

Editorial

HAYDN AND MENDELSSOHN (2009); Chopin and Schumann (2010); Liszt (2011); Wagner (2013). A concatenation of bicentennial anniversaries has congregated at the end of the first decade of the twenty-first century. One could add the 350th anniversary of Purcell's birth (2009) and the 250th of Handel's death (2009). Other less towering but highly significant names that could be added to this list include English composer Samuel Sebastian Wesley (1810-1876) (2010), Alessandro Scarlatti (1660-1725) (2010), with C. P. E. Bach's (1714-1788) tri-centenary beckoning next year (2014). Another candidate for bicentennial celebrations, highly deserving but sometimes excluded from the lists of composer-anniversaries that inhabit the word-wide-web¹, is Jan Ladislav Dussek (1760-1812): his 250th birth and bicentennial death anniversaries coincided respectively with 2010 and 2012. The significance of figures like S. S. Wesley and Dussek is belied by their confinement to the periphery of the collective musical consciousness. Concerning Dussek, a different website is able to state:

Neither [Dussek's] playing style nor his compositions [...] had any notable lasting impact [...] While his music continued to be somewhat popular in nineteenth-century Great Britain, it is now virtually unknown².

With cameo appearances accumulating in biographies, historical surveys, and occasionally featuring in more sustained accounts³, Dussek's profile is undoubtedly higher than it became during the first half of the twentieth century; the most significant progress has been made in the last decade or so with the dissemination of various branches of Dussek's output through recordings and live performances. The awareness of the composer amongst the broad population of musicians and music-lovers, however, often remains fragmentary and ephemeral. Colourful, often apocryphal, biographical episodes are casually recycled, such as Dussek's alleged affair with Marie Antoinette; his swift departure from England in 1799 is assumed, even in the absence of definitive evidence, to have been a rambunctious manoeuvre to avoid creditors, following the failure of the instrument retail and publishing firm he had established with father-in-law Domenico Corri in the 1790s. The sources for such anecdotes vary in their tangibility and their reliability. One amongst the rather less reliable is the autobiography of Louis Spohr (1784-1859). Adopting slightly saturnine tones, at one point, Spohr hints at a hedonistic, even ignominious, lifestyle⁴ cultivated by Dussek during his

¹. The websites <<http://www.thefrms.co.uk/anniv.htm>> and <<http://www.limelightmagazine.com.au>> (both accessed 18 January 2013) omit Dussek from their lists of anniversaries; <<http://www.good-music-guide.com>> (also accessed 18 January 2013) includes him.

². 'Jan Ladislav Dussek' <http://en.wikipedia.org/wiki/Jan_Ladislav_Dussek>, p. 1 (accessed 18 January 2013).

³. More substantial accounts of Dussek appear in NEWMAN, William Stein. *The Sonata Since Beethoven*, New York (NY)-London, Norton, 31983, pp. 658-675 and DENORA, Tia. *Beethoven and the Construction of Genius: Musical Politics in Vienna, 1792-1803*, Berkeley (CA), University of California Press, 1995.

⁴. See CRAW, Howard A. *A Biography and Thematic Catalog of the Works of J. L. Dussek (1760-1812)*, Ph.D. Diss., Los Angeles (CA), University of Southern California, 1964, pp. 135-146, and SPOHR, Louis. *Louis Spohr's Biography: Translated from the German*, London, Longman, Roberts & Green, 1865.

period in the service of Prince Louis Ferdinand of Prussia (1772–1805). Dussek's incorrigibly epicurean tendencies are assumed to have led to the state of physical dissipation that did undoubtedly hasten his premature death in Paris in 1812⁵. In more sober contexts, however, Dussek surfaces as a frequent associate and avid correspondent of leading figures of British musical circles such as Muzio Clementi (1752–1832)⁶ and John Broadwood (1732–1812)⁷.

Knowledge of Dussek's compositions tends to be confined to the weighty and ambitious keyboard sonatas he produced after 1800, such as '*le retour à Paris*' (in A-flat major, Op. 70, 1807) and his last completed work, '*l'Invocation*' (in F minor, Op. 77, 1812). These and equivalents have substantiated the view, encountered with almost hypnotic regularity, that Dussek's compositional style did not conform to the normal terms of late eighteenth- and early nineteenth-century musical style; instead, it was 'prophetic'. This opinion was twice asserted by Eric Blom⁸ but it had much earlier roots and has provided the core of later studies⁹. Behind it does lie an irrefragable emphasis in Dussek's works on lyricism and on tonal devices involving chromatic or third-related peregrinations that have been interpreted as Schubertian presentiments¹⁰. To be sure, lyricism, or what Philip Radcliffe aptly described as a «wealth of flowing melody»¹¹, is one Dussekian priority that was widely celebrated during his lifetime and that, consequently, does deserve a central place in modern-day accounts. However, the notion that an iconoclastic element pervaded Dussek's handling of harmony and structure is a gross exaggeration, in danger of falsifying the extent to which, in general, he sought — and needed — to fulfil the demands and expectations of the contemporary musical marketplace. Schubertian parallels only explain so much: and in any case it seems highly unlikely that Schubert had any knowledge of Dussek's music.

