

# *Reicha as Visionary II*



**Colloquium 9<sup>th</sup> – 10<sup>th</sup> April 2021 online  
in the Moravian Library Brno, Czech Republic**

On the occasion of Anton Reicha's 250<sup>th</sup> birthday, scholarly, artistic and public events have been held to commemorate the composer throughout the year 2020, emphasizing the novel and visionary ideas Reicha brought about, being a music theoretician and pedagogue of international acclaim. Taking part of an annual project *Reicha visionnaire 1770–2020*, first, a convention was held on 4<sup>th</sup> February in the French national library (BnF), where scholars from Germany, Great Britain, France, and the Czech Republic met to discuss the innovative character of Reicha's music and theoretical work, as well as to present an up to date state of research on his collection in BnF. To conclude the anniversary year, the second colloquium is taking place on 9<sup>th</sup> and 10<sup>th</sup> April 2021 organised by The Moravian Library in Brno (MZK) in collaboration with Institut de Recherche en Musicologie (IREMus, Paris), Faculty of Music of Janáček's Academy of Music and Performing Arts in Brno and Department of musicology of Faculty of Arts, Masaryk University.

Even though Anton Reicha left his hometown Prague as early as at the age of eleven and claimed to have lost the knowledge of his mother tongue, Czech musicologists have shown increasing interest in his work. After the pioneer in musicology Maurice Emanuel<sup>1</sup>, it was Jiří Vysloužil<sup>2</sup> and Olga Šotolová<sup>3</sup> in particular whose publications on Reicha contributed to his international acclaim and allowed a deeper research of his work; ever since the 1960s, the renewed interest in the artist was manifested in a series of scholarly as well as practical editions of his music in Czechoslovakia<sup>4</sup>. The past decade saw the publishing of many scholarly works which draw on the above-mentioned publications and were also inspired by the pieces recently discovered in Reicha's collection in BnF. These are mainly critical bilingual editions of Reicha's unpublished theoretical texts, which include his hitherto unknown compositions held in the BnF, edited by Hervé Audéon, Alban Ramaut, and Herbert Schneider and published at Olms<sup>5</sup>. Other scholarly achievements worth mentioning are Louise Bernard de Raymond's PhD dissertation on Reicha's string quartets<sup>6</sup> and two international conferences held in April 2013 in Paris and November 2017 in Lucca, whose proceedings bear testament to the large scope of research on the composer<sup>7</sup>.

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<sup>1</sup> Maurice EMMANUEL, *Antonin Reicha: Biographie critique*. (Paris, Librairie Renouard, 1937).

<sup>2</sup> Jiří VYSLOUŽIL, *Zápisky o Antonínu Rejchovi se jmenným soupisem díla / Notes sur Antoine Reicha avec une liste nominale de ses œuvres*. (Brno, Opus musicum, 1970).

<sup>3</sup> Olga ŠOTOLOVÁ, *Antonín Rejcha*. (Praha, Editio Supraphon, 1977); Id., *Antonín Rejcha: a biography and thematic catalogue*. (Praha, Editio Supraphon, 1990).

<sup>4</sup> A. REICHA, *L'Art de varier, op. 57 per il pianoforte*, edited by Dana Šetková. (Praha, Státní hudební nakladatelství, 1961); A. REICHA, *Tre quartetti, op. 98 per flauto, violino, viola e violoncello*, edited by Kurt Janetzky and Jan Racek. (Praha, Státní hudební nakladatelství, 1964); A. REICHA, *36 fug pro klavír* (36 fugues for piano), edited by Václav Jan Sýkora. (Praha, Supraphon, 1973), and others.

<sup>5</sup> Hervé AUDÉON, Alban RAMAUT, Herbert SCHNEIDER (eds.), *Antoine Reicha, Écrits inédits et oubliés / Unbekannte und unveröffentlichte Schriften*. (Hildesheim, Olms Verlag, 2011–2013, 4 volumes).

<sup>6</sup> Louise BERNARD DE RAYMOND, *Les Quatuors viennois et parisiens d'Antoine Reicha: édition critique et étude stylistique*. (Ph.D. Thesis, Université Paris IV Sorbonne, 2013).

