



**INTERDISCIPLINARY SYMPOSIUM**

# **Music without Walls? Source Studies in the 21st Century**

**School of Music and Sonic Arts  
Queen's University Belfast**

**16-17 December 2009**

*In Association with the  
Royal Musical Association and the  
Society for Musicology in Ireland*

# Programme and Abstracts

Wednesday 16 December 2009

- 1200 – 1300 **Registration** (Foyer)
- 1300 – 1400 **Opening Address** (McMordie Hall)  
Michael Maul (Bach-Archiv, Leipzig): ‘Expedition Bach’: Aims, Insights and Methods
- 1400 – 1430 **Coffee Break** (Foyer)
- 1430 – 1645 **Session 1** (McMordie Hall)  
Chair: Jan Smaczny (Queen’s University Belfast)
- Yo Tomita (Queen’s University Belfast): The Well-Tempered Clavier in Pre-Classical Vienna: A New Source and its Implications
  - Alison Dunlop (Queen’s University Belfast): Reconstructing Muffat: The Role of Catalogues
  - Sarah McCleave (Queen’s University Belfast): Writing for Dancers: Handel’s Compositional Processes
- 1700 – 1800 **Reception sponsored by the Society for Musicology in Ireland** (McMordie Hall)
- 1900 **Symposium Dinner** (Deanes)

Thursday 17 December 2009

- 0930 – 1050 **Session 2** (McMordie Hall)  
Chair: Sarah McCleave (Queen’s University Belfast)
- Kerry Houston (Dublin Institute of Technology): Musical Migrants: Manuscript Sources at St Patrick’s Cathedral as a Window on Music making in Winchester, Salisbury and other English Cathedrals
  - Triona O’Hanlon (Dublin Institute of Technology): Mercer’s Music and RISM: a 21st-Century Collaboration
- 1050 – 1120 **Coffee Break** (Foyer)
- 1120 – 1300 **Session 3** (McMordie Hall)  
Chair: Yo Tomita (Queen’s University Belfast)
- Jan Smaczny (Queen’s University Belfast): The Reassertion of Wissenschaft: Case Studies in Czech Musicology before and after the ‘Velvet Revolution’
  - Jurij Snoj (Scientific Research Centre of the Slovenian Academy of Sciences and Arts): Plainchant and Digital Technologies: Indices of Eastern-European Sources
  - Tanja Kovačević (Queen’s University Belfast): Elusive Bach: An Emerging Picture of Bach Reception in Central and Eastern Europe
- 1300 – 1345 **Lunch**
- 1345 – 1415 **Tour of Special Collections** (University Library)
- 1430 – 1550 **Session 4, Part 1** (McMordie Hall)  
Chair: Barra Boydell (NUI Maynooth)
- David Wyn Jones (Cardiff University): Converting Symphonies into String Quartets: Haydn’s Forgotten Quartets
  - Balázs Mikusi (National Széchényi Library, Budapest): The Esterházy Collection Rediscovered
- 1550 – 1610 **Coffee Break** (Foyer)
- 1610 – 1720 **Session 4, Part 2** (McMordie Hall)
- Loukia Drosopoulou (University of York): The Manuscript Collection MS 16735 (1–9) at the Bibliothèque Nationale de France: A New Source for Study of Luigi Boccherini’s Opp. 10–13 and 17–21
  - Ian Woodfield (Queen’s University Belfast): The Fifth Man: Leipzig, Vienna and the Casting of *Don Giovanni*
- 1720 – 1730 **Concluding Remarks**

## POSTER PRESENTATION

*On display in the foyer throughout the symposium*

**Masahiro Niitsuma and Yo Tomita**

### **The Intersection of Computational Analysis and Music Manuscripts: A New Model for Bach Source Studies of the 21st Century**

In musicology, scholars often find themselves in the situation where their methodologies are inadequate to achieve their goals. Their problems appear to be twofold: (1) the lack of scientific objectivity and (2) the over-reliance on new source discoveries. We propose three stages to resolve these problems: (1) To define a data structure that is capable of storing music manuscripts in digital format; (2) To develop a methodology to automatically extract data from the digitized images of music manuscripts; (3) To develop a methodology to analyze these data to find significant information for musicological study. A preliminary result will also be shown. The successful outcome of this work will have a huge impact not only on musicology but also on a wide range of subjects.

