

JAN LADISLAV DUSSEK (1760-1812)
A BOHEMIAN COMPOSER *EN VOYAGE* THROUGH EUROPE

QUADERNI CLEMENTIANI 4

★

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JAN LADISLAV DUSSEK (1760–1812)

A BOHEMIAN COMPOSER
EN VOYAGE THROUGH EUROPE

edited by

Roberto Illiano & Rohan H. Stewart-MacDonald

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PREFACE

PAYING TRIBUTE, IN EDITORIAL PREFACES, to the power of anniversaries to stimulate new research into previously neglected subjects and historical figures is in danger of becoming a cliché; but it is unavoidable in the case of Jan Ladislav Dussek (1760–1812), whose two successive anniversaries¹ have provided a major impetus for the present project, the first multi-author, multi-lingual book of its kind to be dedicated to the composer². As the fourth volume of the series ‘Quaderni Clementiani’, this book also rides on the new wave of Clementi scholarship that followed the millennium, gaining further momentum from the 250th anniversary (in 2002) of Clementi’s own birth in 1752³.

Any inquiry into Dussek forms a natural analogue to Clementi research: the two figures interacted and corresponded with one another, during and beyond Dussek’s decade in London (*circa* 1789–1799)⁴; the shape of Dussek’s

¹. The 250th anniversary of Dussek’s birth took place in 2010, the bicentenary of his death falling in 2012.

². Other events stimulated by the anniversarie(s) include the conference *Jan Ladislav Dusík* (Dussek), Čáslav, 25–27 March 2010, in celebration of the 250^o anniversary of Dussek’s birth. To mark the 200^o anniversary of Dussek’s death, the Centro Studi Opera Omnia Luigi Boccherini, 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, have organized the international conference *Central European Musicians and the Birth of French Piano Virtuosity*, Rome, Istituto Storico Austriaco and Villa Medici, 11–13 October 2012.

³. The most substantial product of this has been the Urtext edition *Muzio Clementi Opera Omnia*, edited by Andrea Coen, Roberto Illiano, Costantino Mastroprimiano, Luca Sala and Massimiliano Sala, 60 vols., Bologna, Ut Orpheus Edizioni, 2002—, and the *Edizione Nazionale Italiana dell’Opera Omnia di Muzio Clementi*, critical edition directed by Roberto Illiano, 15 vols., Bologna, Ut Orpheus Edizioni, 2008—.

⁴. Dussek was contracted to Clementi’s company for some years. *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). Clementi’s letter to Francesco (or Carlo?) Artaria of 29 November 1799 demonstrates the belief that Clementi’s firm had exclusive rights over Dussek’s music («Siamo entrati in Contratto con Dussek per tutto quello che comporrà in futuro [...]»). *Ibidem*, p. 37.

career, with its progressive diversification and inclusion of music publishing and instrument retail in the 1790s, bears a resemblance to Clementi's, albeit with dramatically different results; Clementi's compositions provide a natural source of comparison with Dussek's (even if the differences are often more pronounced than the similarities), and both composers are inextricably associated with the evolution of the piano, of piano construction and piano technique⁵. Early-to-mid-nineteenth-century phenomena such as the crystallization of the canon of Viennese Classical masterworks and continuing advances in keyboard technique and piano construction caused a posthumous decline in both Clementi's and Dussek's reputations, from which neither figure has ever fully recovered. One major difference between them (apart from Dussek continuing to perform in public when Clementi gave this up in mid-career, and Clementi's interest in orchestral composition) is Dussek's greater geographical mobility. Whereas Clementi settled in England following his arrival there at the age of fourteen, making periodic trips abroad, Dussek was on the move for much of his life; and it is the peripatetic aspect of Dussek's career that is enshrined in the title of this book, to be traced in the chapters to follow. The diversity of Dussek's career, geographical and otherwise, means that study of virtually any branch of his activity opens a window onto the vicissitudes of the music business at the turn of the nineteenth century. Furthermore, Dussek's personal association with some of the major political figures of the time, including Marie Antoinette, Prince Charles Maurice de Talleyrand-Périgord and Napoleon himself, leads to insights on how and to what extent the music business was shaped by wider political events of the period. Hence, the present book is concerned with much more than simply the 'revival' of an 'unjustly neglected' figure.

Dussek's historical significance has often been acknowledged but seldom fully demonstrated. For a long time now there has been a lurking (perhaps slightly guilty) awareness of his considerable standing within musical life of the later eighteenth and early nineteenth centuries, undercut by a reluctance to undertake a full-scale investigation of the available evidence; and any such aspirations have remained confined to a small group of scholars. For the average musician, and certainly music-lover, Dussek's name stands on the brink of obscurity. The website that currently provides one of the main interfaces between the composer and interested parties is still able to state:

⁵. Dussek's output (including 35 solo sonatas for piano; 11 for piano duet; 24 piano trios and at least 16 piano concertos) is more exclusively centred on the keyboard than Clementi's, which included a substantial number of (albeit largely lost) orchestral works.

PREFACE

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 unknown⁶.

