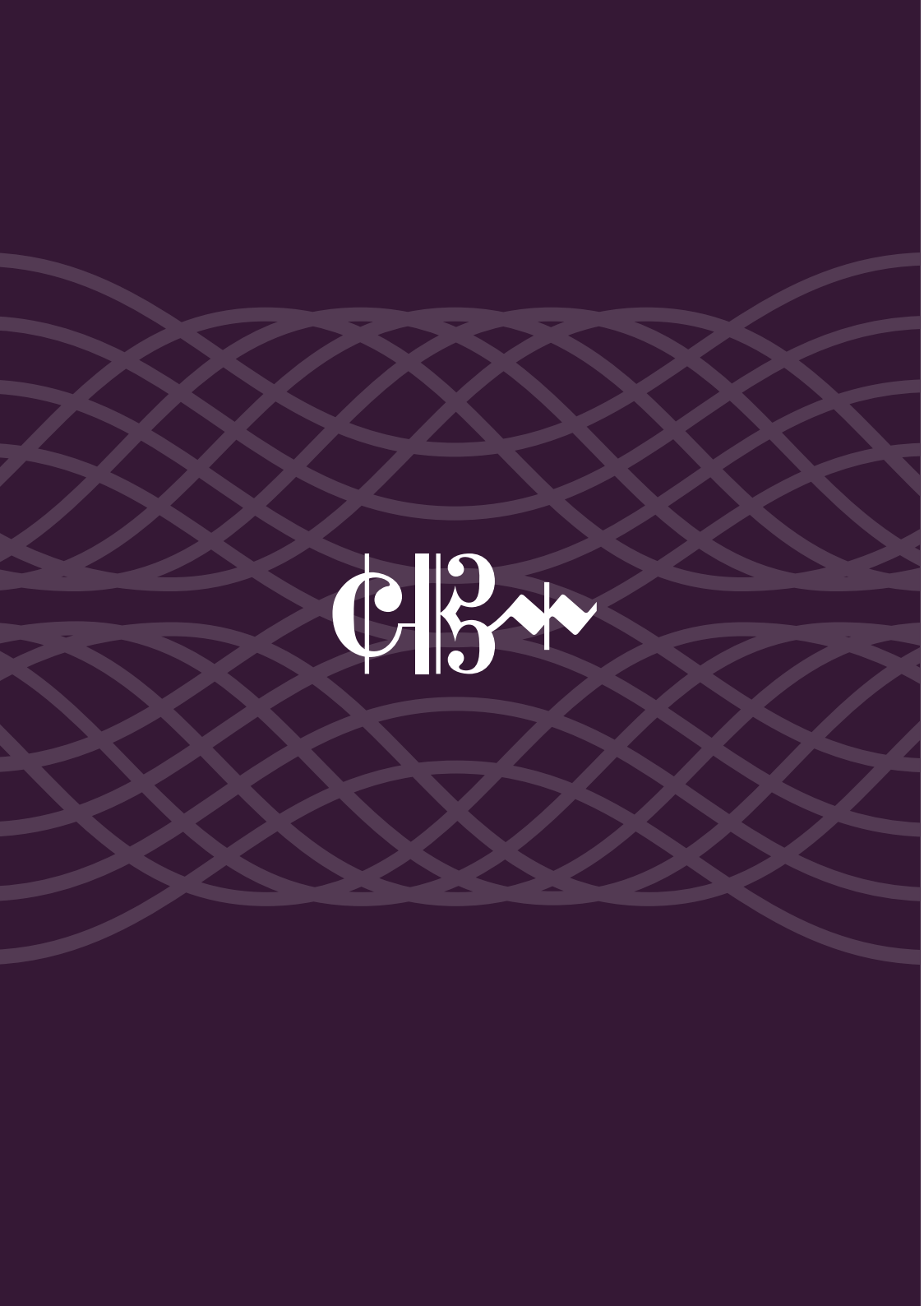
Musicology and Cultural Heritage Department
Pavia University

Cremona Baroque Music 2018

18th Biennial International Conference on Baroque Music



UNIVERSITÀ DI PAVIA

Programme

and

Abstracts of Papers Read

at the

18th Biennial International Conference on Baroque Music

Crossing Borders: Music, Musicians and Instruments 1550-1750

10-15 July 2018

Palazzo Trecchi, Cremona
Teatro Bibiena, Mantua

Crossing Borders: Music, Musicians and Instruments

And here you all are from thirty-one countries, one of the largest crowds in the whole history of the Biennial International Conference on Baroque Music!

More then ever borders are the talk of the day. When we left Canterbury in 2016, the United Kingdom had just voted for Brexit. Since then Europe—including Italy— has been challenged by migration, attempting to mediate between humanitarian efforts and economic interests. Nationalist and populist slogans reverberate across Europe, advocating barriers and separation as a possible panacea to socio-political issues. Nevertheless, we still want to call ourselves European, as well as Italian, German, French, Spanish, English etc. We are bound together by a shared history of exchanges, dissemination, even dispersion. Looking back at musical journeys is, therefore, hugely significant to our cultural identity.

Welcome to Cremona, the city of Monteverdi, Amati and Stradivari. Welcome with your own identity, to share your knowledge on all the aspects of Baroque music. And as we do this, let's remember that crossing borders is the very essence of every cultural transformation.

It has been an honour to serve as chair of this international community. My warmest gratitude to all those, including the Programme Committee, who have contributed time, money and energy to make this conference run so smoothly.

Enjoy the scholarly debate, the fantastic concerts and excursions. Enjoy the monuments, the food and wine. And above all, Enjoy the people!

MASSIMILIANO GUIDO,
chair

A message from the Rector of Pavia University

Everything began with an irregular pearl—a baroque one—radiating novelty, extravagance and emotion. The Baroque became an epoch that turned every aspect of the arts upside down—instruments, poems, ways of life and etiquette throughout Europe. Monteverdi and Marino, Handel and Bach, Vivaldi and Scarlatti were the undisputed protagonists of the time, together with Bernini and Borromini, Caravaggio and Rubens.

