



INTERNATIONAL MUSICOLOGICAL CONFERENCE

AUTHENTIC,
FAKE

or

MISTAKEN IDENTITY?

*Creation, Recreation,
Deception and Forgery in Music*

LJUBLJANA, 21–22 OCTOBER 2021

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FAKE
or
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Deception and Forgery in Music*

International Musicological Conference
Ljubljana, 21–22 October 2021

PROGRAMME AND ABSTRACTS
Edited by Klemen Grabnar



Založba ZRC

LJUBLJANA 2021

Authentic, Fake or Mistaken Identity?
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Programme and Abstracts

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Image on the cover: Gennaro Astarita, “Come lasciar poss’io l’anima mia”, copied by Giuseppe Baldan, with *contrafactum* addition (SI-Co, Ms. mus. 153)

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ZRC SAZU



arrs

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INTRODUCTION



*T*HE word 'authentic' has become controversial among musicians in recent years because of its use as a term for the historically informed performance of music. Instead, this conference will focus on its seemingly more straightforward meaning, denoting a musical work, instrument or other artefact that is proved to be genuine, and to its opposite, an artefact created with intent to deceive. Such fakes or forgeries in music, whether compositions, documents or musical instruments are not so uncommon as one would expect, though scholarly investigations to unmask them are still rare. Furthermore, there are multiple grey areas to be investigated, covering the misdating, misattribution and misidentification of musical artefacts of all types, the process of borrowing, arranging and reuse of compositions, or techniques of deception in composition.

This conference will bring together scholars from a range of backgrounds whose work sheds light on creation, recreation, deception and forgery in music. It offers an opportunity to stimulate and deepen our critical approaches to questions of authenticity, authorship, identity and aesthetic judgement in musical history.

Programme

Venue: Ljubljana, Novi trg 4 (second floor), Mala dvorana ZRC SAZU



THURSDAY, 21 OCTOBER 2021

9:45–10:00 | METODA KOKOLE, Welcome Address

Deception and Forgery in Music I

10:00–11:00 | PETER HOLMAN, The Strobach Syndrome:
Misrepresentation, Fraud and Forgery in the Early Music Revival
(Keynote)

11:00–11:30 | FREDERICK REECE, The Van Meegeren Syndrome:
Glenn Gould and Compositional Forgery

11:30–11:45 | Break

(In)Authentic Sounds of Instruments

11:45–12:15 | FLORENCE GÉTREAU, A Nineteenth-Century Italian
Workshop of Neo-Late Medieval Ivory Instruments

12:15–12:45 | TOM WAPPLER, The New *Hausmusik*? Hupfeld's Phonola
and the Question of a Media Revolution in the 1920s

12:45–14:30 | Lunch break

Deception and Forgery in Music 2

14:30–15:00 | ERIC BOARO, *Profectio Moysis in Aegyptum* (1784): A Fake
“Neapolitan” Oratorio in Venice

15:00–15:30 | BENJAMIN LASSAUZET, Debussy’s Old Hindu Chant
(*La Boîte à joujoux*): Orientalist Comic Fakery and Rejuvenation of
Music

15:30–15:45 | Break

Authorship in Music

15:45–16:15 | YAVOR GENOV, Authorship and Attribution in the
Wurstisen Lute Book (CH-BU, MS. F.IX.70)

16:15–16:45 | JANA MICHÁLKOVÁ SLIMÁČKOVÁ, Misattributed and
Uncertainly Ascribed Eighteenth-Century Organ Pieces in the Czech
Lands

16:45–17:15 | JULIA FEDOSZOV, Programmatic Pieces Turned into
Ballet Score: The Music for the Ballet *The Taming of the Shrew*
Choreographed by László Seregi

20:00 | Concert (St Jacob’s Church at Levstik Square)

FRIDAY, 22 OCTOBER 2021

Unsolved Cases and Mysteries in Music History

10:00–10:30 | IAIN FENLON, The Shipton Hoard: A Musicological
Mystery

10:30–11:00 | DOMEN MARINČIČ, Jakob Francišek Zupan’s *Belin*
Rediscovered: What Do We Know After More than a Decade?

