



music librarians. The former described the rich collection of printed and manuscript sources preserved at the Real Conservatorio Superior in Madrid and the Biblioteca Nacional, exploring their origins and how they had been compiled. The latter described the 'Garat' project, which is devoted to cataloguing and disseminating quartets by Basque composers from the 1820s up to the present.

The second session opened up with my address 'Modelos compositivos para los primeros cuartetos españoles' (Compositional Models for the Earliest Spanish Quartets; Miguel Ángel Marín (Universidad de La Rioja)). I first presented an overview of quartets and their composers in late eighteenth-century Spain, showing a fuller picture than what we had so far believed. It can now hardly be argued that Spain remained outside the general rise of the genre in all Europe during this time. The main focus was on Brunetti and his large output of more than fifty quartets. This Italian-born composer settled in the Spanish court and developed an original language, partially based on a personal combination of elements from both Haydn and Boccherini, then certainly the main models for quartet composers all over Europe. This session expanded the chronology up to Juan Crisóstomo Arriaga (died 1826), whose three quartets represent an outstanding case in music historiography: very few works can have attracted such an amount of attention while we know so little about the composer and his musical background. Tim S. Pack (University of Oregon) offered an analytical approach in 'The String Quartets of Juan Crisóstomo Arriaga: Innovations in Form'. Pack looked into Arriaga's modifications of classical forms from two different angles: the composer's use of harmonic language and contrapuntal textures, and the incorporation of Spanish dances. The addition of slow introductions, modified recapitulations, the use of Neapolitan chords and the fusion of contrapuntal texture and Spanish dance idioms were revealed to be key features.

The other two sessions were preceded by lectures by Christiane Heine (Universidad de Granada), who presented an overview of the main composers working in Spain during the nineteenth century from Arriaga to Conrado del Campo, and by Germán Gan Quesada (Universitat Autònoma de Barcelona), who considered aesthetic perspectives on the string quartet from the 1960s until the present. Six papers completed these two sessions, again approaching the genre from a variety of angles. Some of them were case studies: Stéphan Etcharry (Université de Reims Champagne-Ardenne) on the *Quatuor à cordes sur des thèmes populaires basques* (1905) by José María Usandizaga, Florence Doé de Maindreville (Université de Reims Champagne-Ardenne) on Joaquín Turina's Quartet Op. 4 (1910), Diana Díaz González (Universidad de Oviedo) on the unpublished quartet by the little-known composer Miguel Asensi Martín (1879–1945) and Gabrielle Kaufman (University of Birmingham) on the composing activities of cellist Gaspar Cassadó (1897–1966). The other two papers tackled the genre from the point of view of its reception history: the influence of Debussy and Franck in early twentieth-century Madrid (Beatriz Hernández Polo, Universidad de Salamanca) and the reception of avant-garde Galician composers of the last few decades (Carlos Villar Taboada, Universidad de Valladolid).

It is planned to publish (through Peter Lang of Bern) a selection of the papers presented at the conference. This starts to fill a historiographical gap which will nevertheless need much further attention in the future.

MIGUEL ÁNGEL MARÍN

<miguel-angel.marin@unirioja.es>



doi:10.1017/S1478570614000542

FORTY-FIFTH ANNUAL MEETING OF THE AMERICAN SOCIETY FOR EIGHTEENTH-CENTURY STUDIES
WILLIAMSBURG, VIRGINIA, 20–22 MARCH 2014

Often the most invigorating conferences are those which bring together many different specialties and integrate them within interdisciplinary panels. Such was the case with the Forty-Fifth Annual Meeting of the American Society for Eighteenth-Century Studies (ASECS), which took place in March in Williamsburg,



Virginia. The event was enormous, with over eight hundred presenters spread among 221 panels, in addition to seven plenary sessions and other special events such as the masquerade ball hosted by the Women's Caucus. Music and other performing arts were well represented throughout the weekend; both the Society for Eighteenth-Century Music and the Mozart Society of America sponsored panels, and many papers about the arts were included in other groupings. Given the large number of papers and other events, it was impossible to attend all or even most of the offerings. However, I will give an overview of my experiences in order to convey a sense of the conference's atmosphere.

Throughout the weekend I noticed several trends that distinguished this event from other large interdisciplinary conferences, including previous incarnations of ASECS itself. Whereas the papers featuring musicological topics are usually clustered in a few select sessions or panels, at ASECS 2014 they were refreshingly scattered amongst many different sessions with topics such as theatre, French history and the 'digital humanities'. I credit this both to the participating scholars as well as those who put together the panels. Because the selection process is not centralized (panel ideas are first accepted by ASECS for inclusion in the conference, then the chairs attempt to fill the panel with individual presenters), not only did many musicologists have the initiative to submit to panels in other fields, but the chair of the panel then had to recognize the paper as an important and relevant contribution.