<sup>7</sup> Louise BERNARD DE RAYMOND, Jean-Pierre BARTOLI, Herbert SCHNEIDER (eds.), *Antoine Reicha, compositeur et théoricien*. (Hildesheim, Olms Verlag, 2015) and Louise BERNARD DE RAYMOND, Fabio MORABITO (eds.), *Antoine Reicha and the Making of the Nineteenth-Century Composer*. (Bologna, Ut Orpheus, 2021).

At the same time, Roman Dykast made available Czech annotated translations of Reicha's four major treatises<sup>8</sup> and a number of editions and re-editions of his compositions were issued<sup>9</sup>.

Thanks to the institutional collaboration between BnF and The Moravian Library, the new findings in Reicha's collection in BnF, made by its curator François-Pierre Goy, gave birth to an exhibition available since 26<sup>th</sup> February 2021 online at the address <http://rejcha.knihovny.cz> in Czech and French versions. The present colloquium, which will be held 9<sup>th</sup> – 10<sup>th</sup> April, aims to bring together scholars excited about Anton Reicha and his work in order to assess the current state of research and suggest future projects. The colloquium will be divided in two parts: one and half day of papers including a lecture recital available to the public for free; and a work meeting upon invitation with panel discussions focussed on projects to come.

The colloquium will be held in English, French, and German; interpreters will not be available. All papers in all languages will be accompanied with presentations in English.

To assist to the colloquium, please, register until **8<sup>th</sup> April 2021 3 p.m. CET** at

**<https://bit.ly/ReichaRegistration>**

If you are interested to join us at the work meeting with precise ideas regarding projects on Reicha on Saturday afternoon, please write us on [jana.frankova@mzk.cz](mailto:jana.frankova@mzk.cz).

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<sup>8</sup> A. REICHA, *Hudba jako ryze citové umění*, translated into Czech and annotated by Roman Dykast (Praha, Togga, 2009); Id., *Pojednání o melodii* (Praha, Togga, 2012); *Pojednání o harmonii* (Praha, Togga, 2014) and *Pojednání o kontrapunktu* (Praha, Togga, 2016).

<sup>9</sup> The series of editions of mainly piano music, edited by Michael Bulley and being published by Symétrie since 2014 are worth being mentioned among others.

**Research committee:**

Mathias Auclair  
Jean-Pierre Bartoli  
Louise Bernard de Raymond  
Jana Franková  
François-Pierre Goy  
Marc Niubo  
Herbert Schneider  
Miloš Štědroň  
Irena Veselá  
Barbara Maria Willi

**Organising committee:**

Jana Franková  
Soňa Šinclová

**Programme**

**9<sup>th</sup> April 2021**

**9:15 Opening**

**9:30 – 11:00 Session I:** Reicha and opera

(chair: Ursula Kramer, Johannes-Guttenberg University, Mainz)

- **François-Pierre Goy** (Bibliothèque nationale de France, Paris)  
The Sources of Antoine Reicha's Franco-Viennese operas, Obaldi and L'Ouragan
- **Jana Franková** (The Moravian Library, Brno)  
Antoine Reicha and his operas-comiques after 1808
- **Soňa Šinclová** (The Moravian Library, Brno)  
The depiction of female characters in operas Natalie and Sapho by Antoine Reicha

\_\_\_ *Coffee break* \_\_\_

**11:20 – 12:20 Session II:** Analysing Reicha's music

(chair: Jean-Pierre Bartoli, Paris-Sorbonne)

- **Ana Stefanović** (University of Belgrad)  
Le Quintette pour clarinette et cordes op. 89 d'Antoine Reicha
- **Henrik Löwenmark** (Stockholm)  
Op.102 – A lesson in reduction

\_\_\_ *Lunch break* \_\_\_

**14:00 – 15:00 Lecture recital** (Sonata for Flute and Piano in G major, Op. 54 commented on by Michaela Ambrosi, Faculty of Music, Janáček's Academy of Music and Performing Arts, Brno)

\_\_\_ *Coffee break* \_\_\_

**15:30 – 17:00 Session III:** Young Reicha as a composer and theorist and his followers

(chair: Petr Lyko, Faculty of Music, Janáček's Academy of Music and Performing Arts, Brno)