Baroque poetry and music adhere to the affects of the passions, from Monteverdi's madrigals to Bach's cantatas, while on canvas Caravaggio depicts the torment and struggle of human being.

This dialogue between arts is the premise of the 18th Biennial International Conference on Baroque Music, for the first time welcomed to Italy. Pavia University, and the Musicology and Cultural Heritage Department, are honoured to be hosts.

During the Baroque period Italy had a central role in the production of music, the invention of new instruments, the training of musicians who then disseminated their knowledge throughout European courts. Today, Cremona has become the capital of Baroque music, welcoming nearly three hundred scholars from thirty-one countries.

As you enjoy the conference, I encourage you to explore this extraordinary city. Cremona is the city of the luthiers: Amati, Guarnieri and Stradivari, which can be admired at the Museo del Violino. It is also the city of sophisticated scientific experimentation, where the sound and materials of these instruments are being investigated. Cremona with its squares, palaces and churches is the perfect venue for Baroque music.

I would like to thank the Musicology and Cultural Department, professor Massimiliano Guido and the Programme Committee for organising such an exciting meeting.

Wishing you all a fruitful and productive time.

FABIO RUGGE,
Rector of the University of Pavia

Edited by Maria Borghesi and Massimiliano Guido

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THIS CONFERENCE IS ORGANISED BY THE

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AND THE

Comitato di Volontariato *Cremona Musicology International Conferences*

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WE WOULD LIKE TO THANK

the following persons and organisations for their generous support:

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Angela Cauzzi, Fondazione Teatro Amilcare Ponchielli

Virginia Villa, general director of the Museo del Violino

Fabio Rugge, rector of the University of Pavia
Giancarlo Prato, director of the Musicology and Cultural Heritage Department
Giovanni Cestino and the Choir *Facoltà di Musicologia*
Lorenzo Novelli and the *Galimathias Ensemble*

MEETING HIGHLIGHTS

PAPER SESSIONS ARE SCHEDULED

Thursday 9.00 to 12.30 and 2.00 to 6.00;
Friday 9.00 to 12.30 and 2.00 to 5.30;
Saturday 9.00 to 12.30 and 2.00 to 4.00;
and Sunday 9.00 to 12.30.

COFFE BREAKS:

10.30 and 4.00 daily (not on Saturday afternoon)
in the palace yard.

LUNCHES:

12.30 to 2.00 Thursday to Friday in the yard and garden.

BANQUET:

8.45 in the palace yard.
Tickets should be bought in advance.

MEETING ROOM:

Do you need a space for an informal meeting
(max. 10 people)? Book the meeting room at the
registration desk.

WIFI CONNECTION:

@Palazzo Trecchi Account hjifucen *Password* 78647686
@the Musicology Department use Eduroam

DAY-BY-DAY GUIDE TO SPECIAL EVENTS:

TUESDAY

6.00 Opening cocktail and Musical Welcome, Town Hall

THURSDAY

9.15 Ghislieri Choir and Orchestra, Giulio Prandi.
Opening concert, Cathedral of St. Mary of the
Assumption

FRIDAY

6.00 Business Meeting, Galleria delle Armi

7.30 Coro Costanzo Porta and Ensemble Cremona ,
Antonio Greco. Sant'Agata Church

8.45 Conference Banquet, Palazzo Trecchi

SATURDAY

4.30 Guided tour to the Museo del Violino
(book your ticket at the Registration desk)

6.30 Damiano Barreto, violin and *Galimathias Ensemble.*
Special Audition of Stradivari violins and
Farewell concert, Auditorium Giovanni Arvedi

SUNDAY

2.30 Special Session in Mantua (only for registered
participants)

4.30 Visit to Palazzo Ducale

7.30 Cappella Musicale della Basilica di Santa Barbara,
Umberto Forni

Closing Concert, Basilica of Santa Barbara

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Programme

TUESDAY 10 JULY

4.00-6.00	Registration opens (Infopoint Piazza del Comune, 1)
6.00-8.00	Welcome Cocktail&Music, *Sala della Consulta*, Town Hall, Coro della Facoltà di Musicologia, Giovanni Cestino

WEDNESDAY 11 JULY

8.30-6.00	Registration (Palazzo Trecchi, first floor)
9.00-12.30	Parallel Sessions
12.30-2.00	Lunch (Self-service Buffet at Trecchi)
2.00-6.00	Parallel Sessions Dinner (on your own) and free evening

THURSDAY 12 JULY

8.30-6.00	Registration (Palazzo Trecchi, first floor)
9.00-12.30	Parallel Sessions
12.30-2.00	Lunch (Self-service Buffet at Trecchi)
2.00-6.00	Parallel Sessions Dinner (on your own)
9.00-10.30	OPENING CONCERT, *Cathedral* Coro & Orchestra Ghislieri, Giulio Prandi

FRIDAY 13 JULY

8.30-6.00	Registration (Palazzo Trecchi, first floor)
9.00-12.30	Parallel Sessions
12.30-2.00	Lunch (Self-service Buffet at Trecchi)
2.00-5.30	Parallel Sessions
6.00-7.00	Business Meeting, *Galleria delle Armi*
7.15-8.30	GALA CONCERT, *Sant'Agata* Coro Costanzo Porta and Ensemble Cremona Antiqua, Antonio Greco
8.45-11.00	Conference Banquet, 2020 Host Announcement, *Palazzo Trecchi*

SATURDAY 14 JULY

8.30-6.00	Registration (Palazzo Trecchi, first floor)
9.00-12.30	Parallel Sessions
12.30-2.00	Lunch (Self-service Buffet at Trecchi)
2.00-4.00	Parallel Sessions
4.30-6.00	Museo del Violino (guided visit)
6.30-7.30	Auditorium Giovanni Arvedi Audition and Farewell Concert Damiano Barreto and *Galimathias Ensemble* Dinner (on your own)
9.00-?!	Cremona Pubs Tour

SUNDAY 15 JULY

9.00-12.30	Parallel Sessions
1.15	Bus departure to Mantua
2.30-4.00	Special session on *Baroque Art and Music in Mantua*
4.30-7.00	Visit to *Camera degli Sposi* and Ducal Palace
7.30	Closing concert, *Santa Barbara* I musici della Cappella di Santa Barbara - Umberto Forni
11.30	Back to Cremona

Consult your colour schedule for session details.