The lacuna of substantial, published studies of Dussek creates a false impression of scholarly lassitude. A surprisingly large body of unpublished dissertations has accumulated over the last forty years, by post-graduate students from a panoply of institutions and geographical centres. The prevailing emphasis on matters of style in these dissertations has allowed persisting gaps to pervade the biographical framework: symptomatic of this is that Howard Allan Craw's unpublished dissertation *A Biography and Thematic Catalog of J. L. Dussek (1760–1812)*¹², although dating from 1964, has continued up until now to provide the principal biographical resource on the composer. Surveying these dissertations also reveals

⁵. CRAW, Howard A. *Op. cit.* (see note 4), p. 195.

⁶. *Cfr.* *The Correspondence of Muzio Clementi*, critical edition edited by David Rowland, Bologna, Ut Orpheus Edizioni, 2010 (Italian National Edition of the Complete Works of Muzio Clementi, directed by Roberto Illiano, vol. XIV, CCE, 1), p. 37. The letter on p. 37 alludes to Dussek's contractual publishing relationship with Clementi. Dussek also acted as an agent in the sales of instruments produced by Clementi's firm following his return to continental Europe from London in 1799.

⁷. *Cfr.* DALE, William. *Tshudi the Harpsichord Maker*, London, Constable, 1913.

⁸. BLOM, Eric. 'The Prophecies of Dussek', in: *Classics Major and Minor: With Some Other Musical Ruminations*, London, Dent, 1958, pp. 88–117: 102. Originally published in: *The Musical Opinion*, LI (1927–1928), pp. 271–273; 385; 495–496; 602; 807–808; 990–991; 1080–1081.

⁹. The view of Dussek's anticipatory approach, in particular, to harmony and structure is thoroughly elaborated in GROSSMAN, Orin. *The Piano Sonatas of Jan Ladislav Dussek (1760–1812)*, Ph.D. Diss., New Haven (CT), Yale University, UMI Research Press, 1975.

¹⁰. See *ibidem*.

¹¹. RADCLIFFE, Philip. 'The Piano Music', in: *The Age of Beethoven, 1790–1830*, edited by Gerald Abraham, London, Oxford University Press, 1982 (*New Oxford History of Music*, 8), pp. 325–375: 333.

¹². CRAW, Howard A. *Op. cit.* (see note 4).

a fairly exclusive emphasis on Dussek's solo piano music. The significance of his output of about 18 piano concertos as immediate and influential precursors of the early-Romantic virtuoso concerto is only gradually being achieved¹³. The chamber music is less familiar still; but the store Dussek himself set by it is implicit in the size, scale and ambition of works like the Piano Quartet in E-flat major, Op. 56 and the Piano Quintet in F minor, Op. 41/47. And then there are the three String Quartets Op. 60, composed in 1807. Currently in the throes of a long-overdue revival¹⁴, the quartets appear to have been treated by Dussek as something of a crucible for technical experimentation. Dussek's own pride in the end result is explicit in a letter he wrote to the London publisher Birchall:

I [...] confess to You that I think this Work above all that I have composed, they are neither in the Stile [*sic*] of Mozart, or Haydn, nor that of Pleyel, they are in the Stile [*sic*] of Dussek [...]¹⁵.

The two anniversary years have provided a convenient catalyst for re-evaluating Dussek's importance within European musical life of the turn of the nineteenth century. He was cosmopolitan (proceeding from his native Bohemia to spells in the Netherlands, Hamburg, St Petersburg, Germany, France and Italy, settling in London for nearly a decade (c1789-1799) before returning to continental Europe); his career was multi-faceted, including performing, composing, teaching, publishing, and he interacted with some of the most prominent musical and political luminaries of the day. The traditional but rather mendacious portrayal of a creative genius hindered and ultimately destroyed by his own practical inefficiency and hedonism is belied by surviving correspondence that shows Dussek negotiating with some alacrity the dynamics and vicissitudes of a music business trammelled and disrupted by the economic and social disorder of the Napoleonic wars: despite the debacle with Corri, he operated, in general, with sagacity, sedulousness and not a little shrewdness.

