory students. In organizing recitals, from the 1870s, Spain's first teaching institution found major competitors, the opening of halls being linked to the most important stores and music publishing. These included the ephemeral "Salón Eslava" (1871), "Salón Zozaya" (1883) and "Salón Romero" (1884), featuring for the first time in Madrid young performers like Isaac Albéniz (1886) and Pablo Casals (1895). Since its opening the "Salón Romero" also housed the Sociedad de Cuartetos and the Sociedad de Música de Cámara (1889-1890). Investigating these performing spaces, we will assess the role of the first instrumental and chamber groups that settled in nineteenth-century Madrid, whilst considering the repertoire performed at concerts, their hemerographic reception, and their connection to the new wave of Spanish instrumental music.

• **Rosemary Golding** (The Open University, Milton Keynes, UK):

Organ Recitals, Education, Repertoire, and a New Musical Public in Nineteenth-Century Edinburgh

The duties of the Reid Professor of Music at the University of Edinburgh included public musical performances in the form of annual 'Reid festival' concerts. The concerts sat uneasily between entertainment and education, and were a source of tension and trouble from the institution of the Professorship in 1837. Herbert Stanley Oakeley, Professor from 1865 to 1891, introduced a series of organ recitals to bridge the gap between his educational role as professor and the public face of the orchestral concerts. Using the recitals to introduce his audience to new music or to allow repeated hearings, Oakeley had an enormous influence on the repertoire heard and the reception of new music in Edinburgh during this period. Oakeley's concerts represent a new departure for the public recital in an intellectual society, with careful programming contributing to a new level of musical understanding and familiarity. The nineteenth century saw enormous growth in the city of Edinburgh, and a consequent need for a new social order. Scottish identity also flourished, and Oakeley's mission built on a

developing interest in home-grown intellect and culture. In this paper I will examine the repertory of Oakeley's recitals, particularly in the context of his educational programme. The recitals play an important part in developing repertory and reception; reports of the recitals offer a fascinating insight into these aspects of late nineteenth-century musical life. Arguments over the function of the recitals also included debate over the intended audience, and comments on this subject reflect on the intersection between university and city represented by the ambiguous place of the Professor's public recitals. Finally, I will place the recitals in broader contexts of repertory and national identity, drawing on debates which took place in the final decade of Oakeley's term as Professor.

• **Tatiana Debroux** (ULB), **Valérie Dufour** (FNRS-ULB), **Catherine A. Hughes** (UNC-CH), **Christopher Brent Murray** (ULB)

Mapping Recitals in Metropolitan Brussels, 1865-1914

presented by **Catherine A. Hughes** (University of North Carolina, Chapel Hill)

In December 1885, Boisroger, music critic for *Le Globe Illustré*, described the rich offering of recitals in Brussels for the season: from the myriad private salons, where the dilettante could «appear for five minutes in each room» so that he might be «seen everywhere» to the Grande Harmonie, the Cercle artistique, the Salle Marugg, and the Salle Kebers where the pianists, violinists, and singers «du jour» performed. Boisroger's account of recital spaces in the city shows that the atmosphere in each of these spaces depended on the repertory, performers, the people who attended, and the people who organized the events. However, he stops short of explaining to his readers the role of the location of each of spaces within the expanding urban space of the Belgian capital. Under King Léopold II's reign, Brussels was changing rapidly, and the geography of its musical life transformed with it. Our research examines the geographical distribution of recital spaces in Brussels between 1865 and 1914. Using society journals, correspondence, maps, almanacs and other records, we characterize the different kinds of recitals in Brussels: from private soirées at the homes of the bourgeoisie and aristocracy to public events hosted by artistic circles. By mapping these spaces, we construct a musical profile of the city that reveals the concurrent evolution of the Belgian capital and its cultural life at the end of the nineteenth century.