11:00–11:15 | Break

Old Music in New Vestments

11:15–11:45 | KATARINA ŠTER & KLEMEN GRABNAR, An Authentic Message in an Inauthentic Language: A ‘Slovenian Vestment’ for the Chant *Discubuit Jesus*

11:45–12:15 | MARKO MOTNIK, The ‘Authenticity’ of Eighteenth-Century Plainchant: Examining the Cases of the Mahrenberg and Studenitz Dominican Convents

12:15–12:45 | JANA ERJAVEC, Secular and Sacred Pieces in ‘New Vestments’: *Contrafacta* in SI-Co

12:45–14:30 | Lunch break

Authenticity and (Mis)Attribution in Music

14:30–15:00 | MARINA TOFFETTI, The ‘Authenticity’ of the Reconstruction of Missing Parts? Some Reflections on a Misplaced Problem

15:00–15:30 | GABRIELE TASCHETTI, Identifying, Editing and ‘Restoring’ a *Contrafactum*: New Insights on Domenico Micheli’s Retexted Madrigals

15:30–16:00 | JOHN CUNNINGHAM, Authorship, Anonymity and (Mis)Attribution: Katherine Philips’s “Pompey’s Ghost”

16:00–16:15 | Break

Authenticity of Extant Early Instruments 1

16:15–16:45 | ANTONIJA DEJANOVIĆ, Violin *pochette* MUO 8837: A Case of Questionable Identification

16:45–17:15 | ANTJE BECKER & HEIDI VON RÜDEN, Original, Fake or a Little of Both? On the Question of the Authenticity of a Pandurina by Giovanni Smorsone in the Collection of the Museum of Musical Instruments in Berlin

17:15–17:30 | Break

Authenticity of Extant Early Instruments 2

17:30–18:00 | PASCALE VANDERVELLEN, Counterfeit Ruckers
Instruments in the MIM Collection

18:00–18:30 | LUMINITA GHERVASE, True or False: A Taskin
Harpsichord with Ruckers Features

CONCLUSION OF WORKS

Abstracts



PETER HOLMAN

The Strobach Syndrome: Misrepresentation, Fraud and Forgery in the Early Music Revival

KEYNOTE

ON 24 March 1833, in one of his pioneering “concerts historiques” at the Paris Conservatoire, François-Joseph Fétis included a “concerto de chambre” for mandolin, viola d’amore, bass viol, lute and harpsichord supposedly taken from a collection published by Jean Strobach in Prague in 1698. As with a number of pieces included by Fétis in his concerts, which he attributed to Andrea Gabrieli, Cavalieri, Schütz, Stradella and others, time has revealed it to be a fake, evidently composed by Fétis himself, despite his attempt to bolster its credentials by including an entry for this invented composer in his *Biographie universelle des musiciens*.

In this paper I use Fétis and Strobach as a point of departure for a voyage of discovery around various types of deception perpetrated in the early music revival from the eighteenth century to the present, taking in invented documents and forged manuscripts, as well as music “in the old style” from Berlioz to Winfried Michel. I place them in the context of much older cases of forgery and fraud in literature and the visual arts, and I argue that the enterprise of reviving old music and instruments tended to attract activity of this sort, perhaps because the real musical artefacts from the seventeenth and eighteenth centuries failed to match up to idealised conceptions of an imaginary past. I also follow Alan Bennett in arguing that musical fakes go out of date like other cultural artefacts and are uncovered when they are perceived to have more in common with the music of their own time than with the period of their supposed origin.



The Van Meegeren Syndrome: Glenn Gould and Compositional Forgery

IN HIS widely read 1966 article “The Prospects of Recording” the pianist Glenn Gould describes Han van Meegeren, the most notorious art forger of the twentieth century, as someone “who for a long time has been high on my list of private heroes”. For Gould, the forger’s 1947 trial and sentencing were emblematic of the extent to which “the agelessness of the aesthetic impulse” had been undermined by the “post-Renaissance” notion that artworks are “documents securely located in time”, a phenomenon he scathingly describes as “the van Meegeren Syndrome”.

This paper tests the aesthetic and philosophical stakes of Gould’s hypothesis through close style-historical analysis of passages drawn directly from twentieth-century compositional forgeries. Fritz Kreisler’s “Vivaldi” violin concerto uses chromatic-tertian modulations that the forger himself described – decades after their first exposure – as “strictly Schubertian and Berliozian”; yet in 1908 the *New York Times* praised the same piece as a precious rediscovered work that “a century and a half of neglect has scarcely staled”. Winfried Michel’s “Haydn” keyboard sonatas feature tritone-substituted dominants in functional contexts alien to eighteenth-century harmonic practice; yet, upon their purported rediscovery, Paul Badura-Skoda commented that the sonatas must have been by Haydn because they were “so original and contained so many unexpected and surprising turns”. Far from mocking those who have been taken in by anachronistic fakes such as these, my analyses suggest that successful forgeries tend not to pass the test of time for the very same reason that they work so spectacularly on first hearing – i.e., because, as art historian Max Friedländer once put it, “the forger has understood, and misunderstood, the old master in the same way as ourselves”. It is in the context of “the van Meegeren Syndrome”, then, that the

timely untimeliness of forgeries can itself emerge as a rich subject of musical inquiry.