Masahiro Niitsuma is currently a PhD student in the School of Music and Sonic Arts at Queen's University Belfast. Before he came to Queen's he received a BS in Information Technology and a MS in Computer Science from Keio University. He has published numerous articles on computational analysis and Baroque music and given papers at conferences including the 10th International Conference on Music Information Retrieval (Kobe, 2009), the 10th International Conference on Music Perception and Cognition (Hokkaido, 2008), and the 9th International Conference on Music Information Retrieval (Philadelphia, 2008).

**Michael Maul**

### **'Expedition Bach': Aims, Insights and Methods**

In the year 2001 the Bach-Archiv in Leipzig started an ambitious research project, the so-called 'Expedition Bach', a long-term project with the intention of discovering and identifying unknown Bach documents. The main focus of the project is to systematically examine the holdings of all – approximately 400 – towns in Central Germany. Eight years into the project we have many positive results, unknown Bach autographs have been found, as well as letters written by the composer and new important documents about the performance practice of Bach's music. In my paper I will present a few recent findings of the 'Expedition Bach' project, as well as insights about the methodology and objectives of the project.

Michael Maul studied Musicology at the University of Leipzig and received his doctorate in 2006 from the Albert-Ludwig University in Freiburg. Michael Maul was awarded the distinguished Gerhart-Baumann prize for his doctoral dissertation on Baroque Opera in Leipzig (1693–1720) (published in 2009). He has published widely on various aspects of Bach's biography, music of the 17th and 18th centuries and has made several important discoveries including the aria 'Alles mit Gott und nichts ohn' ihn' (BWV 1127), the 'Weimarer Orgeltabulatur' and the oldest known opera manuscript in the German language J. Sebastiani's *Pastorello musicale*.

Yo Tomita

**The *Well-Tempered Clavier* in Pre-Classical Vienna:  
A New Source and Its Implication**

In my articles published in 1998 (*Bach*) and 2000 (*Music & Letters*), I discussed the then known surviving manuscript copies of the *Well-Tempered Clavier* originating from the Viennese region, which were, incidentally, all fugue-only collections. Studying their musical text revealed not only that the copies were closely related, but also how Viennese musicians including Mozart seriously engaged in the editing of Bach's fugues, altering the fugal texture and harmony according to their stylistic ideal. These copies form a unique branch of the work's transmission in the second half of the 18th century.

From both their contents and title-page descriptions, it can be assumed that some of these sources were related to the copies sold by Johann Traeg who split Bach's two books of the WTC into two '24 Fug' collections and one volume of '48 Präludien'. Until recently, no reliable specimen of the latter was known to have survived, and for this reason, it was not possible to study where the Viennese model initially came from and how it looked textually. Nor was it possible to determine the reason for the splitting of the collection; was it perhaps because the text of the preludes of the WTC did not capture the fascination of the Viennese musicians as much as the fugues did?

Very recently a preludes-only copy, which shares the unique physical features of Traeg's copies, has resurfaced in the Czech Republic. It has prompted me to revisit the question of the origin of Bach reception in Vienna.

Yo Tomita is a scholar known internationally for his work on the manuscript sources of the works of Johann Sebastian Bach (especially the *Well-Tempered Clavier II*) and the *Bach Bibliography*. He graduated from the Musashino Academia Musicae in Tokyo and completed his postgraduate studies at Leeds University. He initially joined the staff at Queen's University Belfast in 1995 and was promoted to Professor in 2007. Since 2000, he has served as a member of the organising committee of the Biennial International Conference on Baroque Music and will chair the 14th conference in the series (QUB, 30 June – 4 July 2010). His current projects include a two-volume monograph *The Genesis and Early History of Bach's Well-tempered Clavier, Book II: A Composer and his Editions, c1738-1850* for Ashgate, *The Baroque Masters: Bach* for Ashgate, and the *Cambridge Bach Encyclopedia* for Cambridge University Press.