• **Stephanie McCallum** (Sydney Conservatorium of Music, The University of Sydney, AUS)

Alkan's Take on a Domestic Piano Genre: The Five «Recueils de Chants» (1857-1872)

Morbidly reclusive, austere magisterial, hauntingly isolated, Charles Valentin Alkan's music lies both within and beyond the genres of its time. Through exaggeration, parody, alienation and exploitation of the grotesque, his music amplified conventions to push at the boundaries of the harmonic language of his day to create new expressive modes, while simultaneously demonstrating the strict application of principles, bordering at times on obsession (as seen, for example, in the «Allegretto», the second piece of Book II, which maintains a dissonant submediant pedal note throughout). The five books of «Chants» come from a phase paradoxically marked by the greatest artistic maturity and almost complete, self-imposed social isolation. The first book appeared in 1857, the same year as his monumental «Douze Études dans tous les tons mineurs», Op. 39, which contain his Symphony, Concerto and Overture for solo piano. Unlike the heaven-storming scale of those works, however, the first book of «Chants» is a singular, finely-worked tribute to Mendelssohn, following in the same order the keys, genres and expressive modes of that composer's first book of «Songs without Words», Op. 19b (1832). Each successive book of «Chants» maintains the key sequence and plays with types, varying the order in places, and expanding the expressive and stylistic range. The expressive tropes established by Mendelssohn comprised: (1) a song-like solo in E major with arpeggiated accompaniment of domestic expressive scope; (2) an expressive melody in A minor; (3) a vigorous *Jagdlied* or outdoor piece in A major; (4) a domestic hymn of quiet piety; (5) a modestly agitated piece in F-sharp minor; (6) a simple gondolier's song in G minor. Alkan's transformation of these *topoi* through the five books of «Chants» highlights a psychological gap between Mendelssohn's domestic warmth and Alkan's isolation which points to a wider tension between Biedermeier sentiment, Romantic irony, individualism and estrangement. This paper traces these themes throughout the five books of «Chants».

• **Ndubuisi E. Nnamani** (University of Cambridge, UK)

Music Recitals, Space, Power and the Production of Place: Recital and the Creation of the Urban Setting in Nineteenth-Century Lagos

How are music recitals connected with urban and other geographical sites? In what ways are they linked to the economic capital, spatialization structures and conceptualization of specific places? How is recital culture embedded in the social networks that transect space and how are the social relationships mediated through recital culture? Lagos of the nineteenth century has been described as a Victorian city. Its music recitals were not merely part of the entertainment and social atmosphere of the city; they were major agents in the wider socio-cultural, economic and political constructions of the era. This paper is an attempt to interpret recitals in the urban Lagos of the nineteenth century as a kind of theatre where social, economic and political realities and the relations between the empire, colonizers and the colonized were negotiated and mediated. How did social actors engage critically with the traditional, popular and contemporary art music of the era in this

process? How do recitals represent the spatialization of Lagos in the nineteenth century and what are the relationships between musical recitals and the socio-economic and political power struggles that took place in Lagos during this period? The answers to these and related questions are the crux of this paper. Drawing strongly on contemporary cultural and multi-disciplinary theories, I hope to show how music recitals in nineteenth-century Lagos were bound up with notions of place and the movement of people, products and cultures across space, as well as the multi-dimensional engagement of music with the complexities of sonic spaces. I will also show the appropriation of music by producers and consumers in the construction and representation of public and private space.

• **Iain Quinn** (Western Connecticut State University, Danbury, CT)

The Organist as Virtuoso and Educator in the Nineteenth-Century Town Hall – The Role of England’s Foremost Concert Organist, W. T. Best