Similar sentiments are expressed with monotonous frequency in the programme notes, dictionary entries, radio and television programmes and CD liner notes that, for many, will provide the first and perhaps the only point of contact with the composer. Although the stirrings of a new recognition of Dussek's significance can be traced in the increasing availability of recordings of his works in all genres⁷, Dussek's place in the scholarly literature remains quite circumscribed. He most often figures in studies of pedalling, of *legato* playing⁸ and of the English fortepiano; his connection with John Broadwood (1732–1812) is recounted from time to time⁹. In his compositions Dussek is universally understood to have anticipated the stylistic developments of the middle and later nineteenth century. This view seems to have taken root quite far back in the nineteenth century. It has hardened into a convention, if not a *mantra*, in the last fifty years, through the writings of Eric Blom and others¹⁰. The image of the 'prophetic' Dussek is in some senses appealing. It insinuates comparisons with prestigious early Romantics like Schubert, Chopin and Weber, promising to extricate Dussek from the potentially sterile realm of keyboard pedantry or 'soulless' virtuosity within which Clementi has more

⁶. 'Jan Ladislav Dussek' <http://en.wikipedia.org/wiki/Jan_Ladislav_Dussek>, p. 1 (accessed 18 August 2012).

⁷. Cfr. *Dussek: Sonaten (Sonatas)*, Andreas Staier, Deutsche Harmonia Mundi, 1993 (05472 77286 2); *Dussek: Sonaten (Sonatas), vol. II*, Andreas Staier, Deutsche Harmonia Mundi, 1995 (05472 77334 2); *Dussek: Klavierkonzerte*, Andreas Staier, Capriccio, 1995 (10 444); *Jan Ladislav Dussek (1760-1812): Streichquartette, Op. 60*, Camesina Quartett, MMB, 2009 (476).

⁸. Cfr. ROWLAND, David. 'Early Pianoforte Pedalling: The Evidence of the Earliest Printed Markings', in: *Early Music*, XIII/1 (February 1985), pp. 5–17; ID. *A History of Pianoforte Pedalling*, Cambridge (UK)–New York (NY), Cambridge University Press, 1993 (Cambridge Musical Texts and Monographs).

⁹. Cfr. WAINWRIGHT, David. *Broadwood by Appointment: A History*, London, Quiller Press, 1982; KOMLÓS, Katalin. *Fortepianos and their Music: Germany, Austria, and England, 1760-1800*, Oxford, Clarendon Press, 1995 (Oxford Monographs on Music); ROWLAND, David. 'Piano Music and Keyboard Compass in the 1790s', in: *Early Music*, XXVI/2 (1999), pp. 283–293.

¹⁰. Cfr. 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; RINGER, Alexander L. 'Beethoven and the London Pianoforte School', in: *The Musical Quarterly*, LVI/4 (October 1970), pp. 742–758, rpt. in: *The Creative World of Beethoven*, edited by Paul Henry Lang, New York (NY)–London, Norton, 1971, pp. 240–256 and NEWMAN, William Stein. *The Sonata Since Beethoven*, New York (NY)–London, Norton, ³1983, pp. 658–675.

persistently (and detrimentally) been incarcerated; it reduces the tendency to see Dussek merely as a ‘lesser’ contemporary of Haydn, Mozart and Beethoven, producing compositions embodying what Charles Rosen once called the «anonymous style» or late eighteenth-century «musical vernacular» that reifies the ‘greatness’ of the triumvirate’s collective contribution¹¹. Nonetheless, the ‘prophetic’ image and what it implies about Dussek’s outlook as a musician diverges crucially from the view prevailing at the turn of the nineteenth century, which was that, whilst certainly approaching the cutting edge of novelty and acceptable taste, Dussek’s output as both performer and composer was fairly well tailored to the demands and predilections of the period — as it had to be to ensure the commercial success on which Dussek depended¹². An instructive source of comparison in this context might be the compositions of Prince Louis Ferdinand of Prussia, Dussek’s patron from 1804–1806, whose approaches to harmony and structure were even more daringly ‘modern’ but lacked technical control¹³. Dussek’s own most consciously progressive works were, predictably enough, the later ones, post-dating 1800. This means that the ‘prophetic’ view focuses attention on (or values the most highly) a handful of ‘late, great’ works that represent only a small fraction of his total contribution; this in turn has a tendency to reinforce the standard perception of a ‘lesser’ composer occasionally approaching the standard of his ‘great’ contemporaries, but only in a minority of exceptional works that are ultimately unrepresentative of his output as a whole. The ‘prophetic’ image also evades the challenge of establishing the position Dussek did actually occupy in the musical circles of his time, and it circumvents the question of how contemporary conditions and social dynamics converged to shape his career and his contemporary, and posthumous, reputation.

The current book seeks to develop the growing awareness of how Dussek’s multi-faceted and geographically diverse career mirrors and generates

¹¹. ROSEN, Charles. *The Classical Style: Haydn, Mozart and Beethoven*, New York (NY)–London, Faber, 1971, p. 22.