- **John D. Wilson** (Austrian Academy of Sciences)  
Reicha and Beethoven. A reevaluation of their compositional beginnings in Bonn
- **Frank Heidlberger** (University of North Texas)  
Between Hamburg, Vienna and Paris - Anton Reicha's Music Theory from the Perspective of his Early Manuscripts
- **Herbert Schneider** (Emerite prof. of University of Saarlandes)  
Reichas Fugenzyklen und ihre Nachfolge im 19. Jahrhundert

**10<sup>th</sup> April 2021**

**9:30 – 11:00 Session IV:** Reception of Reicha's music and treatises

(chair: Louise Bernard de Raymond, University of Tours)

- **Ursula Kramer** (Johannes-Guttenberg University, Mainz)

The contemporary reception of Anton Reicha's wind quintets in the German-speaking countries

- **Sarah Hassid** (Bibliothèque nationale de France, Paris)

L'invention d'une pédagogie moderne de la musique au XIX<sup>e</sup> siècle.  
Jean-Georges et Léonie Kastner : élèves, disciples et continuateurs d'Antoine Reicha

- **Klára Hedvika Mühlová** (Masaryk University, Brno)

The Reception of Antonin Rejcha's Theoretical Treatises in the Theoretical Writings of Leoš Janáček

\_\_\_ *Coffee break* \_\_\_

**11:15 – 12:00 Panel discussion:** Playing Reicha today

(chair: Barbara Maria Willi, Faculty of Music, Janáček's Academy of Music and Performing Arts, Brno)

Christophe Coin, Julien Chauvin, Jean Jacques Dünki, Michaela Ambrosi

\_\_\_ *Lunch break* \_\_\_

**14:30 – 17:30 Work meeting**

## **Abstracts**

**François-Pierre Goy:** *The Sources of Antoine Reicha's Franco-Viennese operas, Obaldi and L'Ouragan.*

During his first Parisian sojourn (1799–1802), Antoine Reicha tried in vain to have two opéras-comiques staged: *Obaldi*, composed in Hamburg in 1798, and *L'Ouragan*, composed in Paris around 1800. After his departure for Vienna, he had them both translated into German, but only *L'Ouragan* was given a private concert performance at Prince Lobkowitz's palace.

After briefly presenting both of these opéras-comiques, the spoken parts of which are lost, the paper will mostly explore their sources held by the BnF, which have been recently reordered (three versions of *Obaldi*, including the French-German one, found again in 2020, and extensive bilingual fragments of *L'Ouragan*). They appear to be representative of Reicha's working habits and attitude towards his own works. The relations between *L'Ouragan* and the through-composed opera *Natalie ou La famille russe* will also be examined.

*François-Pierre Goy has been a librarian in the Music department of the Bibliothèque nationale de France since 2003 and is currently in charge of its pre-1800 collections. Coming across several hitherto unknown manuscripts of Reicha's works, of which his institution houses the largest collection in the world, awakened his interest in this composer, or rather in the sources of his music. As a musicologist, however, he takes much more delight in the seventeenth-century tablatures for lute or any other instrument.*

**Jana Franková:** *Antoine Reicha and his operas-comiques after 1808*

Even if Antoine Reicha wrote a treatise about composing scenic works (*L'Art du compositeur dramatique*, 1833) his own such compositions did not have much success. His most frequent genre was opera-comique with spoken dialogues. The paper focuses on his three operas-comiques from his second Parisian sojourn which started in 1808: *Cagliostro ou Les Illuminés*, 1810; *Gusman*, ca 1816, and *Bégri ou Le Chanteur à Constantinople*, ca 1816. All three operas-comiques are known only from their fragmentary sources and have not yet been studied in detail. While examining the surviving musical manuscripts and complementary sources, Reicha's approach to composing opera-comique and the possible reasons of their failure at his time will be presented.