**Alison Dunlop**

## **Reconstructing Muffat: The Role of Catalogues**

[...] so blieb die musicalische Welt [...] in gänzlicher Unkenntniss über das Leben dieses würdigen Mannes und des grössten Theiles seiner Werke, so dass Fux in dieser Rücksicht zu den Verschollenen zu zählen ist [...] [Es ist schwer begreiflich], dass in Wien selbst, dem Orte seines vierzig- oder fünfzigjährigen [...] Wirkens keine Spur irgend einer Privataufzeichnung oder Tradition über sein Leben sich erhalten hat.

– Ludwig Ritter von Köchel, *Johann Josef Fux* (1872), preface

These remarks made by Ludwig Ritter von Köchel about Johann Joseph Fux over a century ago could equally be applied to Fux's pupil, the organist Gottlieb Muffat (1690–1770) today. Muffat actively served at the Viennese court for almost sixty years and was the most prolific composer of keyboard music of his time. Although Gottlieb Muffat's official court duties have been quite well documented by Köchel, virtually nothing is known about Muffat as an individual as all personal effects, correspondence and portraits appear to have been lost. This paper will discuss what can be gleaned about the lives of the composer and his family from hitherto unconsidered contemporary documents and will focus on the role catalogues play in mapping the transmission and reception history of Muffat's work.

Alison Dunlop is a doctoral student at Queen's University Belfast under the supervision of Professors Yo Tomita and Ian Woodfield. She graduated from the same institution with a BA in Modern Greek and Music (first class) and a MA in Music (distinction). Her dissertation is on the life and works of Gottlieb Muffat and will include a new thematic catalogue for the composer. She has recently presented conference papers in Middelburg, Dublin and Kempten on hitherto unknown sources of music by F. X. Richter, and Georg and Gottlieb Muffat. She is currently the postgraduate representative for the Society for Musicology in Ireland and is jointly coordinating the forthcoming 14th Biennial International Conference on Baroque Music.

**Sarah McCleave**

## **Writing for Dancers: Handel's Compositional Process**

In the summer of 1734–35, Handel was making plans to move to Covent Garden Theatre, where he would be able to draw on the members of its dance troupe – not least the innovative choreographer Marie Sallé – for his operas. Autograph sketches survive in the Fitzwilliam Museum, Cambridge; a study of these, combined with the 'main autographs' in the British Library reveal certain aspects of Handel's compositional process. The 'dream sequence' from *Ariodante* will be considered as a particular case study.

Sarah McCleave undertook her early studies at Dalhousie University and the University of Victoria. After completing her PhD 'Dance in Handel's Italian Operas: The Collaboration with Marie Sallé' at King's College London in 1993, she continued her work with Curtis Price there on 17th-century theatrical dance for two years. She held a postdoctoral position at Cardiff before joining Queen's staff in 1998. Sarah McCleave is currently involved in developing research resources for the Thomas Moore collection at Queen's. Future works will include a monograph on the dancer Marie Sallé.

**Kerry Houston**

**Musical Migrants: Manuscript Sources at St Patrick's Cathedral as a Window on Music Making in Winchester, Salisbury and other English Cathedrals**

This paper presents an outline of the contents of the 18th-century music library at St Patrick's Cathedral Dublin. The collection yields significant information concerning the history of Anglican church music and this significance is not confined to Ireland. Despite its geographical separation from England, the repertoire at the Dublin cathedrals proves to have been very up to date with its English counterparts, and the Dublin sources turn out to be important links in the transmission of material. These transmission routes will be explored in the context of surviving biographical information concerning the musicians employed in Dublin which attracted musicians from all parts of England to take up lucrative positions as organists and singers in the cathedrals. Many brought music with them and much has survived there which perished at such high-ranking English cathedrals as Salisbury and Winchester. The existing sources at Dublin throw considerable light on music making at other locations where there are gaps in the records. Connections with the Chapel Royal in London were particularly important and this paper shows how collections such as that at St Patrick's have an importance which is not confined to their geographical location.