¹². An important study of the orientation of Dussek’s career and compositional priorities towards commercial success compared with Beethoven’s cultivation of the image of a ‘great’ composer and composing for posterity on the strength of his network of influential Viennese contacts appears in DENORA, Tia. *Beethoven and the Construction of Genius: Musical Politics in Vienna, 1792–1803*, Berkeley (CA), University of California Press, 1995.

¹³. *Cfr.* SUMNER LOTT, Marie. ‘Dussek’s Chamber Music: Blurring the Boundaries Between Private and Public Musical Life’, in the present volume. She cites Prince Louis Ferdinand’s Piano Quartet, Op. 5, which exemplifies the «ostentatious flights of fancy that overwhelm the Classical forms» of the Prince’s chamber works, and Sumner Lott also suggests that Dussek may have instructed the Prince in composition.

new insights into musical, socio-cultural and socio-economic conditions in Europe leading up to and coinciding with the Napoleonic wars; it is also based on convictions of the quality and significance of all branches of his output, not just the small number of later piano sonatas with the greatest claim to established familiarity and prestige. That said, the book sustains due interest in the fascinating and challenging ‘gigantic’ post-1800 sonatas, with individual chapters on the Sonata in F-sharp minor, Op. 61 (*‘Élégie harmonique’*) (Jeremy Eskenazi) and Sonata in F minor, Op. 77 (*‘l’Invocation’*) (Erik Entwistle).

One logistical challenge posed by this project has been the scarcity and relative inaccessibility of existing studies of Dussek: many consist of unpublished doctoral or master’s dissertations. The most familiar is Howard Allen Craw’s biography, which includes a thematic catalogue¹⁴. This was followed about a decade later by Orin Grossman’s undeservedly neglected dissertation on the keyboard sonatas, whose analytical approach provides a foil to Craw’s purely factual narrative¹⁵. Craw and Grossman were preceded by Karol Krafka in 1950¹⁶ and succeeded by a considerable number of other student researchers spanning the 1970s and 1990s¹⁷. In the published literature, some of the most penetrating

¹⁴. CRAW, Howard Allen. *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.

¹⁵. GROSSMAN, Orin. *The Piano Sonatas of Jan Ladislav Dussek (1760-1812)*, Ph.D. Diss., New Haven (CT), Yale University, UMI Research Press, 1975.

¹⁶. Cfr. KRAFKA, Karel. *Romantické Prvky V Klavírních Sonátách Jana Ladislava Dusíka*, Ph.D. Diss., Brno, University of Brno, 1950.

¹⁷. Cfr. FORTNER, Lewis Millard. *The Piano Sonatas of J. L. Dussek (1760-1812)*, M.M. Diss., Morgantown (WV), West Virginia University, 1970; SANDLIN, Julian Dan. *Romantic Elements in the Piano Sonatas of Jan Ladislav Dussek*, Ph.D. Diss., Coral Gables, (FL), University of Miami, 1974; RUDOLF, Kenneth Emanuel. *The Piano Sonatas of Jan Ladislav Dussek and Ludwig Van Beethoven: A Comparative Study*, M.A. Diss., Seattle (WA), University of Washington, 1975; STUART, Marion Irene. *The Piano Technique of Jan Ladislav Dussek*, M.Mus. Diss., Ontario, University of Western Ontario, 1976; ESTEBAN, Carol B. *Instructions on the «Art of Playing the Piano-Forte» (1796), by Jan Ladislav Dussek*, M.M. Dissertation, Baltimore (MD), Peabody Conservatory of Music, 1977; MOULTON, Susan Carey LeRoy. *The Works for Solo Harp by Jan Ladislav Dussek (1760-1812)*, M.A. Diss., Kent (OH), Kent State University, 1982; RICHTER, Leonard. *An Analytical Study of Selected Piano Concertos of Jan Ladislav Dussek*, Ph.D. Diss., New York (NY), New York University, 1984; GLODICH, Vekyo. *The Pianistic Significance of Jan Ladislav Dussek (1760-1812)*, D.M. Diss., Florida (FL), Florida State University, 1988; DOUTT, Margaret Elizabeth. *The Concertos of Jan Ladislav Dussek (1760-1812)*, Ph.D. Diss., Lexington (KY), University of Kentucky, 1989; IWAMURA, Kauro. ‘Concert Life in London and Jan Ladislav Dussek in the Final Decade of the Eighteenth Century’, Diploma Diss., Tokyo, Musashino Academia Musicae, 1995; MIGLIORINI, Angela. *The Music of Jan Ladislav Dussek in the Context of His Time*, M.A. Diss., New York (NY), City College, 1996; KIM, Hwa Young. *Jan Ladislav Dussek (1760-1812): His Little-Known Works for Piano Solo*, D.M.A. Diss., College Park (MD), University of Maryland, 1997; RHODEN, Lori Ellen. *A Pedagogical Analysis*

commentaries on Dussek have emerged from brief sections in major historical surveys¹⁸ and various articles dealing collectively with members of the ‘London Pianoforte School’¹⁹. Analytical expositions on individual works or groups of

