

Ludwig Finscher

Former Professor of Musicology at the Goethe-Universität, Frankfurt am Main and at the Ruprecht-Karls-Universität, Heidelberg

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.

Institution Administering Research Funds: Universität Zürich

Adviser for the Balzan General Prize Committee: Gottfried Scholz

History of the Trio Sonata - Catalogue Raisonné of the Tradition

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 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 will also give a considerable stimulus to musical practice. The institutional base was established at the Institute of Musicology at the Universität Zürich, 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 six or twelve sonatas each were supposedly handed down. Composers were also very enthusiastic about it, and ambitiously used the trio sonata as a ‘calling card’ to make a successful entrance into 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.

The project was established by Ludwig Finscher together with Laurenz Lütteken, acting as project manager responsible for administration. The project was set up with two 50% positions designated for young scholars. The first position was intended for a researcher who had completed his/her doctoral studies and was working towards the *Habilitation*; the second, for a doctoral candidate (PhD student). Dr. Cristina Urchueguía held the first position until February 2010. She completed her *Habilitation* in autumn 2009 and was appointed as assistant Professor of Musicology at the Universität Bern in February 2010. Her successor on the project is Dr. Nicola Schneider who completed his dissertation in March 2010. Dr. Schneider started working on the project on 1 April 2010. The position of the doctoral candidate was first held by Elisabeth Wanzenried. She later left the project for personal reasons and was replaced by Gabriela Freiburghaus. Ms. Freiburghaus completed her thesis on the Trio Sonata in Britain between Purcell and Händel in 2011. As of May 2011, about 1350 editions with three to twelve sonatas have emerged from more than 2000 sources – many more than were expected. A distinction has thus been drawn between printed editions and manuscripts, giving priority to the former. A specific data base has been developed for organizing the materials, and is being made available to specialized music libraries, students and professors. This data will form the basis of the printed catalogue to be published by Henle Verlag, which should appear in 2016. The first trio sonatas were composed during the early Baroque, while the last came out during the early classical period. The vast majority of works (sonate, suonate, balletti, sinfonie, trii, divertimenti and concerti) were written for two high-pitched instruments and a basso continuo. Until 1700 most of the publishers were Italian; they 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 Carlo Antonio Campioni, Giuseppe Fernando Brivio della Tromba, Johann Gottfried Schwanenberger, Valentin Roeser, André Joseph Exaudet, Melchiorre Chiesa, Wenzel Joseph Spourni and Nicolas Dôthel il figlio, have now been made available to the general public. In another initiative connected to the project, the Baroque violinist Professor Monika Baer and harpsichordist Sergio Ciomei have, in conjunction with a specialized ensemble, helped to bring some of this lost music to life.

Researchers:

Prof. Dr. Laurenz Lütteken, Supervisor

Monika Baer
Sergio Ciomei
Gabriela Freiburghaus
Claire Genewein
Ivana Rentsch
Nicola Schneider
Cristina Urchueguía
Elisabeth Wanzenried

Publications:

In total over 50 articles have been published including the following of particular note:

Finscher, Ludwig. “Was heißt und zu welchem Ende studiert man musikalische Gattungsge schichte?” In *Passagen. IMS Kongress Zürich 2007. Five Keynote Speeches*, edited by Laurenz Lütteken and Hans-Joachim Hinrichsen, 21-37. Kassel etc.: Bärenreiter, 2008.

Lütteken, Laurenz. “Matthesons Orchesterschriften und der englische Sensualismus”. *Die Musikforschung* 60 (2007): 203-213.

Lütteken, Laurenz. “Christian Wolff und die Musikästhetik seiner Zeit”. In *Christian Wolff und die europäische Aufklärung. Akten des 1. Internationalen Christian-Wolff-Kongresses*, edited by Jürgen Stolzenberg and Oliver-Pierre Rudolph, 231-227. Halle (Saale), 4-8 April 2004. Teil 4. Sektion 8: Mathematik und Naturwissenschaften. Sektion 9: Ästhetik und Poetik. Hildesheim etc.: Olms, 2008.

Lütteken, Laurenz. “Werk -Opus”. In *MGG, Supplement* (2008): 1102-114.

Urchueguía, Cristina. “Das Projekt Die Triosonate - Catalogue Raisonné. Ein Einblick in das Versuchslabor der Kammermusik”. *Sonus: Musikwelt Zürich II* (2008): 18-19.

Urchueguía, Cristina. “Die Triosonate – Catalogue Raisonné, Die Suche nach komplexen Antworten auf einfache Fragen”. In *Kammermusik im Übergang vom Barock zur Klassik*, edited by Christoph-Hellmut Mahling. Mainz, 2009. Schloss Engers. Colloquia zur Kammermusik. Vol. 5.

Urchueguía, Cristina. “Die Triosonate – Catalogue Raisonné. Ein Katalogisierungsproject zur frühen Kammermusik”. *Ensemble. Magazin für Kammermusik* 1 (2010).

These are to be followed by the publication of *Die Trio Sonata – Catalogue Raisonné*.