Despite the persisting lack of general interest in Dussek that the websites cited above imply, the anniversary years have witnessed heightened levels of activity. The conference *Jan Ladislav Dusík* (Dussek), celebrating the 250th birth anniversary, took place in Dussek's birthplace of Čáslav on 26 March 2010. This was followed by another conference, organised by the Centro Studi Opera Omnia Luigi Boccherini of Lucca, the Istituto Storico Austriaco and the Académie de France à Rome, in collaboration with the Palazzetto Bru Zane – Centre de musique romantique française of Venice and the Haute École de Musique of Geneva, entitled *Central European Musicians and the Birth of French Piano Virtuosity*. This took place at the Istituto Storico Austriaco and the Villa Medici in Rome on 11-13 October 2012. Dussek's name figured frequently, both in papers devoted directly to him and in those concerned with other aspects of the Parisian environment in which he worked at two separate stages of his career. The most substantial product of the anniversaries has been the fourth volume of the Quaderni Clementiani series, published by Ut Orpheus Edizioni¹⁶. Published in English, French and Italian, this is the first multi-author, multi-lingual study of its kind to

¹³. See LINDEMAN, Stephan D. *Structural Novelty and Tradition in the Early Romantic Piano Concerto*, Stuyvesant (NY), Pendragon Press, 1999, pp. 27-29 and 217-231.

¹⁴. The quartets are available in the recording *Jan Ladislav Dussek (1760-1812): Streichquartette, Op. 60*, Camesina Quartett, MMB, 2009 (476). A new edition of them is also in preparation: *Jan Ladislav Dussek: Quartetti per archi Op. 60*, edited by Renato Ricco, Bologna, Ut Orpheus Edizioni.

¹⁵. Letter to Birchall (4 October 1806); British Library, Add. 33965, ff. 200-201.

¹⁶. *Jan Ladislav Dussek: A Bohemian Composer «En Voyage» through Europe*, edited by Roberto Illiano and Rohan H. Stewart-MacDonald, Bologna, Ut Orpheus Edizioni, 2012 (Quaderni Clementiani 4).

be devoted to Dussek. The book reflects the cosmopolitanism of early-twenty-first-century musicology, in a manner fortuitously compatible with Dussek as a subject: involved in the project have been academic specialists associated with some of the geographical locations in which Dussek himself operated. The book is structured in two groups of chapters, respectively on biographical topics and the music. Its stated aims are: to fill certain persisting biographical gaps with new facts, many gleaned from previously unpublished correspondence¹⁷; to rethink the fundamentally anachronistic image of Dussek as a ‘prophetic’ composer¹⁸; to explore the chamber music and the concertos¹⁹, as well as offering new light on the sonatas²⁰. An emphasis in some chapters on performance practice, including evidence from the types of instruments on which Dussek is known to have performed²¹, intersects closely with the approaches taken on recent recordings and live performances that use restored or imitation late eighteenth- and early nineteenth-century instruments. A chapter on iconography, built around a body of contemporary portraits of Dussek, adds a further methodological dimension²², and other contributions explore the nineteenth-century reception of Dussek in different nations²³. The overriding aim of the book is to establish a simultaneously more comprehensive and nuanced picture of Dussek’s place in musical life of the turn of the nineteenth century, thereby fostering new debate and, one hopes, continued research on the composer.

The current issue of *Ad Parnassum* does not feature any extended accounts of Dussek. Nonetheless the subjects of some of the articles, whose range typifies the broad purview of the journal, may well be of interest in subsequent Dussek research. Two articles focus on the early-to-mid eighteenth century. In the first, ‘Vivaldi, Tiepolo, Algarotti and the Venetian *bizzarrie*’, Bella Brover-Lubovsky explores parallels between specific works by Antonio Vivaldi (1678–1741) (namely the Trio Sonata, Op. 1, no. 3, RV 61) and those of visual artist Giambattista Tiepolo (1696–1770). Brover-Lubovsky scrutinises those aspects of the contemporary reception of the composer’s and the artist’s styles that emphasised qualities of eccentricity, irregularity and disproportion, enshrined in words like «bizzarrie» and «stravaganze». Brover-Lubovsky’s comparisons of Vivaldi’s compositions with Tiepolo’s artworks disambiguate the textural and motivic density and the harmonic and syntactical complexity and waywardness of Vivaldi’s instrumental style, whilst heightening our understanding of the changing aesthetic and artistic priorities of mid-eighteenth-century Venetian culture. The second article on earlier

¹⁷. See FREEMANOVÁ, Michaela. ‘The Bohemian Dussek Sources’, in: *ibidem*, pp. 3–23; SALA, Massimiliano. ‘New Evidence on Dussek’s Life and Works: Unpublished Correspondence and Concert Advertisements’, in: *ibidem*, pp. 25–86; ROWLAND, David. ‘Dussek in London’s Commercial World’, in: *ibidem*, pp. 87–111, and RASCH, Rudolf. ‘The Dutch Journey of Jan Ladislav Dussek’, in: *ibidem*, pp. 113–169.