of *Selected Intermediate-Level Sonatinas by Clementi, Dussek, Diabelli and Kuhlau*, D.M.A. Diss., Columbia (SC), University of South Carolina, 1998; GILLOT, Edrik. *Analyse de sept formes sonate dans le mode mineur pour piano de Jan Ladislav Dussek*, mémoire de Maîtrise, Paris, Université de Paris-Sorbonne, 1998; STEWART-MACDONALD, Rohan Horace. *Towards a New Ontology of Musical Classicism: Sensationalism, Archaism and Formal Grammar in the Works of Clementi, Hummel and Dussek, and Parallels with Haydn, Beethoven and Schubert*, Ph.D. Diss., Cambridge (UK), University of Cambridge, 2001; CARROLL, Mora. J. L. *Dussek and his Role in the Development of the Piano Repertory*, M.Phil. Diss., Open University, 2002; WHITELEY, Christina Jennifer. *Jan Ladislav Dussek: A Study of his Solo Piano Sonatas and Performance Practice Issues*, M.Mus. Diss., Armidale (NSW), University of New England, 2003; LEE, Win Alison. *Elements of Romanticism in Selected Piano Sonatas by Jan Ladislav Dussek*, M.M. Diss., San Marcos (CA), Texas State University, 2004; NITTIS, Mélanie. *Les Dernières sonates pour piano de Jan Ladislav Dussek, analyse des premiers mouvements de forme sonate*, mémoire de Maîtrise, Paris, Université de Paris-Sorbonne, 2004; EPENHUYSEN ROSE, Maria van. «L’art de bien chanter»: *French Pianos and their Music before 1820*, Ph.D. Diss., New York (NY), New York University, 2006; FIDDY, Hannah. *The Minor Mode in Comparison with the Major, with Principal Reference to Works in F-sharp Minor*, Dissertation submitted for IB of the Music Tripos, Cambridge (UK), University of Cambridge, 2008; MALLINSON, Peter. ‘Three-Key’ *Expositions in Works of the London Pianoforte School: Structure, Harmony, and Anticipations of Romanticism*, Dissertation submitted for Part II of the Music Tripos, Cambridge (UK), University of Cambridge, 2008; GOSTELOW, Gavin. *Indications for the Use of the Moderator in the Sonatas of Dussek and his Contemporaries*, M.Mus. Diss., Sydney, University of Sydney, 2008; YOON, Haeyoung. *The Use of the Damper Pedal in the Classical Period: Steibelt and Dussek and their Influence on Austrian Composers*, D.M.A. Diss., Urbana-Champaign (IL), University of Illinois, 2011. The only published book-length study of Dussek to have appeared recently is SCHMITT SCHEUBEL, Robert. *Johann Ludwig Dussek im Spiegel der deutschen, französischen und englischen Tagespresse seiner Zeit, Mit einem Verzeichnis seiner in Berliner Bibliotheken befindlichen Drucke, und aller Autographen, Handschriften und Schallaufnahmen*, Munich-Salzburg, Katzbuchler, 2007 (Musikwissenschaftliche Schriften, 42).

¹⁸. NEWMAN, William Stein. *The Sonata in the Classic Era*, Chapel Hill, University of North Carolina Press, 1963; New York (NY), Norton, ²1972, p. 666 (A History of the Sonata Idea, 2); ID. *The Sonata Since Beethoven*, *op. cit.* (see note 10); TEMPERLEY, Nicholas. ‘Piano Music: 1800–1870’, in: *The Blackwell History of Music in Britain*, general editor Ian Spink, 6 vols., Oxford, Blackwell, 1988–1995, vol. v: *Music in Britain: The Romantic Age, 1800–1914*, edited by Nicholas Temperley, pp. 400–423; STEWART-MACDONALD, Rohan Horace. ‘Keyboard Music from Couperin to Early Beethoven’, in: *The Cambridge History of Eighteenth-Century Music*, edited by Simon P. Keefe, Cambridge (UK), Cambridge University Press, 2009, pp. 457–491. One of the most recent publications in which Dussek figures quite frequently is *La Cultura del Fortepiano / Die Kultur des Hammerklaviers 1770–1830*, Proceedings of the International Conference Rome, 26–29 May 2004, edited by Richard Bösel, Bologna, Ut Orpheus Edizioni, 2009 (Quaderni Clementiani, 3).

¹⁹. RINGER, Alexander L. *Op. cit.* (see note 10); TEMPERLEY, Nicholas. ‘The London Pianoforte School’, in: *The Musical Times* CXXVI/1 (January 1985), pp. 25–27; ID. ‘London and the Piano, 1760– 1860’, in: *The Musical Times*, CXXIX/6 (June 1988), pp. 289–293.

works remain very thin on the ground, and they reinforce the bias towards the solo sonatas²⁰. The present book offers compensation via chapters dealing with the piano concertos (Stephan D. Lindeman) and chamber music with and without the harp (Marie Sumner Lott). The solo sonatas are approached either collectively or within a particular topic like fantasia (Jean-Pierre Bartoli); approaches to performance (Jeanne Roudet); remote-key relationships (Rohan H. Stewart-MacDonald), or they are treated individually, as noted above.