This paper focuses on the legacy of England’s most influential concert organist of the nineteenth century, W. T. Best. Revered by colleagues across the musical profession, including Hans von Bülow, Best brought the figure of the organist to new prominence through his long tenure as civic organist at St. George’s Hall, Liverpool. The hall boasted a new symphonic organ built by Henry Willis that allowed for the transcription of orchestral and operatic works to be heard in a metropolis still awaiting its own resident orchestra. Best brought the masterworks of both the organ repertoire and the full gamut of the larger Western canon to the masses in programming thrice-weekly concerts with a reputed repertoire of over 5,000 pieces. However, beyond the well-known intent of bringing music to an otherwise largely uneducated audience, Best’s promotion of the finest repertoire, regardless of instrumental provenance, demonstrated a unique approach by uniting the promenade and scholastic concert, while elevating art music to new heights in a provincial setting. Further, Best readily embraced Clara Schumann and Charles Hallé’s style of Classical programming which supported a recalibration of the musician’s role, from performer to interpreter. The nature of his programming also removed the barriers of class structure inherent to programming in many cities where previously only the wealthiest could enjoy larger-scale works. His inclusion of improvised *Reminiscences* based on both well-known and remote operatic works allows for further comparison to musicians in the larger profession. In this respect a relationship can also be drawn to the founder of the recital, Franz Liszt, whose transcriptions and paraphrases of the operatic canon introduced many continental audiences to the repertoire of the stage. However, Best’s programming was carefully nuanced to each setting and drew a broad line from ballad opera to grand opera and from chamber works to full symphonic works. A consummate professional, he meticulously transcribed the repertoire at a feverish speed, presenting dozens of ‘premiere performances’ to the city every season. Moreover, Best’s success as an English performer in a post-Mendelssohnian culture that was enamored of foreign musicians allows for a re-examination of the English psyche and the societal perception of the music profession in the nineteenth century. As the community of ecclesiastical and academic organists questioned why they should not be considered equal to the professions of law and medicine, Best sought a divergent path with consonant high ideals that bore rich fruit and provided a model of programming that lasted well into the twentieth century.

• **Rui Pereira** (Casa da Música, Porto) – **Ana Maria Liberal** (CITAR - Portuguese Catholic University)

Dreaming of a Crystal Palace: The First Concert Hall of Porto

The opening of the Crystal Palace in Porto coincided with the Portuguese International Exhibition in September 1865. Crystal Palace was conceived as an agricultural, industrial and artistic palace as a venue for exhibitions and cultural events. It was part of a larger project which included extensive gardens and several places for leisure activities in a new urban setting within the growing city. Music was an integral part of the project from the outset. The long, rectangular gallery where the concerts took place, some 107m deep and 19m high, could hold three thousand people. Its stage could accommodate a symphony orchestra, there were choir stalls and a colossal tube organ, built by William Wolber and mounted at the back of the stage. The building was inaugurated with the premiere of a work commissioned from the composer Charles-Marie Widor, who remained in the city as organist in residence for several months. Adjuncts to the project included the foundation of a music academy that would provide free tuition and the formation of a Palace orchestra, choir and wind band. Expanding musical activity in Porto led to the decision to transform the Palace’s library into a second concert hall with 800 seats. At the turn of the century Crystal Palace became a regular platform for world-renowned stars, including Ferruccio Busoni, Alfred Cortot, Wanda Landowska and Maurice Ravel, among many others. Based on documentation relating to the project itself, on local press reports and on the records of concert societies of the day, this paper sheds light on the contribution of Crystal Palace to the city’s cultural life in the nineteenth century and its consequences for the new urban geography of the city. Information will be provided about the venue’s heyday and finally about the building’s dramatic destruction in the mid-twentieth century.

• **Gloria Araceli Rodríguez Lorenzo** (Universidad de Oviedo)

The Presence of Wind Instruments in Later Nineteenth-Century Madrilenian Recitals

In Madrid during the first half of the nineteenth century lyrical theaters were the only space in which repertory for wind instruments was regularly performed. Generally, this repertory constituted operatic fantasies, less frequently, orchestral versions of chamber works. From the 1850s the foundation of the first regular orchestra in Madrid (the Sociedad de Conciertos, established in 1866), reconstituted instrumental music. Chamber-music recitals grew rapidly in response to the activity of the Sociedad de Cuartetos (in 1863). However, the presence of wind instruments in these recitals remained severely limited. Prior to the twentieth century (with the establishment of the philharmonic societies and the emergence of instrumental chamber-music groups in Madrid) it is difficult to locate recitals in which the wind instruments were the protagonists. Taking into account the economic and socio-cultural context, the following topics will be studied in this paper: the causes of the marked absence of wind instruments and their relation to lacking musical infrastructure; the factors that influenced the progressive introduction of wind instruments into chamber-music recitals and the organization of concert programmes; the relationship between the repertory played by wind instruments, the aesthetic preferences of the Madrid public (accustomed to the performance of a Classic-Romantic repertory rather than stylistic innovations) and the role of the press in the determination of aesthetic taste. Also to be considered is the socio-cultural profile of the players who introduced themselves via these recitals.