¹⁸. For evidence of the early roots of this view of Dussek, see ELLSWORTH, Therese. ‘Dussek’s Instrumental Compositions: Their Performance and Reception in Nineteenth-Century London’, in: *ibidem*, pp. 171–199, and STEWART-MACDONALD, Rohan H. ‘Remote Keys and “Englishness” in the Solo Pianoforte Sonatas of Jan Ladislav Dussek and his British-Based Contemporaries’, in: *ibidem*, pp. 376–426: 376, footnote 2.

¹⁹. On the chamber music, see SUMNER LOTT, Marie. ‘Dussek’s Chamber Music: Blurring the Boundaries Between Private and Public Musical Life’, in: *ibidem*, pp. 281–328; on the concertos, see LINDEMAN, Stephan D. ‘Dussek’s Only Orchestral Genre: The Piano Concertos’, in: *ibidem*, pp. 257–280.

²⁰. BARTOLI, Jean-Pierre. ‘L’esprit de fantaisie dans l’oeuvre de Jan Ladislav Dussek’, in: *ibidem*, pp. 427–469 and ROUDET, Jeanne. ‘Jouer Dussek’, in: *ibidem*, pp. 501–528.

²¹. For instance, ESKENAZI, Jeremy. ‘“Singing Polyphony”: Performing Dussek’s Sonata in F-sharp minor, Op. 61 (*Élégie harmonique*)’, in: *ibidem*, 471–500.

²². DAVISON, Alan. ‘Portraits of Dussek from London and Paris’, in: *ibidem*, pp. 227–252.

²³. Therese Ellsworth covers England (see note 18), with Laure Schnapper looking at France (SCHNAPPER, Laure. ‘La postérité de Dussek en France au xix^e siècle’, in: *ibidem*, pp. 201–226).

repertory is João Pedro d'Alvarenga's 'Carlos Seixa's Harpsichord Concerto in G minor: An Essay in Style Analysis and Authorship Attribution'. The point of departure here is the mid-eighteenth-century manuscript Coimbra, Biblioteca Geral da Universidade, MM 59. This manuscript contains a harpsichord concerto in G minor, entitled *Concerto a 4 Con VV, e Cimbalo* but with no accompanying authorship attribution. Challenging previous attributions of the concerto to an epigone of Seixas, D'Alvarenga substantiates his previous attribution of the work to Seixas himself (in a recent article)²⁴, via stylistic contextualisation of the concerto within Italian concerto repertory of the 1730s and 40s.

The three remaining articles turn to the later eighteenth and early nineteenth centuries, to Dussek's contemporaries, Mozart and Beethoven. In 'Mozart's "Jupiter": A Memorial for Leopold?' Murl Sickbert hypothesises quotations of and allusions to works of the deceased Leopold Mozart, sufficient to establish the 'Jupiter' Symphony as an homage from Mozart to his father. Sickbert's hypothesis is substantiated by references to Mozart's previous quotation of compositions of musical mentors Johann Christian Bach (1735-1782) and Carl Friedrich Abel (1723-1787), respectively in the Piano Concerto in A major, KV 414 and the Violin Sonata in A major, KV 526. Sickbert's approach to the 'Jupiter' Symphony adds significantly to the already dense web of echoes and allusions already understood to surround the work. A number of years ago Susan Wollenberg traced the long history of the *cantus firmus*-like motif that opens the finale back through previous works by Mozart himself to progressively earlier times²⁵, and Mozart's pupil Johann Nepomuk Hummel (1778-1837) paid a rather flamboyant tribute to Mozart in his Piano Sonata in F minor, Op. 20 via a third movement that manipulates several motifs from Mozart's finale²⁶.

In 'How Does Mozart Start his Development Sections?' Rudolf Rasch sheds important new light on a specific, but neglected, topic in Mozart scholarship — and one might add, neglected by scholarship more generally; for a puzzling paradox exists between the widely acknowledged importance of the expansion of the development section in the progression from eighteenth-century binary to extended sonata forms and the relative paucity of theoretically systematic accounts of the developmental process and the changes it underwent. Examining the developments of Mozart's keyboard, chamber and symphonic music dating from between 1772 and 1791, Rasch identifies two opening strategies: firstly, borrowing material, either literally or freely, from various points in the exposition; secondly, inventing new material. Rasch also observes the diversity of keys in which Mozart's developments may begin; some necessitate an additional conduit, or «connection», between the exposition's ending and the development's onset. Significantly, Rasch identifies a chronological progression from Mozart's initial preference for inserting new material and a later predilection for borrowing it from the exposition. The former alternative, of course, anticipates Beethoven's procedures from the 1790s onwards²⁷.