A major stimulus for the study has been the need to fill the gaps and correct the inaccuracies in Craw's biography. This has led to careful reviews of the evidence in the earlier biographical accounts on which Craw is based, together with the inclusion of a good deal of previously unpublished source material. Through the close analysis of hitherto unpublished correspondence, including seven letters that passed between Dussek and the publisher Gottfried Christoph Härtel (between 1800-1807), Massimiliano Sala introduces new hypotheses about the composer's publication of his works in Europe, about the nature of his relationship with his employer of the time, Prince Louis Ferdinand, and offers a revised account of his compositional output at this stage of his career. Using information gleaned from contemporary periodicals, Sala also contributes new information on Dussek's concert activity during his time in Hamburg following 1800. Rudolf Rasch re-examines Dussek's earlier period in the Netherlands between 1779 and 1782, countering the traditional but uncorroborated belief, expressed by early writers like François-Joseph Fétis²¹, that Dussek worked as an organist in Dutch centres like Mechelen and Bergen-op-Zoom. Michaela Freemanová studies the Bohemian sources on Dussek; she provides an enriched account of his visit to Bohemia in 1802, and highlights biographical riddles for which evidence has not yet been found, such as the claim that Dussek was employed in some capacity by the Drury Lane Theatre in London. A more familiar biographical episode, Dussek's collaboration with his father-in-law Domenico Corri in the establishment

²⁰. The later solo sonatas are discussed analytically in GERHARD, Anselm. 'Jan Ladislav Dusseks "Le retour à Paris": eine Klaviersonate zwischen "Aufklärung" und "Romantic"', in: *Archiv für Musikwissenschaft*, LIII/3 (1996), pp. 207-221; ID. *London und der Klassizismus in der Musik: die Idee der "absoluten" Musik und Muzio Clementis Klavierwerk*, Stuttgart-Weimar, J. B. Metzler, 2002 (Metzler Musik) and STEWART-MACDONALD, Rohan Horace. *New Perspectives on the Keyboard Sonatas of Muzio Clementi*, Bologna, Ut Orpheus Edizioni, 2006 (Quaderni Clementiani, 2). Comparative analyses of some concertos can be found in MILLIGAN, Thomas B. *The Concerto and London's Musical Culture in the Late Eighteenth Century*, Epping, Bowker, 1983 (Studies in Musicology, 69), pp. 181-185.

²¹. See, for example, FÉTIS, François-Joseph. *Biographie universelle des musiciens et bibliographie générale de la musique*, 8 vols., Brussels, Meline & Cans, 1837-1844, vol. III, pp. 366-368.

of a music publishing and retail firm in London in the 1790s that initially thrived but soon foundered, precipitating Dussek's absconding from England in 1799 to avoid creditors, is sometimes cited to exemplify the volatility of the music business at the turn of the nineteenth century. New information on this episode is provided by David Rowland, including possible reasons for Dussek's apparently growing disinterest in the firm in the lead-up to its collapse. The reception of Dussek in the nineteenth century is explored by Laure Schnapper (focusing on France) and Therese Ellsworth (focusing on England): Ellsworth identifies a 'Dussek revival' beginning in the late 1830s and lasting until the mid-1870s, underpinning the modern sense that Dussek's «music continued to be somewhat popular in nineteenth-century Great Britain»²². A different approach is taken by Alan Davison who explores several familiar portraits of Dussek, dating from the 1790s and early 1800s, including the one by Henri-Pierre Danloux that is reproduced on the book's cover. Taking into account each portrait's content, method of production and the artists who produced them, Davison probes the potential implications of each portrait for our understanding of Dussek's place and role within the changing social conditions of this time, as perceived by both contemporary and modern observers. Consequently, Davison's contribution can be seen as a kind of gloss on those biographical chapters predicated solely on written evidence.

A further objective has been to add impetus to the revival of Dussek's single set of String Quartets, Op. 60. Dated by Craw to the Summer or Autumn of 1806²³, the quartets were rated by Dussek «above all» that he had composed up until then, and as compositions that would hopefully «make some Noise in the Musical World»²⁴. Unavailable in any modern edition, Op. 60 began to enjoy a revival when recorded for the first time in 2008 by the Camesina Quartett²⁵. This is being followed by Renato Ricco's new edition²⁶ and his chapter in the present book in which the works are considered in relation to Haydn's contribution to the medium. Dussek composed his quartets at a time when Haydn's were reaching unprecedented levels of prestige, leading to Pleyel's first complete edition of them in 1801 and their subsequent, pioneering

²². 'Jan Ladislav Dussek'. *Op. cit.* (see note 6).

²³. *Cfr.* CRAW, Howard Allen. *Op. cit.* (see note 14), p. 150.

²⁴. *Ibidem.* For a longer quotation from this letter, see ROWLAND, David. 'Dussek in London's Commercial World', in the present volume.