*Jana Franková is researcher at The Moravian Library (Moravská zemská knihovna v Brně) in the Czech Republic. She received a joint doctoral degree at the Paris Sorbonne University (IReMus) and Masaryk University in the Czech Republic in 2016. She is mainly interested in the dissemination and reception of foreign influences in French musical life in the 18<sup>th</sup> century as well as the reception of French culture in Central European area; the genre of opera comique being in the centre of such influences during the second half of the 18<sup>th</sup> century and beyond. Jana Franková is an associated researcher to the Centre de musique baroque de Versailles from 2016 and in 2020 she became also associated researcher to the Institut de Recherche en musicologie (IReMus).*

**Soňa Šinclová:** *The depiction of female characters in operas Natalie and Sapho by Antoine Reicha*

The proposed contribution is focused on the depiction of female characters in Antoine Reicha's operas *Natalie* and *Sapho*, which were first performed at the beginning of the 19<sup>th</sup> century in Paris. The main aim of the paper is to introduce the female characters in the context of the contemporary art tendencies and in the context of Reicha's operas in general. The main focus will be given to the function of the female character in both narratives; the role of the leading female characters will be analysed through the narratological approach. The paper compares the characters of *Natalie* and *Sapho* in the context of the contemporary tendencies based on their function / role in the narrative, especially in relation to the contemporary developments in opera, influenced by the gradually spreading type of new romantic opera. The main source used for this comparison will be the scores deposited in the Bibliothèque-musée de l'Opéra of the Bibliothèque nationale de France (call N° BMO A-447 and BMO A-468).

*Soňa Šinclová is a researcher in The Moravian Library in Brno, primarily focused on the history of literature and art in the 19<sup>th</sup> century. Currently she is finishing her PhD. degree at the Palacký University in Olomouc at the department of Czech Studies, her dissertation examining the depiction of the biblical character Salome in the literature of the 19<sup>th</sup> century.*

**Ana Stefanović:** *Le Quintette pour clarinette et cordes op. 89 d'Antoine Reicha*

The paper deals with the Quintet for Clarinet and Strings in B flat major, Op. 89 (1820) by Antoine Reicha in the perspective of the evolution of the genre: from Mozart's Quintet KV 581 (1789), through Meyerbeer's Quintet in E flat major (1813) and the Quintet in B flat major by Weber (1815). Reicha's Quintet is closely linked with the cyclical composition and the style of chamber music of the late Classical period. However, it is possible to distinguish, on the one hand, the particular features of the composer's writing, such as the elaborate form, the use of counterpoint and the technical requirements to instrumentalists; on the other hand, one can notice the stylistic features not being so expressed in the part of his instrumental music linked to the "style savant": the connection with the vocal cantabile in the clarinet part (thanks to which Reicha's composition resonates with those of its precursors), of the concertato style, as well as stylistic echoes of Sturm und Drang. The examined work will also be put into perspective of Reicha's later Quintet for Oboe / Clarinet and String Quartet Op. 107 in F major (1829), as well as the later development of the genre.

*Ana Stefanovic is a professor of musicology at the University of Arts, Faculty of Music in Belgrade and head of the Council of the Department of Musicology. She is also Associate Researcher at IReMus, Paris. She received her MA degree at the Faculty of Music in Belgrade and her PhD in musicology at the University Paris IV Sorbonne. The main areas of her research are: baroque opera, solo song, the relation between music and text, as well as questions of musical hermeneutics and musical stylistics. She is engaged in several international and national projects in musicology and has authored a large number of studies and articles published in reviews for musicology and music theory as well as in collective monographs. She edited several collective monographs and organised a few international conferences in the field of musicology and music theory. Her published books*

*include La musique comme métaphore. La relation de la musique et du texte dans l'opéra baroque français: de Lully à Rameau, Paris, L'Harmattan, 2006; Temporality and Narrativity in Music Drama, Belgrade, FMU, 2017. She is also the author of the Anthology of Serbian Art Song I-VI, Belgrade, UKS, 2008–2014.*