Kerry Houston's early music education came as a chorister at Saint Patrick's Cathedral, Dublin. He took his undergraduate and postgraduate degrees at Trinity College Dublin, where he is the Director of Chapel Music. Kerry taught in the music departments at Trinity and NUI Maynooth before joining the staff of the DIT Conservatory of Music and Drama in 2005 where he is the Head of the Department of Academic Studies. He is a founder member of the Irish working group of RISM and is chair of the Irish committee of RILM as well as being on the editorial board of the *Encyclopedia of Music in Ireland*.

**Tríona O'Hanlon**

**Mercer's Music and RISM: A 21st-Century Collaboration**

The cataloguing of the Mercer's Hospital part-books is the first project undertaken in conjunction with RISM (Répertoire International des Sources Musicales) since the formation of the Irish RISM committee. The Mercer's collection, which is now housed in the Manuscripts Department at Trinity College Dublin, is a significant collection of 18th-century musical sources including works by Handel, Greene, Boyce, Purcell, Corelli, Humfrey, Avison, Barsanti, Stanley and Festing. The works consist of fifty manuscript and seven printed volumes. Selected works from the collection were performed at the Mercer's Hospital annual benefit concerts, the first of which was held on 8 April 1736.

This paper will discuss the cataloguing of the Mercer's Hospital manuscript part-books and their contents for inclusion in the RISM international database. It proposes to demonstrate how the RISM process facilitates the advancement of analytical and sociological study of 18th-century Irish manuscript sources, and to highlight both the benefits and advantages of collaboration between the researcher and RISM. The examination of the Mercer's Hospital part-books within the context of music making

in 18th-century Dublin and the raising of important issues regarding performance practice and the circulation of these sources to Dublin will serve to illustrate the benefits of providing worldwide access to information a propos this Irish collection.

Triona O’Hanlon graduated with BA in Music and French (honours) from NUI Maynooth in 2001. She then pursued a MA in Musicology also at NUI Maynooth and graduated in 2003. In 2007 she was awarded a research scholarship at the DIT Conservatory of Music & Drama, where she is currently pursuing a PhD on the Mercer’s Hospital Part Books and Music in eighteenth-century Dublin. She has previously presented papers at several annual conferences of the Society for Musicology in Ireland and the conference on the International Book Trade and the long eighteenth century (QUB, 2009). She has also contributed a number of articles to the *Encyclopedia of Music in Ireland*.

### **Jan Smaczny**

#### **The Reassertion of Wissenschaft: Case Studies in Czech Musicology before and after the ‘Velvet Revolution’**

Czech musicology has gone through a number of transformations the most rapid and dramatic of which have taken place during the last half century since 1948. Under Communism, musicology flourished in all manner of ways both in and outside the academy, but inevitably Marxist-Leninist theory had considerable impact on the way in which it was pursued notably in university departments and the Academy of Sciences. The fall of the Communist regime in 1989 precipitated major changes in structures and approaches to musicology. Even before the ‘velvet revolution’ there were projects afoot that came to fruition in unexpected ways in the post-Communist era; also, the rise of, and easy access to, new technologies has seen an explosion in publication, particularly in relation to the pre-Classical repertoire. There has also, particularly in the institutional groupings, been a perceptible adoption of, and in some cases return to, more systematic methods. This paper will outline some of these broad changes and focus on the old and new Dvořák editions as examples of major projects that have been affected by the shifting fortunes of musicology in the Czech lands.

Jan Smaczny was educated at the University of Oxford and the Charles University in Prague. He is well known as an authority on Czech music, in particular Czech opera and the life and work of Antonín Dvořák. His books include studies of the repertoire of the Prague Provisional Theatre, Dvořák’s b minor cello concerto and a volume of essays, *Music in Nineteenth-Century Ireland*, jointly edited with Michael Murphy. In 1996 he was appointed Hamilton Harty Professor of Music at Queen’s University Belfast; since 2006 he has been president of the Society for Musicology in Ireland.