²⁵. *Op. cit.* (see note 7).

²⁶. *Jan Ladislav Dussek: Quartetti per archi Op. 60*, edited by Renato Ricco, Bologna, Ut Orpheus Edizioni, forthcoming.

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production in miniature-score format²⁷. The difficulty, for composers, of establishing an original voice in this genre in the wake of Haydn's achievement quickly took root, and is indirectly expressed by Dussek's claim, in the same letter, that his quartets «are neither in the Stile [*sic*] of Mozart, or Haydn, nor that of Pleyel, they are in the Stile [*sic*] of Dussek [...]».

Jan Ladislav Dussek's name appears in many different forms, some of which reflect national variations. His Christian name is given as 'Johann', 'John' and rarely as 'Jean'; his middle name appears as 'Ladislav', 'Ladislavus', 'Louis', 'Ludwig', 'Lewis', 'Ladislav' and 'Ladislav', his surname as 'Dusseck', 'Duseck', 'Dussik', 'Dussick', 'Düsseck' and 'Dussek'; and there are various corrupt spellings (Tusick, Tuschek, and so forth). The preferred English spelling 'Jan Ladislav Dussek', the form that Dussek himself eventually adopted, will be used throughout this book in the majority of cases, apart from some direct quotations. Dussek's compositions will in general be cited using opus numbers in preference to the system of 'Craw' numbers introduced in Craw's thematic catalogue from 1964; on the occasions where 'Craw' numbers are used, the designation will appear as 'C', followed by the number. Due to their publication by multiple publishers during Dussek's lifetime, some works were assigned different opus numbers by different publishers in different places. In other cases the same opus number became associated with more than one composition²⁸: 'Op. 70', for instance, was used for the Piano Concerto in E-flat major (C. 238), dating from 1810, and was one of four opus numbers assigned to the Sonata in A-flat major, dating from 1807²⁹. Discrepant opus numbers are indicated by the individual authors, and subtitles will therefore be used whenever available. The Sonata in A-flat major was subtitled both '*le Retour à Paris*'³⁰ (Opp. 64 and 70) and as '*Plus Ultra*' (Op. 71, published by Cianchettini

²⁷. Cfr. HOPKINSON, Cecil. 'The Earliest Miniature Scores', in: *The Music Review*, xxxii (1972), pp. 138-144 and LENNEBERG, Hans. 'Revising the History of the Miniature Score', in: *Notes*, XLV/2 (December 1988), pp. 258-262.

²⁸. Cfr. CRAW, Howard Allen. *Op. cit.* (see note 14), p. 7.

²⁹. The other opus numbers were: Opp. 64, 71 and 77, and Craw cites this sonata as «an excellent example of the confusion that exists in the opus numbering of Dussek's works». *Ibidem*, p. 162.

³⁰. The sonata was composed following Dussek's return to Paris from Saxony in 1807 to enter into the employment of Prince Charles Maurice de Talleyand-Périgord (1754-1838). *Ibidem*, pp. 156-157.

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& Sperati, and Op. 77, by J. André)³¹. The nineteenth-century music critic James William Davison explained that the latter subtitle was appended to the sonata by Dussek's London publisher to indicate that it was technically even more difficult than Joseph Wölfl's (1773–1812) Sonata Op. 41, subtitled '*Non Plus Ultra*'³². In most cases '*Plus Ultra*' will be used although '*le Retour à Paris*' will be retained in the chapters in French.

Finally, the editors wish to thank all of those people who made this book possible. First of all, our thanks go to our colleagues amongst the editorial staff of the 'Ad Parnassum Studies' series and the Centro Studi Opera Omnia Luigi Boccherini (Lucca/Pistoia) for their support during the preparation of the volume; we also wish to thank all of the authors for their initial enthusiasm for the project, their receptiveness to our frequent queries and suggestions, and for the quality of their work. Many colleagues and friends have also contributed with encouragement or via their own participation: amongst them, we would like to thank Luca Sala, for his assistance with the provision of sources held at the Bibliothèque nationale de France and at the Library of Congress, and also Outi Jokiharju for her help with some sources housed at the British Library. Finally, we would like to thank the whole staff of the Ut Orpheus Edizioni (Bologna) for supporting this project with enthusiasm.

Roberto Illiano & Rohan H. Stewart-MacDonald
Lucca-Leominster (UK), August 2012

³¹. *Ibidem*, p. 412.

³². *Ibidem*, p. 162. Cfr. DAVISON, James William. Editorial preface to *Jan Ladislav Dussek: Sonata in A-flat major, Op. 71 [70]*, London, Boosey & Sons, 1860.