FLORENCE GÉTREAU

A Nineteenth-Century Italian Workshop of Neo-Late Medieval Ivory Instruments

NEXT to five ivory instruments (two *trombe marine*, a viola da braccio, a rebec, a harp) and three bows preserved in the Musée de la Musique in Paris and coming from the Marquis Hubert de Ganay collection, one ivory lute shows features very similar to those of a specimen preserved in Vermillion (South Dakota) in the National Music Museum.

In 2009 there appeared for sale in Florence (Casa d'Aste Pandolfini) a further five instruments in ivory, at least three of them (a tromba marina, a rebec, a lute) having very similar features to those already mentioned. This paper will present a list of the instruments (14) known today and pertaining to this specific production. It will try to trace some of the iconographical and organological sources used by this workshop, to analyse some unhistorical ways in which these instruments have been constructed, to suggest a geographical origin for their manufacture and to understand the underlying purpose of these attempts (musically inspired acts? applied archaeology? forgery aimed at collectors?).



The New Hausmusik? Hupfeld's Phonola and the Question of a Media Revolution in the 1920s

“*T*HE leading musical instrument of *Hausmusik*” – this is how the Phonola, the player-piano manufactured by the Hupfeld company in Leipzig, was heavily advertised in German-speaking countries in the 1910s and 1920s. In the daily press or in magazines, this self-playing apparatus was promoted as nothing less than the new centre of private music culture, putting it in competition with the piano as the foremost emblem of domestic music-making.

At the same time, music for player-pianos – neatly encoded in paper rolls – mainly consisted of the standard piano repertoire. The images accompanying its advertisement also established a continuity to the *physical* experience of “normal” piano playing, showing similar settings and overall body postures in using the instruments. The idea, therefore, was not only to *compete* with the piano but also, in an illusionary act, to *replace* it and take over its functions within domestic music.

In addition, the Hupfeld production line of “Künstlerrollen”, perforated paper rolls based on recordings of famous pianists of the time (e.g. Carreño, Grünfeld, Busoni), promised to encapsulate artists’ original performances. The advertisements had to account for the fact that Phonolas, however, still had to be operated by a player who could influence tempo and dynamics. This resulted in a linguistic balancing act between adherence to and divergence from the recorded artists’ interpretations.

Focusing on these advertised and real music practices within the realm of player-pianos, the paper will address and challenge the established narrative in the history of music media culture whereby new media will, in a

linear progression, always replace the old. Instead, the study will detect the hybridity and different constellations of both old and new, former and successive, practices, thereby putting dichotomies of authentic/not authentic, original/copy and before/after to the test.



ERIC BOARO

Profectio Moysis in Aegyptum (1784): A Fake “Neapolitan” Oratorio in Venice

AROUND 1840 Count Carlo Villa donated his private collection of musical manuscripts to the Library of the “Giuseppe Verdi” Conservatory of Milan. One group of manuscripts in particular stands out: a collection of mid-to-late eighteenth-century Venetian oratorios. This group of manuscripts, on the basis of shared codicological aspects, can be linked to one precise Venetian music copy shop, the main occupations of which included the preparation of souvenir-copies for travellers/grand tourists. Among the manuscripts of this group one in particular attracts attention: *Profectio Moysis in Aegyptum* (1784). While the others clearly display the composers’ names, which reflect the maestri active in Venice during that time, this one is simply labelled as a “centone” (patchwork) formed from pieces authored by “renowned Neapolitan composers”. The present paper offers evidence to suggest that this oratorio is in reality by a single, identifiable composer and that the “Neapolitan” branding was used in this instance for marketing purposes. The paper will substantiate its claims through different elements: codicological, chronological, stylistic and bibliographical.



Debussy's Old Hindu Chant (*La Boîte à joujoux*): Orientalist Comic Fakery and Rejuvenation of Music

DEBUSSY is accustomed to impersonation and other deceptions. He who, among other things, hides himself behind the mask of M. Croche when he plays the role of music critic (a convenient initiative for someone who wants to criticize without suffering the consequences) or assigns to his Quartet the opus number 10 while none of his other works bear any number (and it's not even his tenth published work), clearly likes to use these devices for humorous purposes.