• **Fiorella Sassanelli** (Conservatorio 'N. Piccinni' di Bari)

La carrière de Raoul Pugno pianiste (1852-1914) entre Paris, Rome, Berlin, New York et Moscou

« A côté de Pugno bien disposé il n'y a pas de pianiste qui tienne. Personne n'a cette indépendance de sonorité, cette variété dans les timbres, cette profondeur de sensibilité. Les autres jouent du piano, chez lui le piano chante. » Ainsi écrivait Paul de Staëcklin dans le « Courrier musical » (1910), en commentant l'un des nombreux récitals parisiens du pianiste français. Raoul Pugno naquit en 1852 à Montrouge d'un père italien, et vécut sa jeunesse à Paris. Ici, il accomplit précocement ses études de piano, harmonie et orgue au Conservatoire. Son engagement politique en faveur de la Commune lui provoqua un exil artistique d'une vingtaine d'années, qu'il paya avec l'isolement de la culture officielle, jusqu'au 23 décembre 1893. À cette date, âgé de 41 ans, il est appelé à substituer Louis Diémer, malade, dans le « Concerto en la mineur » de Grieg, avec l'Orchestre de la Société des Concerts du Conservatoire. Pugno saisit enfin l'occasion d'un début tardif bien qu'éclatant. Dans un délai très court, le pianiste devint une véritable idole des foules parisiennes qui, ponctuellement, ne manquaient pas de transmettre leur enthousiasme et leur sympathie à un artiste doué d'un caractère joyeux et convivial. La presse de ces années-là, poussée par la même faveur, donne le compte rendu d'une activité très intense de concerts menés dans les capitales musicales d'Europe: en présence du Tout Paris, où d'entières séances monographiques lui étaient consacrées dans des salles prestigieuses de concert et dans les salons particuliers (les programmes des réceptions musicales organisées entre 1905 et 1913 par Raïssa Mychetsky, mère des compositrices Nadia et Lili Boulanger, sont articulés autour de la présence de Pugno); mais aussi à Rome, à l'Accademia di Santa Cecilia, ou à Berlin, où, à la suite d'un concert avec le violoniste Eugène Ysaÿe, l'on dut éteindre l'illumination publique pour permettre aux deux musiciens de rejoindre tranquillement la gare. Sa célébrité rejoint aussi New York, débutant le 10 décembre 1897, et, enfin, Moscou, où le pianiste arriva dans les derniers jours de l'année 1913 au cours d'une tournée européenne et où, malheureusement, décéda le 2 janvier 1914 en des circonstances dramatiques. « Jamais dans ces vingt-cinq années notre France n'a envoyé à l'étranger un champion plus valeureux, un messenger plus beau, un témoin plus fidèle de son âme musicale régénérée », aurait écrit quelques années après sa mort le musicologue et ami Camille Maclair. La communication proposée vise à situer la carrière de Raoul Pugno dans le cadre des grandes capitales occidentales de la musique à la fin du XIX^e siècle, en interrogeant la presse de l'époque mais aussi des documents privés, tels les carnets personnels du pianiste, conservés à la Bibliothèque nationale de France de Paris, à l'intérieur du vaste fonds donné par celle qui partagea avec Pugno tant un engagement professionnel qu'une profonde amitié : Nadia Boulanger (1887-1979).