²⁴. ALVARENGA, João Pedro d'. 'Seixas, (José António) Carlos (de)', in: *Die Musik in Geschichte und Gegenwart. Allgemeine Enzyklopädie der Musik, begründet von Friedrich Blume. Zweite, neubearbeitete Ausgabe*, edited by Ludwig Finscher, 29 vols., Kassel [...], Bärenreiter; Stuttgart-Weimar, Metzler, 1994-2008, *Personenteil*, vol. xv (2006), cols. 545-547.

²⁵. WOLLENBERG, Susan. 'The Jupiter Theme: New Light on its Creation', in: *The Musical Times*, cxvii/1591 (September 1975), pp. 781-783.

²⁶. STEWART-MACDONALD, Rohan H. 'The Undiscovered Flight Paths of the "Musical Bee": New Light on Hummel's Musical Quotations', in: *Eighteenth-Century Music*, iii/1 (March 2006), pp. 7-34.

²⁷. Cf. CHURGIN, Bathia. 'Beethoven and the New Development-Theme in Sonata-Form Movements', in: *The Journal of Musicology*, xvi/3 (Summer 1998), pp. 323-343.

Beethoven emerges as the subject of ‘*Lebewohl, Abwesenheit, and Wiederseh’n: Cyclic Integration in Beethoven’s «Grand Characteristic Sonata» in E flat, Op. 81a*’. Elizabeth Kramer counterbalances the traditional neglect of the finale of Op. 81 by conceiving it as a point of teleological culmination in the sonata, replete with ‘cyclical’ resonances. These resonances include submediant relationships, established in the opening two movements as direct outgrowths of the three-note ‘fare thee well’ motif introduced at the very opening; this, in turn, implies a more sustained, and complex, elaboration throughout the sonata of the programmatic concept of farewell, absence and reunion.

As already noted, Dussek is not the subject of any of these articles; but matters arise from some of them that could profitably be explored with reference to his works. Rather like Mozart, Dussek adopted a highly flexible approach to development sections. He usually adhered to exposition contents but sometimes also introduced new material, as exemplified by the first movement of the Piano Quintet in F minor²⁸. Although Beethoven is justly credited as an early exponent of ‘cyclical’ techniques Dussek also cultivates them, albeit with tantalizing subtlety (and therefore controversy!) in pieces like ‘*le retour à Paris*’, in which flattened-sixth relationships recur from movement to movement, or ‘*L’Invocation*’, in which similar recurrences extend to the actual motivic substance²⁹. Although Dussek appears to be rather less fascinated than Mozart (or Hummel) with the quotation of other composers’ works, he subjects one of his own compositions to this treatment, namely the third movement of the String Quartet Op. 60, no. 3³⁰: he draws heavily on this whilst substantially reworking it in the minuet of ‘*le retour à Paris*’.

2012 has been a most productive year, for Dussek research, and more generally within the broad sphere of eighteenth- and nineteenth-century musicology. Witnessing those developments, many encapsulated by the present journal and related publications, has been a highly rewarding experience. I look forward, with keen anticipation, to the ramifications of those developments as they unfold in 2013 and beyond.

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²⁸. Cfr. SUMNER LOTT, Marie. *Op. cit.* (see note 19), p. 323.

²⁹. On the cyclical elements of ‘*L’Invocation*’ see ENTWISTLE, Erik. ‘Dussek’s ‘*L’Invocation*’ Sonata and the Mystique of the Last Work’, in: *Jan Ladislav Dussek [...], op. cit.* (see note 16), pp. 347–373. On processes in Op. 70, see STEWART-MACDONALD, Rohan H. ‘Remote Keys and “Englishness” [...]’, *op. cit.* (see note 18), pp. 397–410.

³⁰. CRAW, Howard A. *Op. cit.* (see note 4), p. 353. I also discuss the connection between Op. 60, no. 3 and Op. 70 in *Jan Ladislav Dussek [...], op. cit.* (see note 16), pp. 397–400. For an overview of the quartets, see RICCO, Renato. ‘I Quartetti Op. 60 di Jan Ladislav Dussek’, in: *ibidem*, pp. 329–346.