An instance of such a device in Debussy's work, which has not been much approached by scholar literature, can be found in his ballet for children called *La Boîte à joujoux* (1913); when an elephant enters the scene, appears a smooth chant whose alleged origin is described thus by the composer: "Old Hindu chant still used in the training of elephants, constructed on the scale of 5-in-the-morning and obligatorily 5-in-a-bar". Since Debussy had met the famous Indian Sufi musician Inayat Khan while composing the ballet, it seems that he was well-informed about the musical practices of this part of the world. However, Debussy's note, as well as the melody to which it refers, turns out to be a fake: indeed, several musicological objections tend to undermine its validity.

Consequently, this pseudo-scientific footnote directs its mockery not so much towards the public (which is unaware of it), but rather towards those musicologists who, with their pompous speeches and abstruse verbiage, contribute to the destruction of the mystery of music. Thus behind the mystification Debussy implicitly criticizes this tendency. Furthermore, this footnote seems to provide the key to understanding the deep meaning

of his ballet, in which Debussy strives to rejuvenate and revitalize Western music by referring to the so-called spontaneity of both childhood and foreign traditions ... for the sake of recovered authenticity.



YAVOR GENOV

Authorship and Attribution in the Wurstisen Lute Book (CH-BU, MS. F.IX.70)

IT IS assumed that Emanuel Wurstisen compiled his remarkable lute manuscript between 1591 and 1594 while a student in medicine in Basel University. The book contains several thousand pieces of music distributed among eight sections on the basis of genre. A disproportionately small number of them bears an attribution to an author, the majority remaining anonymous. Such sources often served as private music collections for the scribes themselves, who in these circumstances did not need to make a special note of the composers' names. When some names have explicitly been mentioned, however, this probably betokens a particular attitude.

The present study deals with the portion of the repertory distinguished by initial letters or names in an attempt to reveal or interpret them. In turn, this permits us potentially to trace the various musical 'paths' leading to the manuscript. By focusing on certain names and sources, the paper attempts to shed light on several crucial topics: (1) Musical transmission and repertorial preferences in central Europe during the late Renaissance; (2) The scribe's attitude to the composer's names and their significance, as well as the attitude towards authorship as an important element *per se* in the late sixteenth century; (3) Certain sources and compilers of the period have recently become well known for their misattribution of pieces, thereby creating

a puzzling picture regarding the origin of part of the lute repertory. Do Wurstisen's attributions correspond to that negative description or, conversely, can they be taken as reliable indications and correct information about the authorship of pieces of music, some of which are unique to this repertory?



JANA MICHÁLKOVÁ SLIMÁČKOVÁ

Misattributed and Uncertainly Ascribed Eighteenth-Century Organ Pieces in the Czech Lands

IT WAS only in the late Baroque that organ music began to be composed in the Czech lands. Plenty of small pieces, mainly fugues and preludes, have survived until now – some of them anonymous, of uncertain authorship and under various titles. These were published from the late eighteenth century onwards, but with misunderstandings and misattributions. For instance, several fugues in nineteenth-century editions were attributed to the legendary late-Baroque music Bohuslav Matěj Černohorský, but this authorship has gradually been withdrawn (the true composers were Muffat, Froberger, Kuhnau and Roberday), so that today only one piece is believed to be by him. Brilliant, but unfinished and absolutely exceptional for the Czech lands, is a toccata in C major attributed to Černohorský that seems closer in style to Pachelbel than any other organ piece composed in Bohemia. Separate pieces by Josef Norbert Ferdinand Seger were placed together in pairs, in accordance with the north German custom, in a Leipzig edition dating from 1793. Organ pieces for a long time thought to be by Jan Zach have recently been attributed to Joseph Lipavský, a composer born in Vysoké Mýto (Hohenmauth) in Bohemia, who lived in Vienna. The paper

will comprise a survey of, and investigation into, the topic, introducing specimen pieces and composers.



JULIA FEDOSZOV

Programmatic Pieces Turned into Ballet Score: The Music of the Ballet *The Taming of the Shrew* Choreographed by László Seregi

THE Hungarian choreographer László Seregi's third ballet based on Shakespeare's *The Taming of the Shrew* was premiered at the Budapest Opera House in 1994. Originally, Seregi had wished to devise a choreography based on music by Rossini, Donizetti or Auber, but he happened to hear the overture *In Spring* by the nineteenth-century Austro-Hungarian composer Carl Goldmark on the radio. Thanks to this unexpected encounter, he decided to employ eleven pieces by Goldmark for the ballet. In some instances Seregi selected longer sections of symphonies and overtures; in others, he extracted only a few bars that he thought would best fit a dance movement or situation in the drama. These snippets needed to be woven together in a musically satisfying way. Seregi was assisted by the composer Frigyes Hidas, who wrote several groups of bars of additional music to connect the excerpts written in different keys.