At least nine panels featured papers about eighteenth-century sonic culture. Several of these papers included some form of audience participation – music examples and dance steps were demonstrated by the speakers and then copied by some brave attendees. Thankfully, panels such as 'Dance in Colonial Virginia', chaired by Christopher Hendricks (Armstrong Atlantic University), advertised in the programme that the session would feature participation. Other audiences were not forewarned but were still willing to participate. For example, the presentation by Ruth Perry (Massachusetts Institute of Technology), 'Songs of a Nation: Gender and Balladry in Eighteenth-Century Scotland', included a sing-through of 'Auld Lang Syne' whose lyrics differed from the commonly known version. These 'experiential learning' activities served a dual purpose: the audience was awoken from their after-lunch daze and they performed the topic they were learning about in a way that they will remember for far longer than if they were passively listening to a presentation. (The Friday-night ball was well attended by revellers, most of whom wore some type of period costume; the playlist was somewhat less 'authentic', consisting of trio sonatas by Telemann alongside Annie Lennox, Prince and the like. The dance steps from the panel were unfortunately not on display.)

Because of the way the conference was organized, many of the papers on musical topics were attended by scholars from other fields. Furthermore, the cohort of musicologists, most of whom were friends and colleagues, did not stick together as a unit but spread out according to their personal and professional interests. Indeed, this was necessary when two presentations on music occurred simultaneously. This had the dual effect of diversifying the crowd at each session and providing fodder for discussion when the musicological group reconvened during mealtimes; each person reported on the papers they heard and the museums and other attractions they experienced within Williamsburg itself.

A final trend I noticed was that many panels used major historical figures as the point of departure but focused on other people from their time period who interacted with them. Two of the many examples included 'Mozart and His Situation' (Mozart Society of America) and 'Beyond Goya: Culture High and Low in Spain and the New World during the Reign of Carlos IV 1789–1808' (Ibero-American Society for Eighteenth-Century Studies). I found the former to be particularly engaging as it featured four papers that took Mozart's life and music as a theme but whose topics spread in different directions. The paper by Kathryn Libin (Vassar College), 'Training a Mozartean Amateur in Eighteenth-Century Vienna: The Little Music Book of La Comtesse Wilhelmina d'Uhlefeld', was especially interesting because of the circumstances surrounding the music book's rediscovery; Libin had come across it while working in the Lobkowitz Library, which belonged to Uhlefeld's family, and examined its musical-didactic contents and handwriting to see how the countess may have learned to play keyboard, and who may have taught her. Erick Arenas (San Francisco Conservatory of Music) gave the second paper, entitled 'Colloredo, Haydn, and Mozart's Studio Particolare',



which reinterpreted Mozart's famous comments in his letter to Padre Martini of 1776 about the 'special' compositional methods for shorter masses required by the Archbishop of Salzburg, as well as comparing the masses written by Mozart and Michael Haydn for the Salzburg court.

The theme continued with the presentation by Peter Hoyt (Columbia Museum of Art), 'The Priapean Tradition in *Figaro*'. Once the audience became comfortable (enough) with the subject matter, Hoyt revealed important connections between the mythological figure Priapus, property rights and the character of Count Almaviva in Beaumarchais's play – connections that can help explain some of the otherwise odd features of the count's behaviour. The final paper of the panel was given by Justin Mueller (Tufts University), 'Opera-Film Hybridization in Kenneth Branagh's and Ingmar Bergman's *Magic Flute* Films', in which he analysed the two films and their directors' similar uses of stage techniques and cinematic technology to portray the magic of the opera. In the absence of Jessica Waldoff (College of the Holy Cross), the panel was chaired by Bruce Alan Brown (University of Southern California), whose own paper, 'Opera in Italy and on the Moon, as Viewed by a Frenchman, Financier, and Philosophe', given as part of another panel, examined Italian opera within the context of the *querelle des bouffons*. The Mozart Society of America's panel was scheduled concurrently with a paper by Julia Doe (Columbia University), 'From Opéra-Comique to Comédie-Italienne: Fair Theater on the Privileged Stage', which regrettably I missed.

The Society for Eighteenth-Century Music sponsored a panel that I organized and chaired, 'Production and Reception of European Music in the Eighteenth-Century Americas'. Three excellent presentations covered music in the United States and Mexico. Bertil van Boer (Western Washington University) read 'Music in the Service of Politics and the People: The Development of the Federal Overture in the New United States', which addressed performances of medley overtures by Benjamin Carr and James Hewitt. Nikos Pappas (University of Alabama) gave his presentation, 'Peter Pelham, Martha Wayles Jefferson, and the Production and Reception of European Music in Late-Colonial Williamsburg' to an enthusiastic audience. Pappas's paper was one of the few during the weekend to examine a topic related to Williamsburg; the relative lack of papers about the specific area was disappointing. Finally, in 'To Combat but not to Arms: Honoring King Charles III through Poetry and Music in 1760 Mexico City' Drew Edward Davies (Northwestern University) discussed a coronation ode for the Spanish king composed by Ignacio Jerusalem, analysing the sources for the piece.