• **Rohan H. Stewart-MacDonald** (Stratford-Upon-Avon, UK)

The Recital in England: William Sterndale Bennett's Classical Chamber Concerts (1842-1856)

The central purpose of the series of Classical Chamber Concerts, organised by William Sterndale Bennett (1816-1875) between 1842 and 1856, was to disseminate and in some cases re-introduce works by J. S. Bach, Mozart, Beethoven and Mendelssohn, and also Jan Ladislav Dussek, Weber and Spohr. Mendelssohn's compositions were already well known to London audiences; those of the other composers were less familiar. Although Bennett himself was the central performer throughout the series he engaged and collaborated with prominent figures like Vieuxtemps, Joachim and Piatti. The presence of these other performers might appear to distance the Classical Chamber Concerts from the recital, pioneered by Franz Liszt as a solo performance excluding other performers: concerning his father, J. R. Sterndale Bennett remarks that «it would [...] have been at variance with the main purpose of his Chamber Concerts [...] to draw disproportionate attention upon himself among the artists with whom he worked» (J. R. Sterndale Bennett, *The Life of William Sterndale Bennett*,

Cambridge, Cambridge University Press, 1907, p. 215). Nonetheless, Bennett's selection of repertory, coupled with his collaborative approach, anticipates those performances by Charles Hallé and Arabella Goddard that in the 1850s and 60s were advertised as 'recitals' and whose programmes also drew on the solo, chamber and vocal compositions of Mozart, Mendelssohn, Beethoven and Dussek. Moreover, the development of the recital in England (and beyond) contributed to, and was mobilised by, the progressive canonisation of the 'Classical' repertory of solo and chamber music, rather than simply providing a showcase for individual virtuoso prowess. This paper considers the significance of Bennett's Classical Chamber Concerts to the emergence of the recital in England, which, according to Hallé, had become a "musical institution" by 1850. The principal focus will be the concert programmes preserved in the William Sterndale Bennett archive: 46 survive from the Queens Concert Room at Hanover Square, 3 from 42 Upper Charlotte Street, Fitzroy Square. This will be accompanied by an overview of the socio-cultural conditions that favoured (and shaped) the emergence of the recital in England, and the series will be contextualised within Sterndale Bennett's own objectives as a musical educator and composer.

• **José-Ignacio Suárez** (Universidad de Oviedo)

Wagner in Nineteenth-Century Madrilenian Recitals

In the nineteenth century Wagnerian repertory reached the capital of Spain through two fundamental routes: firstly, performances by Madrilenian orchestras, mainly Sociedad de Conciertos and Unión Artístico-Musical; secondly, operatic performances, firstly at the Royal Theatre and later at other theatres. Although recitals of Wagner's works are few in number, those that can be located remain very significant from a qualitative point of view. We have located the Madrilenian premiere of six Wagnerian fragments, namely «Spinner's Chorus» («Der fliegende Holländer»), Wolfram's romance («Tannhäuser»), the Lohengrin's «Racconto», «Entrance of the Gods into Walhalla» («Der Ring des Nibelungen»), «Siegmund's love song» and «Summoning fire» («Die Walküre»). Developed as they were in very diverse contexts, these performances offer interesting insights into the musical life of the rich and middle Madrilenian classes in the last third of the nineteenth century. Performances can be found in a variety of venues, ranging from the Royal Palace to the private dwellings of the bourgeois class. Further examples appeared in a lecture series in 1877 in the Institución Libre de Enseñanza: the format of the lecture-recital was completely new in Spain at this time. Other examples at the Conservatory of Music enables us to determine the impact on the educational scope of the city of the arrival of Wagnerian repertory. It is also instructive to observe that a great number of these performances (almost 25%) were conducted in a salon owned by Antonio Romero y Andía, publisher and musical wholesaler. Notably, among the artists of these recitals were pianists of such eminence as Isaac Albéniz, Francis Planté, Berta Marx, José Tragó, Teobaldo Power and Joaquín Malats.