18th Biennial
International Conference
on Baroque Music

Cremona 2018

Abstracts

WEDNESDAY 11 JULY

Morning Session
9.00 - 10.30

1 ROOM

Claudio Monteverdi and Early Italian Opera

JEFFREY KURTZMAN (Washington University in St. Louis), *Chair*

DANIELE SABAINO (University of Pavia) and **MARCO MANGANI** (University of Ferrara)

Monteverdi's Modal Conduct in Madrigal Books 1-3

The first three books of Monteverdi's madrigals present a considerable variety of texts and musical attitudes; in this sense, they are a typical example of last-decade Italian secular music of the sixteenth century. Only the poetic choices of the third book, in which Monteverdi for the first time no longer declares himself a pupil of Marc'Antonio Ingegneri, reflects a new stylistic temperament perfectly adequate to the Gonzaga Mantuan court in which Monteverdi was employed since 1590.

Nevertheless, the three books can be analytically considered together, as they contain madrigals that can be defined still 'classical' in that they are conceived for voices only and textured in substantially contrapuntal writing. Besides this–and unlike the fourth book, which concept is analogous–they were also not involved in the dispute on the "Seconda Pratica," despite their anything but sporadic expressive audacities.

However, precisely the Seconda Pratica controversy shows how and to what extent Monteverdi's horizon in the field of the tonal organisation remains Zarlino's modal system. In fact, some of the Artusi's criticisms are related to presumed incongruities of some cadential goals concerning the mode(s) of reference. Also, Monteverdi's replies do refute Artusi's objections with point-by-point answers, but at the same time, it shows a full acceptance of the theoretical context about the constitution and the characteristics of each mode and of the modal system. If this acceptance is well documented for books IV and V (the immediate object of Artusi's attack and Monteverdi's answers), we may then assume that it also applies to the three previous books, whose modal conduct deserves to be investigated against the background of a relevant comparison repertoire (Ingegneri, Marenzio, Wert).

The paper, therefore, using the concept of "degree of problematic modal representation of tonal types" that we have developed so far, will:

a) examine the modal aspects of the first three Monteverdi' madrigal collections;
b) investigate whether if and to what extent they use modal 'audacities' comparable with those of books IV and V;
c) evaluate if and how the modal conducts influence the stylistic peculiarities of each of the three books.

MICHAEL DODDS (University of North Carolina)

The Theology of Monteverdi's 1610 Vespers

Monteverdi's *Vespro della Beata Vergine* encompasses an astonishing breadth of expression. However, for all the beauty and power of the music, the texts and their unifying themes remain opaque to may listeners. How might modern listeners locate greater spiritual meaning in these heterogeneous texts and their musical elucidation by Monteverdi?

In his hermeneutical classic, *Truth & Method*, Hans-Georg Gadamer argues that our understanding of the past emerges in the ever-changing space between historicist and presentist viewpoints. In this case, a historicist approach might begin by (1) locating the liturgical, historical, and narrative layers within the verbal text; (2) identifying intertextual themes; and (3) evaluating these themes through the lens of Catholic Reformation theology. When the various textual themes of the Vespers are considered in light of the four "senses" of late medieval hermeneutics—literal, allegorical, moral, and eschatological—it becomes clear that while all are in play, the governing sense is eschatological. The hermeneutical keystone is furnished by the description in the Revelation of John of the New Jerusalem "coming down out of heaven like a bride adorned for her husband" (Rev. 21:1- 3)—an image that conflates the heavenly city with the Beloved from Song of Songs and the Blessed Virgin Mary. For all their diversity, the motets and psalms of the Vespers present a unified theological vision. Monteverdi's Vespers may thus be heard as an aural embodiment of an idealised polis, a place of both the divine presence and human flourishing. "Sublime text," wrote Longinus, "does not simply represent the sublime, but makes it present."

ANDREW LAWRENCE-KING (Opera Omnia, Moscow)

Arianna…à la recherche: Re-making the Fourth Opera in the Monteverdi Trilogy

In September 2017, Opera Omnia presented in Moscow the premiere of a re-make of Monteverdi's lost masterpiece, *Arianna* (1608), setting Rinuccini's libretto 'in Claudio's voice' around the sole surviving musical fragment, the famous *Lamento*. Even for the Lament, new music was required for the violins and viols and chorus of fishermen indicated in contemporary sources. Our aim was to offer performers and audiences an operatic context for this celebrated soliloquy, and to reverse the standard processes of musicological investigation by applying new, rigorous creativity to previous work of analysis.

The practical challenge of re-composing and staging a lost work demanded a sharp focus on Monteverdi's dramatic and musical methods and word-by-word engagement with Rinuccini's text. Ottavio's *Tragedia* emerges as a powerfully effective theatre-piece, with sharp characterisations and dramatic twists in *affetto*. The aural shock of Bacchus' arrival is no less than its visual impact (see Heller, *Early Music* October 2017), as lamenting strings are abruptly silenced by trumpets, timpani and horns.

Under intense scrutiny (guided by Tim Carter), the *Coro di Pescatori* is revealed as two groups each bearing partial witness, with individual personalities distinctly portrayed. Elsewhere, poet seems to have given composer strong hints: strophically patterned changes of *affetto* in formal Choruses; striking imagery to suggest the stage gestures that Monteverdi sought to realise in music. Surviving works circa 1608 were studied and closely imitated, identifying literary citations and matching them musically, or transforming suitable models according to rhetorical principles. This paper presents the analytical material and our creative findings.