### **Jurij Snoj**

#### **Plainchant and Digital Technologies: Indices of Eastern-European Sources**

There are very many medieval plainchant manuscripts in European libraries yet the great majority of once existing musical manuscripts have been destroyed, their parchment being used for other purposes, especially for bookbinding. Tens of thousands of single parchment folios have been preserved in this way, and there is

almost no European library that does not possess at least a couple of incidentally preserved folios from medieval manuscripts. Although the preserved fragments in many cases (but not all) do not contain music unknown from other manuscripts, any one of them bears witness to the production and existence of a manuscript compiled for a given purpose.

The study of medieval plainchant examines, among other things, the dissemination and growth of plainchant repertoire; yet the reconstruction of the history of medieval plainchant cannot be carried out without taking into consideration every surviving source, be it complete or just fragmentary, that formed part of the extremely complicated web, by which the medieval plainchant spread across Latin Europe. A prerequisite for such an undertaking is a possibility of having access to as many sources as possible. The idea of a database offering information about vast amounts of surviving sources seemed until recently unrealistic. However, with the development of digital technologies, simultaneous overviewing of thousands of complete or fragmentary sources is becoming possible.

Several successful efforts in this direction have been carried out in recent years. Taking a narrower view of eastern European sources, one must mention the digitally supported descriptions of fragments kept in some Slovakian libraries, the preliminary survey of fragmentary sources in Budapest, the newly initiated database designed for indexing graduals (Budapest), overviews of fragmentary sources in Poland as well as some other similar attempts. It seems reasonable to assume that by the aid of digital technologies, the study of medieval plainchant stands at the beginning of a new phase in its long history.

Jurij Snoj studied musicology and piano at the University of Ljubljana. Since 1980 he has been engaged as a researcher at the Institute of Musicology, Slovenian Academy of Sciences and Arts, studying especially medieval plainchant within the borders of Slovenia. In 1987 he obtained PhD from the University of Ljubljana ('Fragments of Plainchant Manuscripts in Gothic Notation kept in Ljubljana'). Since 1994 he has lectured at the University of Ljubljana and has been an associate professor since 1999. He is an active member of the Cantus planus study group (IMS) and regularly participates in its meetings as well as in other conferences of medieval music.

### **Tanja Kovačević**

#### **Elusive Bach: An Emerging Picture of Bach Reception in Central and Eastern Europe**

My research into Bach reception seeks to pre-empt filtered and prescriptive conclusions by assuming a 'bottom-up' approach which focuses on hitherto unknown and under-researched sources, rather than on a specific work or selection of works. Furthermore, 19th-century sources, which have often been denied importance by mainstream Bach scholarship, are seen here as important authenticators of the 19th-century perception of Bach, which is considerably different to that of the 18th century.

Recently, we have witnessed the resurfacing of Bach manuscripts in different parts of the world. Cataloguing projects, particularly those undertaken in smaller provincial

and university libraries on the one hand, and technological progress, i.e. digitisation of library resources (catalogues as well as entire collections) on the other, have created opportunities for such discoveries, especially in countries where comparatively few studies in Bach reception have been conducted. However, there is a consensus amongst musicologists that many institutions may house noteworthy sources but fail to recognise their significance due to a lack of expertise or specialist interest. One such case are the 19th-century copies of Bach's keyboard works housed in the Slovenian National and University Library: not only have they remained unknown to Bach scholars, but one of them has eluded even the library's own catalogues.

The paper, based on recent explorations of archives and libraries in Central and Eastern Europe, draws attention to these little-known manuscripts, places them in the wider context of Bach reception and suggests how such finds feed into our existing knowledge of the works under consideration.

Tanja Kovačević is an AHRC doctoral scholar at Queen's University Belfast, researching into Bach reception in Europe. Having read for two degrees (Musicology and English Language with Literature) at the University of Zagreb (Croatia), she completed her undergraduate studies at Queen's, winning the Bank of Ireland Millennium Scholarship in 2006 and graduating with a BMus (first class). Tanja has published widely as arts correspondent to the bi-weekly broadsheets *Vijenac* and *Zarez*. More recently, she co-edited 'Understanding Bach's B-minor Mass, Vol II' (Belfast, 2007). Since 2008 she has served as editor of the Bach Bibliography Review Section. Some of her most recent research findings have appeared in *Bach-Jahrbuch* 2009 under the title 'Neue Quellen zu Johann Sebastian Bachs Violinsoli (BWV 1001-1006). Zur Rekonstruktion eines wichtigen Überlieferungszweigs'.