Originally, most of the pieces by Goldmark chosen by Seregi had a programme, but through their transfer to a completely new context their meaning has changed. The ballet was a great success: a piece proving that a musical 'collage' – usually frowned on from a musical viewpoint – may in some cases work exceptionally well. The ballet score shows a high level of artistic authenticity that challenges traditional definitions of authenticity

based on the ideal of the musical work as a closed, individual, organic whole, the performance of which should necessarily reflect the intentions of the composer.



IAIN FENLON

The Shipton Hoard: A Musicological Mystery

IN THE issue of *The Musical World* for 27 August 1840 the following letter appeared: “In an old family mansion in Shipton, near Woodstock, there has been lately found by the present proprietor [...] four large iron chests filled with music-books [...] treatises, masses, motets, madrigals &c by all the English composers and writers from the year from 1480 down to the year 1649, as well as foreign publications of a similar kind and of the same period, both printed and manuscript. [...] Being permitted to see the collection, I managed to take a nearly complete list of the whole; this occupied me nearly two days”.

This letter, signed simply but unhelpfully “A member of the Purcell Club”, is both fascinating and strange. The “list of the whole” has apparently not survived, but the books mentioned in the letter are of extraordinary rarity. In general, music did not yet attract the attention of serious bibliophiles as much as did incunabula and illuminated manuscripts, and even as early as the sixteenth and seventeenth centuries English scholars, teachers and performers had mostly built up their collections for either antiquarian research or practical use. So who collected the Shipton Hoard, and why was it buried under the cellars of an Oxfordshire country house? Its contents certainly show a distinct interest in the history of music, and more specifically in English church music. Yet despite the intrepid efforts of many would-be amateur detectives, including Thurston Dart and Alec Hyatt King of the

British Museum who paid a visit to Shipton in 1953, the “four large iron chests” have never been rediscovered. This paper attempts to solve the mystery.



DOMEN MARINČIČ

Jakob Frančišek Zupan's *Belin* Rediscovered: What Do We Know After More than a Decade?

THE music of Jakob Frančišek Zupan's *Belin*, a short stage work sometimes termed the first opera in the Slovenian language, is still considered lost. A composer, musician and music teacher with a special interest in eighteenth-century music claimed to have gained access to its manuscript in 2008, but doubts were immediately raised and performances ensued only in autumn 2018, sparking renewed discussion about the authenticity of the music. The musicological community has unanimously rejected the notion that the work can be considered extant, but the dearth of material continues to preclude proper evaluation. The whereabouts of the original manuscript remain unknown, and virtually all scans or photocopies are said to be lost due to an alleged hard disk failure. Only two manuscript pages from a keyboard part have been made available in form of scans of reasonable quality. While they indeed seem to date from the last decades of the eighteenth century, they display several scribal and musical details suggesting a different origin, possibly in Franciscan church music. Other pages seem more doubtful still, but the poor quality of the reproductions makes reliable judgment difficult.

The unclear provenance of the music, the circumstances of the find and the purported subsequent fate of both the manuscript and its copies all correspond to known twentieth-century cases of musical forgery. The music

has been made available only in a modern transcription, and uncertainties about the editing process, which could have included reconstruction or re-instrumentation, prevent detailed critical objections arising from the compositional style. The available reproductions of manuscript pages provide the most reliable source of information and have therefore been examined in great detail and compared with other repertoire of the period that survives in Slovenian, Croatian and Hungarian archives. While neither the scribe nor the composer has yet been identified, features such as initials, numbering, thorough-bass figuring, time signatures, compositional style and musical structure all shed some light and enable hypotheses to be advanced about the origin of the manuscript pending new information and further research.



KATARINA ŠTER & KLEMEN GRABNAR

An Authentic Message in an Inauthentic Language: A ‘Slovenian Vestment’ for the Chant *Discubuit Jesus*

ONE of the many peculiarities of MS 232 in the National and University Library in Ljubljana is undoubtedly the double appearance of the responsory *Discubuit Jesus* – first in Latin and then in Slovenian – although only part of the Slovenian chant has been preserved. The manuscript is a collection of various liturgical pieces, most likely compiled at the turn of the seventeenth century and connected with the circles of the important bishop Thomas Chrön (Tomaž Hren), a figure of the greatest importance for the Catholic Renewal in the Slovenian lands at that time. Although the use of the vernacular for a liturgical chant may seem unlikely in a strongly Counter-Reformation environment, the Slovenian version was

definitely written down to be sung and performed. The paper reviews current opinions on its use and offers some new possible solutions and insights into its use and context.