MOMOKO UCHISAKA (University of Sheffield)

Listening to 'Madness': Adriano Banchieri's *La pazzia senile* (1598)

La pazzia senile (The Elderly Madness) is composed in 1598 by Adriano Banchieri, a Benedictine monk as well as an organist, composer and musical theorist in Bologna. The work is usually included into the genre known as the madrigal comedy, one of the experiments in theatrical music, whose most famous example is Orazio Vecchi's *L'Amfiparnaso* (1597). Banchieri is often considered to be a successor of Vecchi.

La pazzia senile is Banchieri's first work in this musical form and shares several characteristics of Vecchi's work. He also employs a plot and characters typical of the commedia dell'arte, and the whole lines of the characters are sung in polyphony. However, Banchieri's work differs in other respects. Unlike *L'Amfiparnaso*, which also contains tragic scenes, the tone of *La pazzia senile* is persistently comic. Its title suggests that Banchieri's main focus is on the madness of two old men, Pantalone and Gratiano, who are in love with young women. While following the conventional characterisation, their songs include sexual and religious innuendos, including a parody of 'Vestiva i colli', the early madrigal of Giovanni Pierluigi da Palestrina.

This papers reconsiders *La pazzia senile* by focusing on its theme of madness in music. 'Madness' was a favorite topos in the musical and theatrical works in sixteenth- and seventeenth-century Italy. By locating this piece in this context, the paper examines two old men's mad performances as an important device for this madrigal comedy as a new musical form in this period.

2 ROOM

Crossing Faiths in England

TASSILO ERHARDT (Liverpool), *Chair*

JAMES HUME (University of Manchester)

'A Second Musical Present: My Church Services and Divine Compositions': An Examination of John Blow's late Anthems

The last decade of the life of John Blow (1648/9–1708) in many ways fits typical 'late style' biographical narratives: he held most of the prestigious London musical positions (including a newly-created official post as composer of the Chapel Royal), he was involved in several self-reflective published collections (indeed, a volume of his own church music was proposed in the dedication to Amphion Anglicus but never issued), he 'maintained his idiosyncratic harmony to the end (Ian Spink, Restoration Cathedral Music), and his later compositional output included 'anthems...in the archaic full style' (Bruce Wood, New Grove II). Yet early eighteenth-century London was clearly a place of change and this must have had a great effect upon Blow's working practices. For example, following the 1698 fire at Whitehall there were several venue changes for the Chapel Royal; at the newly-opened St Paul's Cathedral there were grand public thanksgiving services which required new music; and by 1702 there was a new monarch (Queen Anne) with a known interest in music. Furthermore, Weldon, Croft and Clarke-the younger generation of composers-began to rise in prominence.

In this paper I examine Blow's late anthems-and specifically the verse anthems-which, in comparison to his earlier church music, have not received much scholarly attention. I look at a variety of aspects: musical style, texts, function, usage, transmission, and reputation. My aim is to consider the appropriateness of established discussions of Blow's

NICHOLAS EZRA FIELD (Michigan State University)

A Papal Threat and the Spice of Italy: Italian Musicians Crossing Confessional and Cultural Boundaries in 1670s London

During the 1670s London experienced an explosion of interest in Italian music and art. The popularity of such Italian immigrant musicians as Giovanni Sebenico, the Albrici family (Vincenzo, Leonora, and Bartolomeo), Matthew Battaglia, and Nicola Matteis near the turn of that decade prompted Roger North to remark that "nothing in the town had relish without the spice of Italy." John Evelyn observed that the fashion for Italian music had entirely eclipsed the popularity of the French style. Paradoxically, the 1670s also saw a rapid crescendo of anti-Catholic pamphleteering and agitation that attended such perceived religious dangers as the 1672 Declaration of Indulgence, the fictitious "Popish Plot" fabricated by Titus Oates in 1678, and the growing certainty throughout the decade that Charles II would be succeeded on the throne by his Catholic brother James. Such anti-Papist zeal was heavily flavoured by a phobic denomination of Romish-Italian influence. Thus English antipathy for a religion held to be an inextricably central element of Italian cultural identity rose to fever pitch just when London society was most receptive to Italian musical culture. This paper argues that the complex intersection of cultural admiration and confessional loathing in the English imagination gave multiple and sometimes contradictory levels of meaning to the reception of Italian musical culture in Restoration London.

3 ROOM

Crossing Borders 1

SZYMON PACZKOWSKI (University of Warsaw), *Chair*

LOUIS DELPECH (Universität Zürich)

Beyond Absolutism. Self-fashioning, Aristocratic Identities and the Patronage of French Music in Early Modern Germany (1660-1700)

While cultural, confessional or political identities have remained the focus of studies on the circulation of music and musicians in Early Modern Europe, the patronage of foreign musicians and the promotion of non-native musical idioms were not only driven by social structures or diplomatic concerns.

Moving beyond a top-down approach and reconsidering the role of individual strategies within the patronage of French music and musicians in Early-Modern, Lutheran Germany, I wish to question the traditional model of absolutism epitomized by the cliché of petty princes wanting to emulate Versailles. Instead, I will rather address the reception of French music from the perspective of self-fashioning, negotiations of personal identity and the construction of aristocratic subjectivities.

Focusing on Lower-Saxony and Saxony, this paper will investigate the politics of musical patronage of Ernst August von Braunschweig-Lüneburg and his wife Sophie von der Pfalz, as well as of Augustus II the Strong, in order to highlight the role of music in the elaboration of a new galant, enlightened aristocratic identity which was not only reflected in a distinctive style of government but also in specific attitudes towards gender, religion and science.