**Henrik Löwenmark:** *Op. 102 – A lesson in reduction*

This paper will focus on one of Reicha's main works, one that stands out as of special importance: Op. 102 – *Étude de piano ou 57 variations sur un même thème suivies d'un Rondeau*, published 1824 in Paris. This impressive achievement, in spite of its being Reicha's very last large-scale work for piano, has far too long dwelt in the shadow of the other, generally better-known, set of 57 variations *L'Art de varier*, Op. 57, published twenty years earlier. Although a quite legible copy of the edition by Zetter has been accessible for decades in the Bibliothèque nationale de France, the work has rarely been mentioned or referred to, even less analysed, in spite of being an obvious reference to its predecessor Op. 57. Now that it has been published in a modern edition (Symétrie 2017) and recorded (Toccata Classics 2017), it is time to bring out its many qualities and original features in a broad analysis. The aim of this paper is to make a general survey of the context of the composition, such as its origin, purpose and why it became overlooked. It also explores its connection to Reicha's other variation sets, and its relation to variation works by other composers of the same period, including Beethoven. The main focus, though, is to shed light on the relationship between the theme, its constituent motifs and the variations, including the reinterpretation or abstraction of the structure of the theme. Similarities to and differences from *L'Art de varier* will be covered, as well as the use of different keys and the almost elliptical treatment of the theme in some of the variations – in short, Reicha's highly intriguing and very personal variation technique.

*Henrik Löwenmark was born in Gothenburg and educated at the university there, but has long since been living in Stockholm. Since his graduation he has been active as a freelance musician in a multitude of contexts: solo, chamber music, accompaniment and song-coaching, orchestral piano, choir, opera and so on. His interest in Reicha began in the 1980s and in 1999 he started to collect all his piano music (as well as many works in other genres) that had not been published in modern editions – almost all the extant music. In 2006 he finished his master's thesis, *The Piano Music of Anton Reicha*, at the University of Gothenburg. Since 2015 he has recorded four volumes in the series *Antoine Reicha, Complete Piano Music*, on Toccata Classics in London; Volume 4 was released in March 2020.*

**Michaela Ambrosi:** *A view on the Period Flute: Anton Reicha – Sonata for Flute and Piano in G major, Op. 54*

The idea of performing Reicha's flute sonata on an appropriate periode flute sounds rather easy in today's historically informed practice scene. One has a number of information about the right instrument to perform this work on, but is it possible or accessible to get such a flute for a Czech performer? What is the reality in comparison to the ideal situation? The presentation points to such aspects of interpreting this sonata from the point of view of a historical flute player.

Michaela Ambrosi is both modern and historical flute player, pedagogue, and music researcher. She has created, recorded, and completed a critical edition of works for the flute and violin by Wencel Wodiczka (Op. 2 and Op. 3) in cooperation with the Czech Radio. The life and compositions of Georg Czarth are among her current interests and were the focus of her Master's Research Thesis, which was awarded an "excellent" mark and got an award from the Royal Conservatoire in The Hague. Later on, Michaela received a doctoral degree for her work on Czarth's life and works at the Janáček Academy of Performing Arts in Brno, where she also established herself as a teacher of historical transverse flutes and a secretary for the Department of Organ and Historical Interpretation. As a soloist, chamber, and orchestral player, she also performed on many European stages together with ensembles focused on early music. Most recently, Radioservis made a release of her first solo CD named Jiří Čert / Georg Czarth – Forgotten Flute Sonatas. Michaela is also actively engaged in research of forgotten sources for historical keyed flutes, e.g. compositions by A. Reicha or J. N. Hummel.

**John D. Wilson:** *Reicha and Beethoven. A reevaluation of their compositional beginnings in Bonn*

By 1790, the reinvigorated Hofkapelle at the Bonn Electoral Court offered Anton Reicha, Ludwig van Beethoven, and their colleagues the opportunity to perform a wide range of the newest and most challenging symphonies and operas from across the continent. Under Elector Maximilian Franz (r. 1784–1794), not only did the court possess one of the largest and most up-to-date music libraries of its day, but recent research into the surviving manuscripts from this library has revealed just how much of it was actively performed, particularly in court concerts, whose frequency and importance have only recently begun to be understood. This rich and demanding repertoire must have had an immediate impact on the young musicians in the Hofkapelle who were beginning to compose – chief among them Reicha and Beethoven, who were acquainted since 1785, but also Andreas Romberg, who arrived in 1790. Each of these three colleagues composed music for court concerts in Bonn. Despite their close association, however, a comparative evaluation of the music they composed has so far not been attempted, in no small part because the question of which of Reicha's surviving compositions were composed in Bonn has until recently not been known with precision.