MARKO MOTNIK

The 'Authenticity' of Eighteenth-Century Plainchant: Examining the Cases of the Mahrenberg and Studenitz Dominican Convents

IN THE now Slovenian part of Styria, two Dominican convents existed until the dissolution of the monasteries by Emperor Joseph II. Studenitz (Studenice) was founded in 1245, while Mahrenberg (Radlje ob Dravi) followed only a few years later in 1251. Although the general history of the two monastic institutions is fairly well known and researched, no investigation has been made into the role of music in these two communities of women. Information about their music is scarce, and no musical sources have survived from the earlier centuries of their existence. Only in the seventeenth century does the evidence become more substantial. Apparently, in Mahrenberg, which traditionally accepted novices from the upper echelons of society, musical knowledge and the ability to practise music played a far more important role than in Studenitz. Accordingly, the sources from Mahrenberg are richer. It is therefore essential, when considering the music of religious orders, to look not only at a given monastic order in general, but also at the differences between individual houses belonging to the same order. In an early eighteenth-century chronicle from Mahrenberg there are several accounts of convent sisters who devoted themselves to music. Some of them sang, others played instruments, and

some even composed. However, few musical sources have survived from that musically prolific period. What have, however, outlived the turbulent history of the two convents, including their dissolution are four antiphonaries from Mahrenberg and one from Studenitz. These manuscripts attest the presence of choral singing in the monastic Liturgy of the Hours, which endured well into the eighteenth century. Their contents will be presented to the scholarly community for the first time in this paper.



JANA ERJAVEC

Secular and Sacred Pieces in ‘New vestments’: *Contrafacta* in SI-Co

DESPITE the predominantly negative attitude of the Catholic Church and even the Austrian secular authorities towards the use of secular, especially theatrical, musical elements in a liturgical context from the mid-eighteenth century onwards, manuscript musical sources preserved in archives located on the soil of modern Slovenia demonstrate that ‘dressing up’ older secular (and even sacred) music in ‘new vestments’ of a liturgical kind was far from uncommon at the time. However, none have yet been known to house such a rich collection of *contrafacta* as the archive of the Abbey and Parish Church of St Daniel in Celje (SI-Co). The majority of the fifty units making up the manuscript sources were copied by Benedikt Schluga, an organist and *regens chori* at this church as well as a teacher (later, headmaster) at the first Hauptschule in Celje from around 1775 to 1820 (he died in 1834). The liturgically repurposed repertoire borrows music mostly from popular music theatre pieces of the time (by Astorita, Cimarosa, Gazzaniga, Gaveaux, Martín y Soler, Mozart and Winter,

to name but a few), as well as works of sacred origin, such as the oratorio *The Creation* by Joseph Haydn. The presentation will examine closely these *contrafacta* and discuss both questions of authorship (especially ones pertaining to the role of Benedikt Schluga) and changes in the function of the music.



MARINA TOFFETTI

The 'Authenticity' of the Reconstruction of Missing Parts? Some Reflections on a Misplaced Problem

PERFORMERS have always made adjustments to compositions, re-composed parts that do not 'work' or introduced adaptations to the musical text with the simple aim of being able to perform them more comfortably in the context of a concert. Most of the time this is done without any proclamation and without asking anyone's permission.

In recent times, however, ever more extensive 'restorations' have been carried out involving works that have been forgotten about for centuries on account of the loss of one or more partbooks. Such operations often lead to the publication of musical editions edited by musicologists or performers, sometimes in collaboration with each other. Furthermore, the publication of the 'reconstructed' piece very often brings with it the 'first modern performance' and the recording of the recently restored music.

The historical and musical interest of such operations (thanks to which we can finally listen to forgotten music again after centuries) is, I believe, clear to everyone. However, some believe that such operations are not legitimate, because the reconstructed part is not authentic, so that the result of

the combination of this part with the surviving parts is a composition that never existed.

In this paper I propose to enter this debate by addressing its intrinsic riskiness and identifying the elements of complexity. In particular, I intend first to examine more deeply the concept of authenticity as applied to the field of music editing and, in particular, to the problems of emendatio that it poses. I also intend to question the suitability of using the criterion of authenticity when dealing with the restitution of polyphonic lacunae, including consideration of the way in which the results of the reconstruction are presented both in a critical edition and in performance. Finally, I would like to suggest further criteria that will allow us to appraise adequately the reconstruction of the missing parts.