DANIÈLE LIPP (University of Vienna)

Rosa d'Ambreville-Francesco Borosini and Anna d'Ambreville-Giuseppe Perroni. An Italian Family of Musicians at the Imperial Music Chapel in Vienna

During the reign of Charles VI (1711–1740) the Imperial Music Chapel had about 200 members. Almost a third of these musicians came from various Italian regions. The sisters Anna and Rosa d'Ambreville - they were despite their names from Modena - appeared first as singers in numerous opera performances in Northern Italy, where Rosa probably got to know her future husband Francesco Borosini, who had already worked for the emperor in Vienna. The sisters were also employed by Charles VI and became members of the Imperial Music Chapel. Anna married in Vienna the Milanese composer and cellist Giovanni Perroni. They became one of the most influential families regarding musical life in Vienna from 1720 to 1740.

Transnational migration of musicians in the eighteenth century is a phenomenon that has received increased attention in musicology during the last years. This lecture presents the biographies of these families and highlights different aspects such as their origin, family structure, financial situation, etc. There will also be a focus on their private and professional connections to other members of the Italian community in Vienna, but also on bigger social networks within the Habsburg Empire. This case study is based on partially unpublished and new-found documents from various archives and libraries such as the Austrian Haus-, Hof- und Staatsarchiv in Vienna, the Austrian National Library and Viennese parish archives.

KIMBERLY BECK HIEB (West Texas A&M University)

Literary Genre Theory and Mutant Musical Genres of the Early Modern Period

The early modern era was a particularly encyclopedic age of discovery as reflected in the period's many volumes outlining musical styles and genres (Praetorius, Kircher, Mersenne). However, these musical taxonomies often pose more questions than answers, as many surviving musical sources of the period do not align particularly well with the definitions provided by contemporary theorists and encyclopedists. Instrumental genres can be particularly problematic since their lack of text and flexibility in form make them suitable for a variety of venues and applications.

The process of naming genres in the early modern period is further problematised by the fact that many genres from the period have analogues in different geographical locations or from later periods: genres that are similar in name but differ in style, form, and function. This inspires a palpable temptation to map one conception of a genre onto another that was likely conceived of differently in its own time and place and encourages the description of a specific work in terms of how well or how poorly it aligns with a particular genre, a potentially misleading approach.

This paper addresses these challenges offering a new method for constructing genre that borrows from literary genre theory (Derrida, Bakhtin, Frow) to analyse the pliable conception of musical genre in the early modern period. Considering the construction of instrumental genres throughout central Europe will elucidate subtle shifts in genre definitions across cultural, religious, and geographic borders, using a taxonomy of style to further classify and define human cultures (Mundy 2014).

4
ROOM

Barbara Strozzi and Early Modern Italy

MARGARET MURATA (University of California, Irvine), *Chair*

CLAIRE FONTIJN (Wellesley College)

Weeping-Singing in Strozzi's Laments

Academic culture in Italy sometimes lent itself to the discussion of music. One of the debates of the Venetian Accademia degli Unisoni addressed what makes one fall in love more profoundly: witnessing the act of singing or the act of weeping. Two of the academicians penned their respective viewpoints, Giovanni Francesco Loredano on the side of Song, Matteo Dandolo on the side of Tears. In the preface to the pamphlet in which Giacomo Sarzina published this *Contest between Song and Tears* in 1638, he emphasized that what had been more moving than either contestant's arguments were their recitation by Barbara Strozzi (1619-77). In this paper, I propose that she composed three laments that demonstrate, in fact, that the union of singing and weeping exceeds the power of either one alone.

In "Lagrime mie," a jagged, convulsive vocal line enacts the very mimesis of weeping that frames the entire cantata; words fracture into syllables separated by rests, a weeping-singing style uttered in gasps. Near the midpoint of "Sul Rodano severo," a lament for Strozzi's contemporary, Henri de Cinq-Mars, an accompanimental instrumental trio repeats a descending tetrachord 13 times to underscore the protagonist's unfortunate condemnation to death. By contrast, the voice and basso continuo join forces through chromatic text painting on particular words associated with sadness in "Appresso ai molli argenti," such as "lamenti" or "morte." With three distinct stylistic approaches to the lament, each highly effective, Strozzi proved herself one of the masters of the genre.

ROSEEN GILES (Duke University)

'Rappresentare al vivo': Style and Representation in Early Modern Italy

The verb *rappresentare* appears in many early-modern books on theatre, literature, and music, despite being somewhat nebulous and difficult to translate: what exactly does it mean to 'represent' something with gestures, words, or tones? A close examination of this word's complex usage reveals that the concept of representation in late sixteenth- and early seventeenth- century Italy was central to early-baroque understandings of the intersections between the arts—*rappresentare* was as much a practical concern as much as it was an aesthetic one. The so-called *stile rappresentativo* ('theatrical style') was first proposed by Vincenzo Galilei (d. 1591) to define a new way of representing text through music. Though typically associated with operatic recitative, the *stile rappresentativo* was also associated with *concertato* madrigals not meant as theatre music. There is no scholarly consensus about what is actually being 'represented' in the *stile rappresentativo*, and contemporary theorists—most notably the Florentine Giovanni Battista Doni (1593–1647)—could not give this concept clear stylistic parameters. But writers and musicians, including Claudio Monteverdi (1567–1643), still felt the need to distinguish music in *stile rappresentativo*, insisting that such music had the power to represent 'al vivo' characters, situations, or affects. This paper proposes that the *stile rappresentativo* cannot be defined by musical characteristics alone; the *stile rappresentativo* was understood as an exceptional union of stylistic idioms from three different art forms: music, literature, and theatre.