This paper focuses in particular on Reicha's early compositional output in Bonn, and will compare them with the early works by Beethoven, with whom Reicha later claimed to share a close friendship, "like a second Orestes and Pylades." Made possible by recent discoveries by François-Pierre Goy among Reicha's music manuscripts in the Bibliothèque nationale de France, as well as my own previous analysis of paper-types and copyists in Bonn during this period, a new picture of Reicha's early development, and his musical cross-currents with Beethoven, can begin to emerge. Within the vibrant musical culture of Bonn, I will argue, Reicha's own early compositions stand out for their variety and spirit of experimentation, and that his status as "visionary" began already in his first creative period.

John D. Wilson is Research Fellow at the Austrian Academy of Sciences, Austrian Center for Digital Humanities and Cultural Heritage – Department of Musicology, where he leads a research project „Der junge Beethoven, oder Beethoven der Jüngere“ (FWF, 2019–2021). He studied piano performance and musicology at the Baylor University

(Texas) and at the University of Music and Performing Arts in Vienna (PhD. in 2012). From 2013 he collaborated on two FWF research projects about court music in Bonn during Beethoven's youth. His research interests are court music in the 18<sup>th</sup> century, music philology and paper studies, music esthetics around 1800 as well as history of musical listening.

**Frank Heidlberger:** *Between Hamburg, Vienna and Paris – Anton Reicha's Music Theory from the Perspective of his Early Manuscripts*

Anton Reicha's music theory is commonly associated with his treatises published in Paris between 1814 and 1831. Besides this well-known corpus a considerable number of materials exists that represents Reicha's theoretical thinking of the period before he moved to Paris permanently in 1808: manuscripts of treatises on harmony, but also analytical writings and essays about musical expression as well as "example compositions" with commentaries. Their significance lies in their innovative and at times radical approach to music-theoretical aspects, along with an idiosyncratic empirical methodology. Aspects of chromatic modulation, irregular and compound meters, unusual phrasing and methods of motivic development are covered in a way that seems very unusual for the time of their origin.

Among these earlier manuscripts are the *24 Kompositionen für Klavier* that were accompanied by extensive analytical comments, called *Philosophisch-practische Anmerkungen zu den Beispielen*. Together they represent an impressive anthology of possibilities for "future" compositional practices and provide the platform for Reicha's demonstrations of an innovative compositional practice. For instance, Reicha focuses on modulatory devices that are quite unusual for his time, at least by the density of their occurrence: modal mixture, enharmonic respelling, whole-tone and mediant progressions. I will analyze selected examples of this collection and of Reicha's other early writings to show how they relate to the compositional and theoretical discourse of the time as well as to his Parisian theory treatises. I will discuss this aspect with regard to form, counterpoint, harmonic progression and phrase structure. It becomes obvious that many of Reicha's ideas well-known from his Parisian treatises were already present in his early manuscripts; however, they appear much more radical than in the somewhat "tamed" treatises of his later period.

Frank Heidlberger is Professor of Music Theory at the College of Music, University of North Texas. Doctoral Degree (PhD.) at Würzburg University 1993, on Carl Maria von Weber's reception in France during Berlioz' lifetime. Second Dissertation ("Habilitation") 1998, on Italian Instrumental Music between Renaissance and Baroque. Heisenberg Scholar 1999–2001. Currently Editor of the journal *Theoria – Historical Aspects of Music Theory*. Books and articles on: *Renaissance Instrumental Music; 19<sup>th</sup> c. German and French Music (Weber, Berlioz, Meyerbeer); 20<sup>th</sup> c. Music (Strauss, Hindemith, Krenek), and the History of Music Theory (Dahlhaus's historiography, Anton Reicha)*. He teaches *Form Analysis, 19<sup>th</sup> and 20<sup>th</sup> c. Music Theory, History of Music Theory*. Heidlberger is an active clarinetist and saxophonist, performing new music and jazz.

