

ABSTRACTS

FABRIZIO AMMETTO – FRANCISCO JAVIER LUPIÁÑEZ RUIZ – LUIS MIGUEL PINZÓN ACOSTA, *The Thematic Catalogue of the Musical Works of Johann Georg Pisendel (PW): 1. The Chamber Music*

In 1956, in his pioneering doctoral dissertation, the musicologist Hans Rudolf Jung proposed — for the first time — a cataloguing system of the musical works of Johann Georg Pisendel (1687-1755) known up to then, dividing them into four sections: *Solokonzerte* (which included seven compositions), *Gruppenkonzerte* (four compositions), *Übrige Orchesterwerke* (two compositions), *Sonaten* (two compositions). In 2005, the violist and musicologist Kai Köpp published a volume on Pisendel, at the end of which he included a list of the latter's works — without thematic incipits — ordered according to the shelfmark assigned by the Sächsische Landesbibliothek – Staats- und Universitätsbibliothek (SLUB) in Dresden (the totality of the sources of Pisendel's works known until then was preserved only in the SLUB). The compositions are grouped following a criterion similar to Jung's, although Köpp added two further categories: attributed works and spurious works. Thanks also to identifications of authorship discovered by other scholars, the list of Pisendel's compositions supplied by Köpp added some new titles: four concertos and six sonatas, plus a few other works. A couple of years ago the second author of this article recognized Pisendel's authorship of five anonymous sonatas (or variants of these) — or ones mistakenly attributed to other authors — preserved in the SLUB. Although Pisendel's compositions currently known number around thirty, the production of a catalogue of his work is not a conceptually simple operation for the following reasons: (a) the dissatisfaction of Pisendel himself with his own compositions, some of which he reworked several times, which is why it is not always easy to distinguish between reworkings and different compositions; (b) the fact that Pisendel was reluctant to claim authorship of his own works, generally omitting to include his name in the manuscripts of his compositions; (c) the existence of certain erroneous annotations by cataloguers and the presence of the distinctive rubric 'α//ω', occasionally used by Pisendel in his autograph manuscripts, which was taken by the musicologist Manfred Fechner as an unequivocal statement of authorship; (d) the fact that right up to the present day the search for compositions by Pisendel has been conducted only at the SLUB in Dresden; (e), finally, the paucity of studies of Pisendel's compositional style. On account of the recent new attributions of compositions to Pisendel (as well as to other composers), the need is evident to create a new thematic catalogue to fill a significant gap in the musicological studies dedicated to this important German musician.

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RODOLFO FAISTAUER, *Performing Schubert: An Eighteenth-Century Approach to His Piano Sonata in A major D. 959*

An eighteenth-century approach to Franz Schubert's music is, in many ways, an unexplored field. While certain studies rely on modern analytical tools to explore aspects of form, others focus on a limited range of issues of performance practice. It is known that the foundational tenets of the eighteenth-century tradition were still influential in Schubert's time. An important aspect of performance practice stemming from this tradition is the concept of *clarity of execution*, defined by Daniel Gottlob Türk in his 1789 *Klavierschule*. *Clarity of execution* can be enlightening in the decision-making process of a performance of Schubert's piano music. In this article, I illustrate the relevance of this approach with examples found in Schubert's Piano Sonata in A Major, D. 959. Schubert's detailed notation, especially his use of articulation and dynamic accents, points to a precise sonic idea of how the material should be executed. Türk's tools assist with the identification of less evident aspects of declamation and punctuation. By applying the principles of clear execution with an understanding of eighteenth-century music theory and notation, the performer can preserve the declamatory quality found in this music. This approach not only aligns with the notation left by the composer but honors the aesthetic demands of its time.