5
ROOM

Instruments, Musicians, and Society across Europe

JONATHAN SANTA MARIA BOUQUET
(University of Edinburgh), *Chair*

DOUGLAS MACMILLAN (Guildford, UK)

The Bird Fancyer's Delight: A Tutor for Canaries and Gentlemen

It is well-known that flageolets and recorders were used to imitate the sound of bird song during the Baroque period. In the eighteenth century there arose in Europe a custom of teaching caged birds to sing, and, in England, *The Bird Fancyer's Delight* became a manual of instruction for both singing birds and their teachers in the form of pedagogic material for flageolet players. This is in contrast to the use of instruments as imitators of bird song in accompaniment to vocal music.

My paper will comment on the organological history of the flageolet and the emergence of a specific 'bird flageolet', noting the use of the recorder as an alternative instrument. I will discuss the matter of teaching birds to sing and comment to references to the practice from French and German sources but will focus primarily on *The Bird Fancyer's Delight*, noting the history of the publication.

The pedagogic material in *The Bird Fancyer's Delight* is largely derived from earlier source material which was anachronistic by the time of its publication *c.*1730: I will note the use of tablature and gracing. I will examine the choice of keys for particular species of bird, and discuss the source of many of the tunes used in *The Bird Fancyer's Delight*, noting their derivation from currently popular tunes and operatic arias. My paper will be illustrated with musicological and ornithological images and I will play appropriate extracts on the sopranino recorder.

SAMANTHA OWENS (University of Wellington)

"A Set of Hoboys March Before" – The Oboe Band in English Musical Life, c. 1680-1740

For a select number of evenings in 1704, audiences attending plays at London's Lincoln's Inn Fields Theatre were able to enjoy some rather unusual entr'acte performances: "Several New Entertainments of Musick…never perform'd before" presented by "seven young Men on Hautboys, Flutes and German Horns, lately brought over by their Master the Famous Godfred Pepusch, Musician Ordinary to his Majesty the King of Prussia" (*Daily Courant*, 18 April). While several scholars have explored the adoption of the French hautboy and its role in English musical life during the early modern period (most notably David Lasocki and Janet K. Page), to date rather less attention has been paid to the introduction of oboe bands.

Continental ensembles of this type—whose members were skilled players on a selection of instruments drawn from across the wind and string families—were mentioned regularly in English newspapers around the turn of the eighteenth century, from locations as diverse as Belgrade, Brussels, Dresden, Madrid, Paris, St Petersburg, Vienna, Warsaw and Zurich. It is hardly surprising, then, that the oboe band soon became a commonplace within the soundscape of early modern England.

Drawing upon a wide range of primary source material (including archival records, extant music, newspaper items and more), this paper investigates the introduction of oboe bands to England, as well as examining the nature of their employment within three main environments: the military, the town and the court.

Morning Sessions
11.00 - 12.30

2
ROOM

Anglicanism in Music

ROSEMARIE DARBY (University of Manchester), *Chair*

BRYAN WHITE (University of Leeds)

Celebrating St Cecilia's Day in the British Provinces: 1683-1750

In the years between 1683 and 1700, annual celebrations of St Cecilia's Day in London, held by the Musical Society, became one of the most important musical events of the year. The celebrations encouraged the composition of large-scale odes featuring the music and poetry of the most significant composers and poets of the day, and spawned the celebration of sacred music in the church in the form of a service at which a sermon in defence of music was preached, and elaborate instrumentally-accompanied music was performed. Within about a decade of the first London observance, Cecilian celebrations had spread to a number of provincial towns and cities. After 1700, when annual London observances ended, provincial celebrations became increasingly widespread. Provincial celebrations were for the most part held by local music clubs and societies, often with the participation of vicars choral of local cathedrals. The elements of the London celebrations that were replicated at provincial centres differed from place to place; few, in particular, could manage newly-composed concerted works. This paper investigates the development of provincial Cecilian celebrations up to approximately 1750, including evidence of events held in at least sixteen towns and cities in the British Isles, as well as several in

the American colonies. The range of musical activities, both sacred and secular, which marked these celebrations will be surveyed, and two centres, Lincoln and Dublin, both of which featured newly-composed odes, will be the subject of focussed case studies.

ANDREW SALYER (Rice University)

The Grave and Solemn Style in Anglican Church Music, c.1700

When Arthur Bedford wrote in 1711 that "we should all be serious in the Worship of *God,* and affect that *Musick,* which is grave and solemn," he was articulating the consequences for church music that arose from the culture of moderation that developed in England as a direct response to the political, social, and religious crises of the seventeenth century. English writers of religious and secular literature at the turn of the eighteenth century cautioned composers of church music such as William Croft, Jeremiah Clarke, and Thomas Tudway to avoid imitating French and Italian-style secular music, decried as the "theatrical style," and encouraged them to develop and maintain, in the words of Croft, the "Solemnity and Gravity of what may properly be called the *Church-Style*."

I will explore two ways that composers created an innovative and singular sacred repertory that interacted with a complicated and unique historical framework. The first is choice of text, seen especially in the practice of setting mournful verse passages from psalms of praise and thanksgiving. The second is the specific cultivation of anthem movements for ensemble. To temper the theatrical elements of virtuosity and enthusiasm that can be heard in seventeenth-century anthem movements for vocal solo, eighteenth-century ensemble movements expressly emphasized grave and solemn stylistic traits such as syllabic setting, slow tempos, and the repetition of affective words and phrases.

SARA MCCLURE (University of Kansas)

Music, Drama, and Humor Purcell's Vocal Music for Restoration Comedies

Henry Purcell (1659–95) is best known for his large works composed for the court and the public stage, but his often-overlooked songs for comedies highlight the border-crossing interactions between playwright, composer, and actor in the Restoration. Much of the research on Purcell's theater music focuses on his serious works, most especially *Dido and Aenaes*, as it is most like contemporary through-sung opera on the Continent, or semi-operas like *Dioclesian* and *King Arthur*; however, Purcell successfully crossed into other theatrical genres, composing music for comedies with several different playwrights. This paper looks to studies on humor and music to discover why the songs Purcell wrote for Thomas Durfey's (ca. 1653–1723) comedy *A Fool's Preferment* (1688) are effective, referring to characteristics of Restoration comedies for context. Through text painting and by using a variety of purposefully chosen musical styles, Purcell's music for actor-singers enhances the meaning of the text and drama of the play. The three songs reviewed, "I sigh'd and I pin'd," "I'll mount to yon blue coelom," and "I'll sail upon a dog-star," were first performed by an actor-singer named William Mountfort (ca. 1664–92) rather than a professional singer, which affects interpretation of the songs and their effect on the drama. The collaboration between Purcell, D'Urfey, and Mountfort illuminates how audiences first heard these songs and suggests how we might perform them today.