THE CONTEXT

THE BOHEMIAN DUSSEK SOURCES

Michaela Freemanová
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IN 1815, IN HIS *ALLGEMEINES HISTORISCHES Kuenstler-Lexicon*, Gottfried Johann Dlabacž (1758-1820), Director of the Prague Strahov Premonstratensian Monastery Library, described Jan Ladislav Dussek as: «einer der stärksten Fortepiano- und Harmonikaspieler, und sehr beliebter Komponist», who

kam zu Czaslau in Böhmen in 1761, am 9. Februar [*sic*], zur Welt. Schon im fünften Jahre seines Alters fieng er an, das Klavier zu spielen, und nach dem Zeugnisse seines Vaters selbst, schlug er die Orgel im 9ten Jahre. Hierauf kam er nach Iglau als Diskantsänger, wo er unter der Aussicht seines nahen Anverwandten P. Ladislav Spinars, damaligen Chordirektors an der Minoritenkirche, einige Jahre lebte, und bei den Jesuiten die Humaniora hörte, die er noch durch 2 Jahre zu Kuttenberg als Organist and der Jesuitenkirche fortgesetzt hat. Dann gieng er nach Prag, hörte die Philosophie, und erhielt die Magisterwürde. Zu dieser Zeit wünschte er in der Cisterzienserorden zu treten, seine Jugend aber hinderte seine Aufnahme im Stifte Saar¹. Nun gab er den frommen Wunsch gänzlich ab, Willens [*sic*] durch die Musik allein, in der Welt sein Glück zu suchen².

Dlabacž's information about Dussek probably came either from the composer himself (he visited the Strahov monastery in 1802) or from the bank inspector, writer, publisher and translator, scientist and inventor Johann Ferdinand Opiz (or Opitz) (1741-1812) who, from 1772, lived in Dussek's

¹. Žd'ár nad Sázavou, West Moravia.

². Cf. DLABACŽ, Gottfried Johann. 'Dussik, Johann Ladislav', in: *Allgemeines historisches Künstler-Lexikon für Böhmen und zum Theil auch für Mähren und Schlesien*, 3 vols., Prague, Gottlieb Hasse, 1815, vol. I, col. 348-353.

native town of Čáslav (Czaslau, in central Bohemia), was a friend of his family, and corresponded with Dlabacž between 1797 and 1804³. Through Opiz, Dlabacž had already sent his regards to Dussek in May 1800 («den Virtuosen H. Dussik eben mein Kompliment»)⁴, and from 1797 onwards received information on him and his siblings. On 2 February 1802, Opitz wrote:

Ladislaw Dussik (der älteste Sohn des hiesigen Organisten) hält sich schon seit zwei Jahren ausser England, von seiner Familie entfernt (er ist schon einige Jahre vereheligt) meistentheils in Hamburg auf. Vor seiner Abreise aus England hat P. Condé sein Porträt prächtig in Kupfer gestochen. Seine Schwester Veronica hat in England geheirathet, und es in der Tonkunst, unter der Leitung ihres Bruders Ladislaw so weit gebracht, dass sie izt nicht nur Konzerte in London giebt, sondern auch schon verschiedene ihrer musikalischen Werke daselbst hat drucken lassen. Der jüngere Dussik ist nun in der Hauptstadt Dalmazien's, in Zara, als Tonkünstler vortheilhaft angestellt⁵.

Neither Dlabacž nor Opiz, however, could have been responsible for the erroneous date of Dussek's birth, which had already been listed on the baptismal register of the Parish Church of St Peter and Paul on 12 February 1760:

Februarius 1760. 12 Februarij in Ecclesia Decanali S. Petri et Pauli Czaflaviae a Presbitero Wenceslaus Knoffitius Czaflaviae Capellano baptizatus fuit Wenceslaus Joannes legitimus filius Joannis Dussik, uxoris Veronica. Parentum liberorum ex Civitate Czaflavia. Natus eodem die. Levans fuit Praenob. et Consuetissimus D. Wenceslaus Skalitzky Civis et Senator Czaflaviae. Testores fuer. Praen. ac Consuetissimus D. Wenceslaus Rier [...] Senator Czas. D Catharina Bojanin Civis Czaflav⁶.

³. OPIZ, Johann Ferdinand. *Mein Briefwechsel mit Dlabacž*, Prague, National Museum Library, Mss., VI E 20.

⁴. *Briefe an meinen lieben seel. Vater Von Herm Joh. Gottfried Dlabacž zu Prag*, vol. IV (25 May 1800), Prague, Museum of the Czech Literature (Gottfried Johann Dlabacž's estate, without shelf-mark).

⁵. OPIZ, Johann Ferdinand. 'Mein XI. Brief. Tschaslau, am 9. Februar 1802', in: ID. *Mein Briefwechsel mit Dlabacž*, *op. cit.* (see note 3), pp. 161–162.

⁶. *Liber In quo Lavacro Salutari a Late peccati originalis In ecclesia Decanatus Czaflaviensis SS= Petri et Pauli abluti signati Legi possu [...]*, Prague, State Regional Archives, parish registers, Čáslav 3, fol. 183. See also the birth register entry photograph, in: Městské muzeum a knihovna Čáslav [The Čáslav Town Museum and Library], Dusíkův ústav [The Dusík Institute collection], shelf-mark DÚ 1200.