**Herbert Schneider:** *Reichas Fugenzyklen und ihre Nachfolge im 19. Jahrhundert*

Reicha's published fugues and his treatment of the fugue in the *Traité de haute composition* (last part 1826) have provoked discussions and the composition of fugue cycles. Firstly I will give an overview of his 18 fugues and their analyses in the *Traité*. The last one is the "fugue phrasée", the only one which Reicha ever composed, which aroused much interest, but no succession. Secondly I will present summary analyses of the fugues Op. 81 (ca 1810) and the 32 fugues of the pedagogic collection, *Études dans le genre fugué*, Op. 97 (1820 – model is the sequence prelude and fugue) and its specific qualities and intentions. The experiments and audacities of the 36 fugues mostly produced a negative response, for instance in Johann Anton André's *Lehre der Tonsetzkunst* last volume "Lehre der Fuge" (1843). Evidently Reicha abandoned several aspects of the new path, this being a consequence of his teaching at the Conservatoire since 1818.

Next, the fugue cycles of Reicha's followers will be focused on. Carl Czerny, who knew Reicha very well since he had translated the complete *Traité*, published two pedagogic cycles of preludes and fugues: *Die Schule des Fugenspiels und des Vortrags mehrstimmiger Sätze* – 12 'preludios' and 'fugas', ca 1838; and *Der Pianist im klassischen Style. 48 Präludien und Fugen*, about 1855; the latter being in the same order as Bach's *Well-Tempered Clavier*. Klengel's *Les Avants-coureurs. Exercices pour le piano, contenant XXIV canons dans tous les tons majeurs et mineurs, calculés pour servir d'étude préparatoire du grand recueil des canons et fugues*, 1741, have the same intention. They precede *Kanons und Fugen in allen Dur- und Moll-Tonarten*, two cycles (1754) of pretentious fugues and canons, in which the preludes are replaced by canons. Apparently Klengel claimed having composed a contemporary succession of Bach's two cycles. Comparing selected fugues by these composers shows that there are stylistic similarities between pedagogical and authentic fugues.

*Herbert Schneider, emeritus professor at the University of Saarlandes, is editor-in-chief of the series Musikwissenschaftliche Publikationen – volumes 49 and 50 are forthcoming – and of the Œuvres complètes by Jean-Bapiste Lully (together with J. de La Gorce). His main research interests are among others music theory, French music since 17<sup>th</sup> century, German-French music relations and translations of vocal music. The latest among his numerous publications is the critical edition of Lully's Alceste ou le triomphe d'Alcide, a comprehensive description of the notation of melodramatic declamation and a study about the development of air da capo from Lully to Rameau and his French contemporaries.*

**Ursula Kramer:** *The contemporary reception of Anton Reicha's wind quintets in the German-speaking countries*

The invention of the wind quintet genre by Anton Reicha in Paris was a social event of an astonishing effect throughout the Parisian society; neither the press response to the serial presentation of the quintet concerts in the Théâtre-Italien nor the publication of the printed editions including a programmatic foreword were long in coming. Very soon two lines of reception developed, which can be described as "productive" and "re-productive" response. While the productive reaction to Reicha's model means the continuation of the genre history by other composers (not to be discussed here), the reproductive reaction points to the extent to which the new quintets by Reicha have found their way into concert programmes beyond the French borders.

Although aware of the fundamental limitations when reconstructing historical realities based on reception testimonies such as newspaper reports, the paper will attempt to trace the main features of performance history of Reicha's quintets outside of Paris. Central focus is placed on a Viennese ensemble around the flautist Sedlatzek; not only did he accept the offer of the new repertoire and presented Reicha's works to the public, but he also copied the exclusive concert type itself, as had been introduced by Reicha in Paris. With external guest performances, Sedlatzek and his colleagues played their part in making the new genre known far beyond Vienna. In direct parallel to the situation in Paris, the Viennese wind quintet fireworks also seem to have flared up quickly. After a short time of a spontaneous and intense reception, the novelty wore off rather quickly. Nevertheless, Reicha's quintets continued to be performed occasionally and nationwide, sometimes even by amateur musicians. It seems as if this decline came to an end no earlier than the 1870s, when new chamber music associations were established as a further response to the then recently founded societies in Paris around Paul Taffanel.