GABRIELE TASCHETTI

Identifying, Editing and ‘Restoring’ a *Contrafactum*: New Insights on Domenico Micheli’s Retexted Madrigals

THIS paper is intended to reflect on some methodological aspects concerning the edition of *contrafacta*, i. e. compositions that for some reason have undergone processes of re-textualization. Such transformation implies a re-functionalization of music, and, perhaps above all, a genuine phonic metamorphosis.

From the end of the sixteenth century numerous collections of *contrafacta* based on famous madrigals of the time began to appear. Sometimes, in these prints, the title and the name of the composer of the madrigal have been explicitly declared, while at other times one or both of these elements have not been provided. In other instances, the information has been given

in an incorrect or ambiguous way. Moreover, in some *contrafacta* the music of partially or completely lost madrigals may well survive.

Whoever is involved with the edition of such a musical object must carry out a *recensio* that takes into account both the *contrafactum* and its model. In some cases, when a *contrafactum* turns out to be incomplete, it is possible to recover the missing parts from the model or vice versa. In other cases, neither the model nor the *contrafactum* are fully preserved, but by combining the available portions it may be possible to obtain the entire musical setting, to which the editor may try to restore passages of missing text on the basis of what can be observed in the extant voices. In such cases, he may emulate, albeit with a different objective, the re-textualization process carried out by the author of the *contrafactum*.

Starting from the case of the problematic identification of the model of an incomplete *contrafactum* based on a madrigal by Domenico Micheli, the present paper aims to address puzzling methodological aspects as well as to stimulate reflection on the legitimacy of such operations and the issue of authenticity.



JOHN CUNNINGHAM

Authorship, Anonymity and (Mis)Attribution: Katherine Philips's "Pompey's Ghost"

ON 10 February 1663 Katherine Philips's translation of Pierre Corneille's *Pompée* was staged at the Smock Alley Theatre in Dublin. It was a significant moment: the play, which included five newly-written *entr'acte* songs, was the first by a woman to be performed in a professional theatre. The playbook was printed in Dublin and London in the same year. By the turn of the century Philips and her play had largely faded

into obscurity. In the early 1990s a setting of one of the *Pompey* songs, “From lasting and unclouded day”, was discovered by Elizabeth Hagemann (co-editor, with Andrea Sununu, of the forthcoming OUP collected works of Philips) in a late eighteenth-century New England preacher’s hymn-tune book entitled “Pompey’s Ghost”. In fact, this version of the song enjoyed an enduring popularity in New England well into the nineteenth century, shorn of any attribution to Philips or its theatrical origins. Another setting emerged, mainly in Scotland, in the middle of the eighteenth century, its tune taken from another song: a couple of decades later, Robert Burns testified to its status as a Scottish song, thus securing its appropriation into the emerging canon of Scots songs. In the process two obscure Scottish poets claimed authorship of the song, or had it claimed for them. Although it is not unusual for songs to disseminate without attribution to the text’s author, the popularity of “Pompey’s Ghost” over two continents across almost two centuries is noteworthy. This paper will discuss the way in which the now obscure “Pompey’s Ghost” became Philips’s most widely disseminated song, while her authorship was removed from view early in the process; it will also discuss the way in which the cultural significance of the song became appropriated by various authors and within different contexts, which further created a barrier to recognition of the original authorship.



ANTONIJA DEJANOVIĆ

Violin *pochette* MUO 8837: A Case of Questionable Identification

THE *pochette* violin is a musical instrument forming part of the Collection of Musical Instruments at the Museum of Arts and Crafts in Zagreb. The acquisition of the *pochette* violin for the

museum's collection took place in 1941, when the artefact entered the museum through the process of replacement.

After the initial inventorying it was designated a product of an unknown German maker from the seventeenth century. The violin's recognition as an instrument of *pochette* type was retained for almost the entire period of its possession and display at the Museum of Arts and Crafts. The identification remained largely unchanged until 2007, when the curator in charge slightly modified it. This action took place because it had become obvious that new research into the instrument's date and identity needed to be undertaken.

Ironically, various actions had already taken place on the instrument: an early restoration or reconstruction of the violin of which the museum's curatorial staff was completely ignorant as well as more recent, rather well known ones that had been undertaken mostly on account of the prior identification of the violin as an old musical instrument.

More recently, a short lecture about the *pochette* violin, its history and the problems related to it was given in October 2019 at the Museum of Arts and Crafts. This lecture was held during the European Heritage Days 2019 under the title "A Museum of Great Sound: Presenting the Pochette Violin".

Today the Museum of Arts and Crafts has an instrument with an identification that probably needs to be changed, and which at the same time has undergone more than just one reconstruction and restoration of its original form and shape. Therefore, at this moment in time, questions about the originality and proper identification of the *pochette* violin under the inventory number MUO 8837 are posed.