### **David Wyn Jones**

#### **Converting Symphonies into String Quartets: Haydn's Forgotten Quartets**

For over 100 years Haydn scholarship has been pre-occupied with two tasks: establishing an authentic canon of works and preparing scholarly editions of the music. Even in 2009, the 200th anniversary of the composer's death, that process continues, in the fundamental sense that the first complete edition of his music is still in progress. Haydn scholarship has been scrupulous in removing spurious works from the canon, using well-developed and widely respected diplomatic and philological methods. Given the amount of spurious Haydn that was in circulation in his lifetime and continued to figure in his posthumous image through to recent times, it is not surprising that scholarship has exercised extreme caution before validating authorship.

This paper will probe the nature of that caution by examining two sets of quartets, arrangements of symphonies by Haydn, that were issued by the Viennese publisher, Artaria: Nos. 84, 85 and No. 86 (1788), and Nos. 99, 102 and 104 (1800). While these publications have always been known, the absence of any documentary proof of the authenticity of the arrangements has led to their marginalization, a dismissive attitude that reflects standard thought processes in Haydn scholarship and surreptitiously draws on the view that arrangements are by definition suspect, notwithstanding the example of *The Seven Last Words* (also issued by Artaria). However, scrutiny of the relationship between Haydn and Artaria, together with other circumstantial evidence,

suggests very strongly that the publisher would not have issued such arrangements without the composer's approval. But who prepared them?

Detailed comparison of the musical text of the quartets and the relevant symphonies reveals a high degree of imaginative craftsmanship that goes way beyond perfunctory arrangement, and a creative engagement with the new medium that yields many more textual changes than are encountered in the quartet version of *The Seven Last Words*. One particular piece of textual evidence is compelling. In the quartet version of Symphony No. 84 a passage in the finale reflects the original version in the autograph score of the symphony, changed in the autograph but left unchanged in the quartet version. Clearly the symphony and the quartet originated in close physical proximity. So, there is the tantalizing prospect of six 'new' quartets by Haydn, but no clinching documentary evidence of authorship.

David Wyn Jones is a professor and Head of the School of Music, Cardiff University. He has written extensively on music and musical life in the Classical Period, notably Haydn, music in Vienna and aspects of music dissemination. Recent publications include *The Symphony in Beethoven's Vienna* (CUP, 2006) and a biography of Haydn in the 'Musical Lives' series (CUP, 2009). He is currently engaged in a study of quartet arrangements of Haydn's music that are attributed to the composer.

### **Balázs Mikusi**

#### **The Esterházy Collection Rediscovered**

One of the most significant 18th-century collections that were cut into two by the Iron Curtain is the former music archives of the Esterházy family. While part of the collection has remained in Austria and is today administered by the Esterházy Privatstiftung, the arguably more significant part – including an outstanding collection of autographs by Joseph Haydn, his brother Michael, Johann Georg Albrechtsberger and Franz Xaver Süssmayr – was brought to Hungary after World War I, nationalized after World War II and has since been preserved in the National Széchényi Library in Budapest. Even though a great deal of archival material has been published since the 1950s, the opera sources prompted a monographic study as early as 1960 and the Haydn complete edition has also made good use of the countless Budapest sources, the whole of the Esterházy collection still warrants more in-depth research.

Only around a decade ago did James Armstrong start properly cataloguing the church music collection in Eisenstadt – a similar project concerning the sources for secular music is under planning. At long last a chronological catalogue of the *Acta musicalia* and *theatralia* in Budapest was published in 2004 (although researchers should be aware that exploration of the original context of these documents – the full Esterházy Archives in Forchtenstein – is still work in progress that might result in significant new discoveries in the near future). In recent years several scholars have demonstrated that virtually any group of sources in this rich collection might deserve a closer look. While doing research on Haydn's arrangements of others' arias, Christine Siegert has discovered that, due to the pragmatic recycling of used paper, some of the opera sources still hide unknown autograph fragments by Joseph Haydn himself. Péter Halász recognized that a certain group of sources for Haydn's symphonies that has

long been considered of but marginal relevance may in some cases prove the most authentic source we possess. My own research into Haydn's personal music collection, which was bought for the Esterházy after the composer's death, has provided new insight into the artistic and social environment the composer was active in. This paper seeks both to give an overview of the projects in progress and to contemplate the possibilities for further research.