Dussek's original first names, Václav Jan, his baptismal names, came from his godfather, the Čáslav town councillor Wenceslas Skalitzky, and his father, Jan Josef Dussik. He may have received his later adopted name Ladislav/Ludwig, at his confirmation, where his godfather might have been Ladislav Spinar.

Jan Josef Dussik arrived in Čáslav in 1758. He was born on 16 August 1738 in Mlázovice, East Bohemia. He was a schoolmaster by profession. Before moving to Čáslav, he taught at Lánov (Langenau), near Vrchlabí (Hohenelbe, North Bohemia), and later at the East Bohemian town of Chlumec nad Cidlinou, where he was also appointed as the organist of the local church. Jan Josef Dussik was an excellent musician: he played violin, bassoon and oboe, as well as keyboard instruments. In Čáslav, an important regional centre at that time, he was active for sixty years as a teacher, organist, and also as a composer of secular and sacred music, including hymns and carols that continue to be performed up to the present day by Czech Christian churches of all denominations⁷. On 9 May 1759 he married Veronika Štěvetová, talented harpist and daughter of a local judge:

Majus 1759. 9. Post [...] interpretatam promulgationem quarum prima 23 Aprilis Secunda 29 Aprilis Tertia 1mo Magi [sic] Copulatus fuit in Ecclesia Decanali S. Petri et Pauli Czaslaviae honestus adolescens Joannes Dussik Organista Czaslaviensis liber cum honesta ac Virtuosa Virgine Superstiti filia postoptum D. Joannem Stieweti Civem Czaslaviensem. [...] testutus Rends. D. Joanne Paulo Koschowsky de Koschowitz Czaslaviae Syndicus ac D. P. Petro Rissawy Ex Czasl. Copulat R. P. Joannes Caspar Czasl. Capellanus⁸.

Their marriage produced eight children, three of whom inherited their parents' musical talents: Jan Ladislav (1760) was followed by František Josef Benedikt (1766) who played the violin, violoncello, organ and other keyboard instruments, helped his father in the church during his childhood, and later became famous in Italy and today's Slovenia and Croatia as a composer of operas, oratorios and instrumental music. Last but not least came Kateřina Veronika Anna (1769), singer, pianist and harpist, based in London from about 1795, where she successfully established herself as a performer, composer and music teacher, marrying the music dealer and publisher Francesco Cianchettini.

⁷. *Dokonáno jest* [Here is the end], *Již jsem dosti pracoval* [I worked enough], *Křest'anská duše, rozvažuj sobě* [Think carefully, Christian Soul], *Nesem vám noviny* [We bring you News].

⁸. *Liber Isto notatos a Deo Conjunctos Homo non Separet*, Prague, State Regional Archives, parish registers, Čáslav 3, fol. 547.

Jan Josef Dussik carried out his teaching and musical duties in close collaboration with another teacher, Martin Kruh, choirmaster of the Church of St Peter and Paul. In 1772, Čáslav was visited by Charles Burney, who in the second volume of *The Present State of Music in Germany, The Netherlands and United Provinces* described his meeting with the Dussik family as follows:

I crossed the whole kingdom of Bohemia, from south to north; and being very assiduous in my enquiries, how the common people learned music, I found out at length, that, not only in every large town, but in all villages, where there is a reading and writing school, children of both sexes are taught music.

At TEUCHENBROD [Deutschbrod, today Havlíčkův Brod, East Bohemia], JANICH [most probably Golčův Jeníkov, East Bohemia], CZASLAU, BÖHMISCHBROD [Český Brod, Central Bohemia], and other places, I visited these schools; and at Czaslau, in particular, within a post of Colín [Kolín, central Bohemia], I caught them in the act. The organist and cantor, M. Johann Dulsick, and the first violin of the parish church, M. Martin Kruch, who are likewise the schoolmasters, gave me all the satisfaction I required. I went into the school, which was full of little children of both sexes, from six to ten or eleven years old, who were reading, writing, playing on violins, hautbois, bassoons, and other instruments. The organist had in a small room of his house four clavichords, with little boys practising on them all: his son of nine years old, was a very good performer.

After this, he attended me to the church, which is but a small one, and played an admirable voluntary on the organ, which is likewise but small, though well-toned; its compass was from C to C, and there were no reed stops; but it had pedals, and an even good chorus. He played an extempore *figue*, upon a new, and pleasing subject, in a very masterly manner; and I think him one of the best performers on the organ, which I heard throughout my journey. He complained of loss of hand, for want of practice, and said, that he had too many learners to instruct, in the first rudiments, to be allowed leisure for study, and that he had his house not only full of other people's children, but his own;

«Chill penury repressed his noble rage»:

which is the case of many a musician, whose mind and talents are superior to such drudgery! Yet, thus circumstanced, there is no alternative, but a jail⁹.

⁹. BURNEY, Charles. *The Present State of Music in Germany, The Netherlands, and United Provinces, or, The Journal of a Tour Through those Countries, Undertaken to Collect Materials for a General History of Music*, 2 vols., London, Becket, Robson and Robinson, 1775, vol. 1, pp. 4-6.