Original, Fake or a Little of Both? On the Question of the Authenticity of a Pandurina by Giovanni Smorsone in the Collection of the Museum of Musical Instruments in Berlin

IN January 1896 the son of a Swiss violin maker who had set up his own workshop in the north of the English capital was born in London: Heinrich Ludwig (Henry) Werro. Following in his father's footsteps, Werro trained as a violin maker in Markneukirchen and after the end of the First World War joined his father's company, which had meanwhile moved to Bern. He passed the master craftsman's examination with the highest distinction. During extensive travels throughout Europe he also acquired extensive knowledge in the assessment of old-master instruments and developed into a passionate collector of historical string instruments and bows. In the 1950s Werro hit the headlines: he (as well as some of his colleagues) was accused of having manipulated the violin trade to his financial advantage by deliberately incorrect attributions of instruments to famous masters.

On August 10, 1967, the Berlin Museum of Musical Instruments acquired a Pandurina by Werro, which according to the handwritten signature inside the body was made by Giovanni Smorsone in 1736. Smorsone was born in Rome in 1671 and founded a lute-making workshop there at the beginning of the eighteenth century. Eleven instruments by him are known, nine of which still exist today. Smorsone's instrument, which has been handed down in Berlin, received new attention in the context of current work on an exhibition organized by the National Museums in Berlin together with the Museum of Musical Instruments, which also presents the Pandurina. Both its provenance and a closer look at its structural character-

istics have raised doubts about the authenticity of the object: was the Pandurina really made by Smorsone? Or had others, perhaps Werro himself, lent a hand here? The search for answers based on (art/music-) historical as well as scientific methods will be traced in the conference contribution, and listeners will be taken on a journey through a little crime story.



PASCALE VANDERVELLEN

Counterfeit Ruckers Instruments in the MIM Collection

AMONG the great names in the history of harpsichord making, that of the Ruckers is probably the most famous. This dynasty of makers, represented by four generations active in Antwerp between *c.* 1580 and *c.* 1680, exerted a predominant influence in Western Europe. Their harpsichords and virginals, synonyms of extraordinary workmanship, acquired a tremendous reputation that extended beyond the borders of Europe and lasted until well after their active period. But the envy they aroused was so great that it gave rise to large-scale counterfeiting, probably the most significant in the field of instrument-making up to then.

The Musical Instruments Museum (MIM) in Brussels owns eighteen instruments considered at the time of their acquisition to be Ruckers. From the 1950s, however, some of these attributions have been questioned. The MIM therefore conducted an in-depth study of each of the museum's "Ruckers" harpsichords and virginals. Alongside traditional organological studies sophisticated analytical techniques were used, such as X-rays, scanners or endoscopies, to determine the internal structure of the instruments; microscopic and dendrochronological analyses to identify the woods of the different parts; X-ray fluorescence (XRF) to specify the composition of the rose or that of the palette of pigments used for the decoration of the

soundboard and case; and micro Raman spectroscopy (MRS) or Fourier transform infrared spectroscopy (FTIR) to detail further the nature of the pigments and characterize the binders. Altogether, more than twenty scientists and restorers collaborated on this wide-ranging project, which has proved that five of the eighteen “Ruckers” instruments are in fact counterfeits ...



LUMINITA GHERVASE*

True or False: A Taskin Harpsichord with Ruckers Features

ONE of the common problems when dealing with cultural heritage objects, from a scientific point of view, is a lack of knowledge regarding the object's history. Many times, the history of an object is either not known at all or it may be incomplete, and – the worst-case scenario – it may contain false/deceptive information. Counterfeiting musical instruments was not a very uncommon practice in the Early Modern Period. Instruments could gain additional value by resembling other older instruments or instruments made in a renowned workshop. Such has been the case with the seventeenth-century Flemish Ruckers atelier: a name that in the eighteenth century was often misleadingly associated with counterfeit instruments in order to increase their market value during an age when musical instruments were a sign of wealth and social status and played a significant decorative role. One of the most famous harpsichord builders of the eighteenth century, Pascale Taskin, remodelled Ruckers' harpsichords, or used parts of such instruments to incorporate them within new ones. The paper brings into the spotlight a harpsichord built by Taskin in 1772, which

exhibits, intentionally or not, specific Ruckers features. A discussion regarding the specific features of harpsichords created by the two instrument-makers will be made, with the aim of identifying whether the Ruckers features were intentionally inserted or not.

** In collaboration with Ioana Maria Cortea, Lucian Ratoiu, Monica Dinu and Roxana Radvan.*

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