3 ROOM

Crossing Borders 2

LOUIS DELPECH (Universität Zürich), *Chair*

MARGARÉTA JURKOVIČOVÁ (University of Amsterdam)

The inner "Workings" of Johann Sigismund Kusser: His Personal Beliefs and Struggles

Johann Sigismund Kusser is a composer whose life, work and world views cross indeed at least a few borders of the baroque imagination and unify in an extremely versatile personality contributing to many fields of music, e.g. as music composition, contemporary "music management" or band leadership. But what can be said about the private sphere of his life? How much do we know about the kind of life J. S. Kusser lived, about his thoughts and struggles?

Kusser´s need to "stay organised" and write down his professional and also personal affairs resulted in a unique notebook creating a significant source for our knowledge on his person today, the Commonplace Book. Fortunately, this material allows us to gain insight also into the less known but equally important part of his life, enabling us to see his personal motivation, interests, habits but also his health condition and other "battles" he faced during his life. In such way this paper wishes to shed new light upon our knowledge of Kusser´s intricate person, his mind and thoughts and to deepen our understanding of his immersive character resulting in a complex individual bridging time and space.

HANNAH SPRACKLAN-HOLL (University of Melbourne)

Protestantism, Nationalism and the idea of "German-ness" in a Seventeenth-Century Singspiel: *Neu erfundenes Freuden Spiel genandt FriedensSieg* (1642)

This paper explores the idea of a "German" national and social identity in the period between the Treaty of Goslar (1642) and the Peace of Westphalia (1648) as expressed in *Neu erfundenes Freuden Spiel genandt FriedensSieg* (1642), a *Singspiel* performed at Wolfenbüttel in 1642 with text by Justus Georg Schottelius (1612– 1676) and music by Duchess Sophie Elisabeth (1613–1676). A notable feature of Schottelius' text is his use of the word "German" as a descriptor for a person, rather than the German-speaking court or region from which that person comes. The latter was far more common during the seventeenth and eighteenth centuries until the foundation of the German Confederation in 1815 which, although unsuccessful, represented a desire for a unified German identity.

Throughout *FriedensSieg*, Protestant faith emerges as an essential characteristic of "German-ness" in two distinct ways: through anti-Habsburg sentiment, and in the use of historical and allegorical figures who espouse Protestant beliefs as characters in the *Singspiel*. During the Thirty Years' War, Wolfenbüttel and its surrounding duchy of Braunschweig-Lüneburg was part of the anti-Habsburg alliance which was partially distinguished by its predominately Protestant confession. In 1642 the Treaty of Goslar forced Holy Roman Empire troops out of Wolfenbüttel, allowing Duchess Sophie Elisabeth and her husband, Duke August the Younger of Braunschweig- Lüneburg (1579–1666), to return to the ducal court after a period of exile, an event which was celebrated with a performance of *FriedensSieg*. This paper demonstrates how

Duke August's regaining of power at this time is paralleled in *FriedensSieg* with the *Singspiel*'s portrayal of the Germanic chief-tan Arminius, who became a symbol of German unification in the nineteenth century. Particular focus is paid to the ways in which August's leadership and, significantly, his faith, are represented musically as ideal cornerstones of seventeenth-century German identity, as well as to the connections between seventeenth-century German-language *Singspiele* and nationalism in the seventeenth-century German-speaking lands.

STEVEN ZOHN (Temple University)

Sehet an die Exempel der Alten: Telemann's (Pre-)Enlightenment Rhetoric

In his 1718 autobiography, and in subsequent writings, Georg Philipp Telemann fashioned himself as a Modern by distancing himself from what he saw as the contrapuntal pedantry and melodic emptiness of the Ancients, as represented by his former colleague at the Sorau court, Wolfgang Caspar Printz. Yet as Keith Chapin has argued, Telemann in fact took a *galant* middle path by combining a Modern compositional idiom with an Ancient habitus that stressed exercising good judgment, selecting appropriate compositional models, and maintaining autonomy from tradition.

In this paper I explore Telemann's relationship to the musical past via church cantatas from his Frankfurt period, works in which he incorporates a seventeenth-century idiom to underscore the libretto's theological message. The opening movement of *Sehet an die Exempel der Alten*, TVWV 1:1259 (1721), for example, deploys the Ancient style to make a textual-musical pun. More striking is Telemann's use of Ancient music in the dialogue cantata *Erhöre mich, wenn ich rufe*, TVWV 1:459 (1717), where the fearful, disconsolate Christian sings in an archaic style to the accompaniment of an outmoded instrumentarium of cornetto and trombones. Jesus, on the other hand, is a Modern who consoles the Christian by singing in an eighteenth-century idiom, with fashionable oboes taking the place of the brass choir. This clashing and eventual reconciliation between musical past and present in the service of theology is one of Telemann's boldest stylistic experiments, and serves as a metaphor for his self-image as an enlightened Modern committed to the Ancient practice of model-based emulation.

