

## ABSTRACTS

DANIEL F. BOOMHOWER: *Musical Museums of Imaginary Works: Early Collectors of J. S. Bach's Music and the Formation of Work-Concepts*

Early nineteenth-century collections of the music of Johann Sebastian Bach provide an opportunity to consider changing uses of notated music and the emergence of work concepts. In the early modern era, music collections often served to facilitate the needs of musicians, who would adapt materials at their disposal for practical ends. As a new historical awareness arose, especially during the Napoleonic era, the traditional functions of music shifted in response to the collapse of the command economy of the Old Regime and the emergence of a more market-driven economy. Training and employment of musicians also changed. With these changes, manuscript and printed editions of historical music took on new meaning, anchoring both individual's professional status and cultural identities. In this process, music collections became monumental museums of static musical works.

FRANCISCO JAVIER LUPIÁÑEZ RUIZ: *Three New Sonatas for Violin and Continuo by Johann Georg Pisendel*

The catalogue of the compositions of Johann Georg Pisendel is very small, and even the new additions that have been made in recent years do not change that fact. The pieces attributed to Pisendel number around thirty, which is very few if we consider that he was in charge of instrumental music at the court of Dresden for at least twenty-eight years, a charge that required Pisendel «to order and direct his own music and other composers' music». The paucity of studies of Pisendel's compositional style or the fact that his compositions are so easily lost or diluted amid an archive full of music that he copied make it a very difficult task to draw unequivocal conclusions about whether these works originated or not from Pisendel. On the other hand, we are fortunate to be able to access the almost 1800 scores from Pisendel's personal collection preserved in the Schrank II collection of Die Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden (SLUB). This collection holds 192 manuscripts transmitting works by anonymous authors. It is not difficult to imagine that among all those manuscripts bearing anonymous pieces there are hidden compositions by Pisendel himself. The present study focuses on three hitherto anonymous sonatas from the Pisendel collection. The analysis of the various sources that survive in the Schrank II of these sonatas as well as other works attributed to Pisendel allows us to establish strong indications about the paternity of these sonatas, Pisendel being probably the author of them. Moreover, the study of these sources brings to light other factors of great importance in understanding the compositional and interpretative processes of his time.

BETTINA S. MUEHLENBECK: *Felix Mendelssohn Bartholdy and William Sterndale Bennett: Undiscovered Letters of Friendship and Admiration*

The following contribution contains the personal correspondence between Felix Mendelssohn Bartholdy (1809-1847) and William Sterndale Bennett (1816-1875). These letters were written in Mendelssohn's native tongue, German, and have heretofore never been published. As such, the objective is entirely positivistic. The correspondence is part of a collection, preserved and held privately, ranging from 1833 to Mendelssohn's untimely death in 1847. While most of the correspondence between the two artists was written in English, highlighting Mendelssohn's fluency and eloquence, these letters stand out from the rest in that they were conceived and sent in German, making them even more special and personal. They are transcribed and edited from the autograph manuscripts, which are owned by Mr. Barry Sterndale-Bennett, who graciously and generously gave me permission for their publication here. My gratitude extends to Barry. Each letter has been transcribed word-for-word from the autograph manuscript. Each letter is accompanied by a translation into English. Other people mentioned in the correspondence have been identified where it was possible. These letters shine a new light on the complex relationship Mendelssohn and Bennett shared. They provide insights into each composer's personality, artistic endeavors, career, and how those aspects intersected.

SEVASTIANA NOUROU: *Ignaz Moscheles: The Free Fantasia as the Connecting Link To his Three Styles of Virtuosity and Composed Fantasias*

The article proposes a new connection between Ignaz Moscheles' virtuosity as a pianist and his free and composed fantasias. It was the extemporised free fantasia that acted as the connecting link between his careers as performer and composer. From the beginning of his career as a pianist he was renowned for his virtuosic skills. It was not until 1819 that he also began to be acknowledged as a great composer. This change and the improvement of his compositions is closely linked to the development of his free fantasias and the succeeding published fantasias. The article firstly interrogates the different approaches to virtuosity that emerged within Moscheles' role as a composer-performer throughout Europe over thirty years. It proposes that Moscheles developed three styles of virtuosity which were highly linked with his free fantasias. His extemporisation practices within his European concert programmes are analysed further, with regard to the choice of themes and how their technique is linked to Moscheles' virtuosity. To reflect further upon his extemporisation technique, the four published fantasias *The Recollections of Ireland*, *Sir Walter Scott's favourite Strains of the Scottish Bards*, *Anticipations of Scotland* and *Souvenirs de Denmark* are discussed as examples.