Balázs Mikusi read musicology at the Liszt Academy of Music in Budapest. In 2002 he began postgraduate studies at Cornell University (Ithaca, NY) as a Fulbright student; from 2006 to 2008 he pursued research at the Berlin Staatsbibliothek with the support of a DAAD fellowship. His PhD dissertation 'From Convivial Pastime to Nationalist Propaganda: A History of the Secular Partsong in Germany c1780–c1815' was completed in summer 2009. Balázs Mikusi is author of several articles on the music of Joseph Haydn (*Eighteenth Century Music, Journal of Musicological Research, Ad Parnassum*), as well as Mozart (*The Musical Times, Mozart-Jahrbuch*). He has also published larger studies on Mendelssohn's 'Scottish' tonality (*Nineteenth-Century Music*) and Bartók's Scarlatti reception (*Studia musicologica*). Since January 2009 he has been Head of Music at the National Széchényi Library, Budapest.

### **Loukia Drosopoulou**

#### **The Manuscript Collection MS 16735 (1–9) at the Bibliothèque Nationale de France: A New Source for the Study of Luigi Boccherini's Opp. 10–13 and 17–21**

In 1967 the Bibliothèque Nationale de France acquired a manuscript volume containing the first-violin parts of Luigi Boccherini's Opp. 10–13 and 17–21. The manuscript was not available until 1971, and is therefore not listed in Yves Gérard's thematic catalogue of Boccherini's works of 1969. This collection concerns a very important source, for Boccherini's string quintets in particular, as it contains the first-violin parts for the Opp. 10, 11, 13, 18 and 20, for which it was previously thought that no manuscripts from his time survived. Furthermore, the parts of the Opp. 10, 13, 17, 18 and 20 are all autograph, which further enhances the importance of this source. Although the works in this volume are not complete, lacking the remaining four instrument parts, they can still offer significant information regarding Boccherini's activities and compositional practices. This paper shall present this source, focusing on aspects of chronology, the scribes involved in the preparation of the parts, as well as the significance of certain discrepancies that are found between these parts and 18th-century printed editions of these works.

Loukia Drosopoulou recently completed a PhD at the University of York with a thesis on performance markings in manuscript sources of Luigi Boccherini's string quintets. She is now embarking on a study of Boccherini's eighteenth-century Spanish copyists, alongside extending her research on performance markings in Boccherini's trios, quartets and symphonies.

### **Ian Woodfield**

#### **The Fifth Man: Leipzig, Vienna and the Casting of *Don Giovanni***

Much attention has been devoted to the singers for whom Mozart wrote his operas; less to the performers who were not chosen! The fifth male member of the Bondini-

Guardasoni opera company in the year that *Don Giovanni* was given its première was an otherwise unknown singer Gioachino Costa. Some of the roles that he took in 1786 are documented in the remarkable collection of theatre posters in the Leipzig Stadtgeschichtliches Museum. This paper will discuss the question of whether Costa was ever considered by Mozart for the role of Don Giovanni, a part he played in the Leipzig production only a few months later. A striking coincidence suggests that this singer's presence in the troupe could also have been the factor that prompted Casanova, in the light of an incident outside a coffee house near the Graben in Vienna, to experiment with alternative versions of the escape scene in Act II.

Ian Woodfield read Music at Nottingham University and at King's College, London. He was appointed at Queen's in 1978 and became Senior Lecturer in 1989, Reader in 1994, and Professor of Historical Musicology in 1999. His main areas of research are now in the 18th-century, in particular the study of Mozart autographs and early manuscript copies. His last book *Così fan Tutte: A Compositional History* (Boydell and Brewer, 2008) won the Mozart Society of America's Marjorie Weston Emerson Award. Ian Woodfield is currently working on the early sources of Mozart's *Don Giovanni*.