*Since 2007, Ursula Kramer is a professor at the Department of Musicology of Johannes-Gutenberg-Universität Mainz. She also taught at Universities in Frankfurt, Göttingen, Landau, Heidelberg, and Koblenz. As a bassoon player she was always interested in wind chamber music: most recently as co-editor of Lexikon der Holzblasinstrumente, Laaber 2018; second thesis (Habilitation) about the history of wind chamber music from the beginning of 19<sup>th</sup> century to the First World War, Mainz 2000; numerous papers relating winds. Her further research interests are Musictheater of 18<sup>th</sup> and 19<sup>th</sup> centuries, mainly music for the scene, as well as court culture, showcasing on the example of Hessen-Darmstadt (among others Christoph Graupner).*

**Sarah Hassid:** *L'invention d'une pédagogie moderne de la musique au XIX<sup>e</sup> siècle. Jean-Georges et Léonie Kastner : élèves, disciples et continuateurs d'Antoine Reicha.*

After studying theology, Jean-Georges Kastner (1810–1867) decided to focus on composition and music theory. In 1835 he entered Antoine Reicha's counterpoint class at the Paris Conservatory and quickly became one of the master's closest disciples. Reicha provided him, in return, with substantial support, encouraging him in particular when drafting his first *Traité général d'instrumentation* published in 1836. Reicha's teaching seems to have played a decisive role in the theoretical and pedagogical work of Jean-Georges Kastner who will never stop quoting in his own works the words and extracts from his master's works. He also paid homage to Reicha, by publishing a long biographical sketch for the *Zeitschrift für Deutschlands Musikvereine und Dilettanten* in 1845.

In Reicha's class, the young musician met Léonie Boursault (1820–1888), whom he would marry in 1837. Even though Léonie remained in the shadow of her husband after their marriage, she played a crucial role in the conception of his works and in the distribution of his oeuvre. She is also at the birth of the monumental biography of Jean-Georges Kastner, which she commissioned Hermann Ludwig to write; published in 1886, this work written in German is full of memories and anecdotes indebted to Léonie. It delivers invaluable testimonies on the teaching of Reicha, the shape of his lessons, and the way in

which Jean-Georges Kastner worked to invent a modern pedagogy of music, building upon the didactic work of his master. The paper will rediscover the link between Reicha and the, Kastners drawing on handwritten and printed archival documents, kept in the music department of the National Library of France, specifically the Jean-Georges Kastner collection which is being reconstituted.

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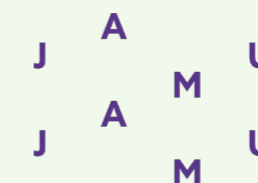
**Klára Hedvika Mühlová:** *The Reception of Antonin Rejcha's Theoretical Treatises in the Theoretical Writings of Leoš Janáček.*

The importance of Anton Reicha as a pedagogue and a music theorist will stand out especially when focusing on the next generations who were influenced by the author and his theoretical writings. It is a little unexpected that one can find the legacy of Anton Reicha even in the theoretical works of Leoš Janáček – a Moravian composer of the second half of the 19<sup>th</sup> and first third of the 20<sup>th</sup> century. Janáček's theoretical work, which is but a segment of Janáček's comprehensive creative contribution, is a wide-ranging and multi-layered legacy, capturing opinions, professional interests, aesthetic positions, and his intentions as a composer.

References to Reicha in Janáček's theoretical work are rather fragmented, but from a certain point of view, they occur systematically; surprisingly, Reicha is generally mentioned in relation to his historical significance, particularly as the founder of the music-theoretical tradition, both in the European and Bohemian context. However, exploring the fundamental nature of such references is based on but a few sources. These are the references in Janáček's *The Complete Doctrine of Harmony*, in the notes to the lectures "Music Theory and Composition", as well as references to the historical significance of Reicha in a series of five lectures "Composer at work". Lastly, the most extensive analysis of Reicha's theory is in the lectures on the topic "Theories of Harmony", which were delivered at the Master School of Composition at the Brno Conservatory in the academic year 1919/1920. Another time when Reicha is mentioned in passing, is found in Janáček's correspondence with the Universal edition, concerning the publication of *The Complete Doctrine of Harmony*.

The paper will focus on the analysis of Janáček's relationship to Antonín Reicha. Last but not least, attention will be paid to the reception of Antonín Reicha's music-theoretical writings in Leoš Janáček's own theory, reflecting on the paradigmatic shifts that influenced Janáček's often critical view of the author of the previous epoch.

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