• **Maria Welna** (Sydney Conservatorium of Music, The University of Sydney, AUS)

The Solo Recital – A Lost Performance Tradition

Most contemporary audiences of Classical music are familiar with the structured format of the solo piano recital along with the passive concert etiquette required of both performer and audience member. However, the recital, defined as a concert given by one performer or a small group of performers, did not come into existence overnight. It underwent a painstaking evolution that consisted of a multitude of changes before being moulded into the rather rigid format the twenty-first century has come to know, expect and revere. This development was driven by compliance with modern performance imperatives, which dictate that a performer should strive to carry out the composer's intentions in order faithfully to portray a work. Such a work-focused (textual) orientation evolved during the first half of the twentieth century and the dramatic shift in style resulted in the expunging of many nineteenth-century performing traditions. Piano virtuosos thrived in the Europe of the 1830s and 40s, with the phenomenon of the rise of the international virtuoso and subsequent genesis of the solo piano recital (dating from Liszt's first exclusive piano performance in 1840). The phenomenon can also be traced to the pipe organ and was largely propelled by socio-political conditions of the time (burgeoning public perception of the self, industrialisation, instrument manufactories, concert halls, music publishing). In an age where expression and emotion were used to elicit an active response from the audience, the Romantic artist had a great social mission. As a result, the physical event of the 'performance' was cherished and the reigning composer-virtuosos of the day employed a number of performer-centric practices to achieve this end (transcription, improvisation, virtuosity and individual artistry). In its early stages, the solo recital (and its precursor, the 'variety' benefit concert) had not yet attained the structure and methodology of its twentieth-century counterpart, serving as a platform for great artistic expression. Throughout the course of its evolution, there was a growing trend towards the composition and performance of serious music (which eventually led to the formation of the so-called canon of repertory). This was closely associated with a move away from earlier performer-centric practices, now deemed old-fashioned and/or irrelevant. In spite of the prevailing modern style in which 'correct' interpretation is generally characterised by strict adherence to the score, many famous artists are wont to depart from this in various ways. Their style corresponds with the performances of the old Romantic virtuosos to a certain extent, and exhibits a fundamental grasp of aspects pertinent to early recital models (a study of which is paradoxically necessary for discovering the composer's true intentions). The aims of this paper, therefore, are to investigate the genesis and development of the solo piano (and subsequently organ) recital in particular relation to these lost performing practices as well as to compare some

surviving performance practices with those of the past. This will be accomplished through the examination and analysis of selected repertory, performance styles, and recordings, as well as my own composition of a cadenza in the style of Liszt.

• **Susan Wollenberg** (University of Oxford, UK)

Musical Life in a University City: The Development of Concert Culture in Nineteenth-Century Oxford

As a University city, Oxford presents a unique model in the history of concert life in Britain. Its collegiate system, together with the ceremonial that featured regularly in the University calendar, created a wealth of spaces and occasions for music, uniting ‘town and gown’ as well as bringing visitors into the city from outside. While Cambridge enjoyed comparable opportunities for music making in a university setting, Oxford’s proximity to London afforded it closer ties with the concert scene in the capital, resulting in a vibrant concert culture. A plethora of international performers appeared on Oxford concert platforms in the nineteenth century, perhaps as part of their wider touring circuit; these performers often returned to Oxford (to popular acclaim) on further occasions. In the nineteenth century, as in the preceding century, Oxford concert-goers were offered the chance to sample the latest in performance. Newspaper advertisements and critical notices of concerts assured them that they were hearing the ‘best’ musical performers: «The audience were delighted with some of the finest productions of Rossini, Mozart, &c. Mr. Harper likewise played, each night, a concerto on the trumpet, (in which instrument he stands unrivalled) and was highly applauded» («Jacksons Oxford Journal», 8 November 1823). At times the description of musical events almost takes on the aura of a circus act, as when in 1840 Franz Liszt’s demonstration of the new grand pianofortes in Oxford was termed ‘perfectly astonishing’ by a local critic (*ibidem*, 28 November 1840). Drawing on archival sources and the local press for documentation of these and other case-studies in Oxford’s concert history, this paper examines the extent to which musical performance during the nineteenth century in the colleges, the University and the city of Oxford reflected the new recital culture of the time.