The third panel that consisted solely of music papers was 'Women and Music: Composing, Performing, Listening'. While two of the presenters were musicologists, the two others hailed in fact from English departments. After Ruth Perry's paper, discussed above, Ellen Harris (Massachusetts Institute of Technology) presented 'Anne Donnellan: An Amateur Singer Facing the Economic and Social Realities of Living Single'. Harris's paper was fascinating not only because of the unique character of her subject (an Irish singer who was a friend of Handel), but also because of the amount and variety of source material Harris had to deploy to trace Donnellan's biography, including correspondence and financial records. In 'Music, Repertory Innovations, and Frances Brooke' Paula Backscheider (Auburn University) examined how Brooke, an English theatre manager and librettist, developed her dramatic works in dialogue with contemporary composers' operas as well as where and when they were performed. The discussion was brought into the Western hemisphere by Teresa Neff (Massachusetts Institute of Technology), with her 'Catherine Graupner and Catherine (Graupner) Cushing: Boston Musicians at the Turn of the Century'.

The culminating event of the conference was a concert of instrumental and vocal music, 'Transformations of Madrid Theater Style: Music from 17th- and 18th-Century Spain and Latin America', performed by artists from the Washington, D. C., area and moderated by Drew Edward Davies, who gave short, informative introductions to each section of the programme. For me, the highlight of the concert was Juan Hidalgo's 'Ay que sí, ay que no', which soprano Emily Noël performed with the appropriate flair. The beautiful Wren Chapel at the College of William and Mary served as the venue and had excellent acoustics for its capacity audience.

The location for the event, Colonial Williamsburg, could not have been more appropriate. Besides the ideal weather and period-style food, the atmosphere was proper to the content of the conference. Williamsburg is



fashioned as a piece of living history – inhabitants roam the streets dressed in late eighteenth-century attire, craftsmen work their trades and merchants sell replica items. Most interactions between these inhabitants remain within the bounds of what would have been typical in the 1770s. They take great pride in educating the public about Williamsburg's history. This weekend, however, they came into contact with people who are as immersed in eighteenth-century history as they are. Both parties seemed delighted to carry on a conversation with the other without breaking character.

DIANNE L. GOLDMAN
<diannegoldman@gmail.com>



doi:10.1017/S1478570614000566

THE MELODRAMATIC MOMENT, 1790–1820
KING'S COLLEGE LONDON, 27–29 MARCH 2014

This conference, a collaboration between the two projects 'French Theatre of the Napoleonic Era' at Warwick University and 'Music in London, 1800–1851' at King's College London, was intended to foster interdisciplinary dialogue about early melodrama. In particular, the aim was to investigate the relationship between melodramatic techniques (spoken word over or alternated with instrumental music), melodramatic aesthetics (such as strong contrasts between good and evil and extremes of emotion) and the generic category of melodrama (given to various concert and theatrical forms). While discussion necessarily engaged with phenomena either side of the thirty years specified by the title, participants focused on the period in which melodrama came to prominence as a stage genre, a period in which several of the key European traditions coincided. Influenced by the *Pygmalion* of Rousseau and Horace Coignet (written in 1762; first performed in Lyon, 1770), the line of German melodramas produced at court and national theatres (most famously Georg Benda's *Medea* (Leipzig, 1775) and *Ariadne auf Naxos* (Gotha, 1775)) continued into the early nineteenth century through both performances of older works and the composition of new ones. The same period saw the emergence in Paris of the so-called 'popular', boulevard melodrama associated with Pixérécourt, which found success throughout France and was exported in translation to a number of European centres as well as to the United States. Categorization according to national style or division into high and low art forms has often led to the treatment of these traditions in isolation from each other. Yet this 'moment' saw significant overlap of repertory as well as obvious similarities in content and technique. The aim of the conference was thus to allow these two melodramatic practices (the German one typically the object of musicological interest, the French one more a literary concern) to be brought into conversation, particularly given the attention that has recently been paid to issues of transnational circulation, adaptation and performance.

The format of the event, organized by the current writers, Katherine Hambridge (University of Warwick) and Jonathan Hicks (King's College London), combined seminar-style discussion of pre-circulated papers with public paper sessions. In addition, there was a performance-based workshop on the first day, which aimed to explore the various relationships between text, music and stage action in the opening act of the French and English versions of Pixérécourt's *La Forteresse du Danube*, a melodrama that had been adapted from a German play: August von Kotzebue's 1803 *Hugo Grotius*. First performed in January 1805 at Paris's Théâtre de la Porte Saint-Martin, with music by Francesco Bianchi, *La Forteresse* received its London premiere as *The Fortress* at the Haymarket in 1807, translated by Theodore Edward Hook and with music by Hook's father, James. The close textual relationship, as well as the availability of scores for both (in the case of the English, a piano score; in the case of the French, orchestral parts from a regional production), allowed for a useful comparison between the two versions.

The workshop was directed by Professor Gilli Bush-Bailey (Royal Central School of Speech and Drama) and involved actors from the RCSSD and a small orchestra directed by Mark Austin. The actors, who had