

# Ludwig Finscher

## **2006 Balzan Prize for the History of Western Music since 1600**

*For his wide-ranging research activity in the field of musicology; for his penetrating, memorable insights into great works of music; for his profound commentaries on musical phenomena as well as his editorial direction of the new edition of the encyclopaedia Die Musik in Geschichte und Gegenwart, which makes the newest research accessible to a wide circle of musicians and music lovers.*

## **History of the Trio Sonata - Catalogue Raisonné of the Tradition**

### **University of Zurich**

*Adviser for the General Balzan Committee: Gottfried Scholz*

Ludwig Finscher set aside half of the sum of the Balzan Prize for the publication of an extensively annotated catalogue on the tradition and transmission of the trio sonata from its first appearance around 1650 until the end of the first period of diffusion around 1780. The catalogue will establish the hitherto unwritten bases for the history of the trio sonata, and it will not only make a great contribution to musicology, but it will also give a considerable stimulus to musical practice. The institutional base was found at the Institute of Musicology at the University of Zurich, with its excellent technical equipment and library facilities. The initiative was kindly welcomed and is generously supported by the University.

With the term “trio sonata” musicology identifies a genre of instrumental music that spread through Europe between 1650 and 1780, and that was considered the most “noble” chamber music genre. As a result, the production of this genre was very prolific: at the beginning of the Balzan project, at least 500 editions with 6 or 12 sonatas each were supposed to have been handed down. Composers were also very enthusiastic about it, and ambitiously used the trio sonata as a “calling card” to make a successful entrance in the world of composition. The present state of research on this type of composition is diametrically opposed to its objective and methodological importance for the history of musical genres. To date, there is only one monograph oriented towards the history of the genre that takes into account today’s methodological concerns. However, it only deals with early phenomena up to the appearance of the “classical” model of the genre. There is also an article in *Die Musik in Geschichte und Gegenwart*, but it gives only a very general overview of the genre. The remaining literature is quantitatively scarce and limited to studies of single works or composers,

but historical genre aspects rarely play an important role in them.

The project was set up by Ludwig Finscher together with Prof. Laurenz Lütteken, who is acting as project manager and in addition responsible for the administration. The project was set up with two 50% positions dealing with academic qualifications for young scholars. The first position needs a doctorate leading to a 'Habilitation', the second is reserved to a doctoral candidate (Ph.D. student). Dr. Cristina Urchueguía held the first position until February 2010. She has completed her Habilitation in autumn 2009 and got an appointment as assistant professor of musicology at the University of Berne in February 2010. Her successor at the project is Dr. Nicola Schneider who has completed his dissertation in March 2010. Dr. Schneider has started on April 1<sup>st</sup>. The position of the doctoral candidate was first held by Elisabeth Wanzentried. She left the project for personal reasons and was replaced by Gabriela Freiburghaus. She will complete her thesis in 2011 (dealing with the Trio Sonata in Britain between Purcell and Händel).

During 2007, 2008, and 2009, about 1,200 editions with 3 to 12 sonatas (more than 11,000 pieces overall), emerged from over more than 2,000 sources. A lot more than it was expected. A distinction has thus been drawn between printed editions and manuscript, giving priority to the former. A specific data base was developed for organizing the materials. The result should be a printed catalogue which will appear in Henle Verlag who is interested in the project.

The first trio sonatas were composed during the early Baroque, while the last came out during the early classic period. The vast majority of works (sonate, suonate, balletti, sinfonie, trii, divertimenti and concerti) is written for two high instruments – violins, flutes, oboes – and a bass fundament, "basso continuo" – cellos, bass-viols, harpsichords, organs and theorbos. Until 1700 most of the publishers are Italians, who were then joined by Dutch, French, German and English publishers. As for authors, besides well-known names such as Corelli and Locatelli, works by composers who were known only to specialists up to the present day, such as Von Leclerc and Gallo, Giuseppe Fernando Brivio della Tromba, Johann Schwanenberger, André Joseph Exaudet, Melchiorre Chiesa and Karl Wilhelm Glösch are now made available to the general public. A fruitful contact with musical practice has been established with the help of a specialized ensemble housed at the Zurich *Hochschule der Künste* and lead by the baroque violinist Prof. Monika Baer.

### **Publications:**

- Ludwig Finscher, *Was heißt und zu welchem Ende studiert man musikalische Gattungsgeschichte?*. In Laurenz Lütteken and Hans-Joachim Hinrichsen (Editors): Pas-

sagen. IMS Kongress Zürich 2007. Five Keynote Speeches. Kassel etc.: Bärenreiter 2008, S. 21-37.

- Laurenz Lütteken, *Matthesons Orchesterschriften und der englische Sensualismus*. In „Die Musikforschung“ 60, 2007, S. 203-213.

- Laurenz Lütteken, *Christian Wolff und die Musikästhetik seiner Zeit*. In Jürgen Stolzenberg and Oliver-Pierre Rudolph (Editors): *Christian Wolff und die europäische Aufklärung*. Akten des 1. Internationalen Christian-Wolff-Kongresses, Halle (Saale), 4.-8. April 2004. Teil 4. Sektion 8: Mathematik und Naturwissenschaften. Sektion 9: Ästhetik und Poetik. Hildesheim etc.: Olms 2008, S. 213-227.

- Laurenz Lütteken, *Werk – Opus*. In “MGG, Supplement”, 2008, Sp. 1102-1114.

- Cristina Urchueguía, *Das Projekt Die Triosonate - Catalogue Raisonné. Ein Einblick in das Versuchslabor der Kammermusik*, “Sonus”, II, 2008.

- Cristina Urchueguía, *Die Triosonate - Catalogue Raisonné, Die Suche nach komplexen Antworten auf einfache Fragen*. In *Kammermusik im Übergang vom Barock zur Klassik*, Christoph-Hellmut Mahling (Editor), Mainz 2009 (Schloss Engers. Colloquia zur Kammermusik. Vol. 5), in print.

- Cristina Urchueguía, *Die Triosonate - Catalogue Raisonné. Ein Katalogisierungsprojekt zur frühen Kammermusik*. In “Ensemble. Magazin für Kammermusik”, 1, 2010, in print.

### **Statements by the Prizewinner:**

*The Balzan Prize is the most prestigious international distinction a member of the humanities can achieve, and I hardly can find appropriate words to thank the Balzan Foundation for the great honour it has bestowed on me. It gives my scholarly work recognition on an international scale far beyond the field of musicology, and it enables me to carry on with new projects which have been on my mind for a long time but for which so far I have seen no chance of realization.* Ludwig Finscher (Rome, 24.11.2006)

*“The idea of publishing an overview of the Research Projects is surely a very good one, and I am convinced that the publication will also enhance the prestige of the Prizewinners”.* Ludwig Finscher (2010)