4
ROOM

Frescobaldi and Froberger

EDOARDO MARIA BELLOTTI (Eastman School of Music), *Chair*

NAOMI J. BARKER (The Open University, UK)

Crossing Parish Boundaries: Frescobaldi at the Ospedale di Santo Spirito in Sassia and the Cappella Giulia

Until now, conclusions about Frescobaldi's employment at the Ospedale di S. Spirito in Sassia during the 1620s have been drawn largely from payment records. As he was apparently working simultaneously as organist in the Cappella Giulia at St Peter's, Hammond, in his biography of the composer, refers to Frescobaldi's activity at the Ospedale as 'moonlighting'. While the financial documentation of the Cappella Giulia is relatively complete, there are gaps in the surviving pay documents in the archive of the Ospedale.

Other documents relating to the Ospedale which discuss music, including descriptions, decrees, orders and rubrics, survive in the Archivio Secreta Vaticana, the Biblioteca Nazionale Centrale and the Archivio di Stato di Roma. These supplement the financial records with a range of information and underline the importance of music to the confraternity and within the hospital community. A rubric for the entire church year in particular indicates musical requirements for ordinary days and feast days and notes specific instructions in relation to the organ. This paper assesses the evidence of this archival material alongside the financial records and will throw fresh light on Frescobaldi's activities and the working life of musicians at the Ospedale in the 1620s.

SAMUEL HOWES (McGill University)

Bridging the Gap: A Probabilistic Model of Harmonic Syntax in the Music of Frescobaldi

Frescobaldi's canzonas combine free polyphony, imitation, and homophony into short pieces with multiple sections. Published between 1608 and 1635, these works reflect the rapidly evolving harmonic language of the early seventeenth century. My paper explores Frescobaldi's harmonic style in 36 three- and four-part canzonas, all published during the composer's lifetime (*Canzoni* (1608), *Il primo libro delle canzoni* (1628), *Canzoni da sonare* (1634), *Fiori Musicali* (1635)). Using custom-built software, I generate a probabilistic model for harmonic progressions in this corpus.

Harmonic syntax is important in defining musical style, but a large amount of music from the late sixteenth and early seventeenth centuries is poorly understood in terms of harmonic syntax, including music that is mostly homophonic. I argue that Frescobaldi's instrumental music is an important link between the Renaissance and the Baroque, laying the groundwork for common-practice harmony and helping to establish tonalities that appear in the works of later seventeenth-century composers. I also discuss the application of my model in securing the attribution of currently disputed works by Frescobaldi.

Just like words in computational text analysis, chords in music can be analyzed to reveal syntactical norms and repeating patterns. I measure the frequency with which one chord (e.g., D minor) proceeds to the next, first pairwise (e.g., how often does D minor proceed to A minor?) and then in longer progressions (e.g., how often does A minor proceed to G minor when preceded by D minor?). Using these data, I create a series of Markov models showing the probabilities for chord progressions in each of the five most common tonalities: G(♮), G(♭), C(♮), D(♮), and F(♭).

MINNA HOVI (Uniarts Helsinki, Sibelius Academy)

Froberger and the Enlightened Music Historians

Johann Jakob Froberger, a chamber organist employed by Ferdinand III, crossed visible and invisible borders during the years 1649–1653: religious, hierarchical, geographical, and social. The eighteenth-century music historians (Hawkins, Burney, Mattheson, Walther) were not interested in Froberger's mobility (or reality) but in his written music. In his book *A General History Of Music* Charles Burney writes: "Some of Froberger's organ pieces I have seen [...]". But it remains unclear whether he has played or heard any of Froberger's music? And if Mattheson had access to some of Froberger's manuscripts, why did he emphasize the role of Froberger's (musical) curiosities instead of the learned counterpoint?

In my paper I examine how the eighteenth-century music historians represented Froberger. I argue, that Mattheson as an enlightened person and as a music historian (nonchalant in biographical details) has caused several problems for later Froberger scholars. Mattheson's way of thinking was quite opposite of Froberger's world view. This difference has affected both the way how Mattheson represents Froberger and how Froberger and his music have been interpreted later in music history. In addition, Mattheson's descriptions concerning Froberger's diplomatic activity have been ignored or interpreted as a fantasy. However, Mattheson was a diplomat and closer to diplomatic practices compared to twenty-first-century musicians/researchers. By using Froberger's visit(s) in England as an example and microhistory as a method, I ask whether it is possible to cross border between myth and reality created by the eighteenth-century music historians.

5
ROOM

Instrumental music 1

ROBERT RAWSON (Canterbury University), *Chair*

DAVID R. M. IRVING (University of Melbourne)

New Perspectives on Performance Practice for Johann Heinrich Schmelzer's *Sonatæ Unarum Fidium* (1664)

The six *Sonatæ unarum fidium* (1664) by Johann Heinrich Schmelzer (c.1620–1680) are widely regarded as the first published set of sonatas for violin and basso continuo by a native composer from the German- speaking lands. Combining aspects of *stylus phantasticus* and variation technique, and pushing the range and expressive capacities of the violin to new heights, these works are often used as studies for players approaching historical performance practice for the first time. However, they have been notably absent from discography: the only complete recordings were made in 1996 by Andrew Manze and 1997 by John Holloway (another by Odile Edouard, released in 2000, omits the first sonata). This lacuna is perhaps attributable to the tendency of today's performers to focus predominantly on violin repertoire from later decades, and to use long bows based on eighteenth-century models. A project at the University of Melbourne in 2017 explored Schmelzer's *Sonatæ* afresh, using a replica of a violin by Jacob Stainer (c.1670), a short bow (64.5cm, 31.5 grams) modelled after iconographic evidence, equal-tension strings, quarter-comma meantone (with three split accidentals), and facsimile sources. For the continuo, four musicians played six instruments—harpsichord, organ, viola da gamba, lirone, harp, and theorbo—which were all known at the court of Leopold I (r.1658–1705). The choice of continuo instrumentation for specific parts of the sonatas reflected the presumed affects. This paper explores the early history of these sonatas, discusses new perspectives on performance practice, and explains reasons behind decisions taken in this new interpretation.

PIERRE PASCAL (Université de Lorraine - Metz)

Lyra speculativa: Heinrich Biber and the Inner Borders

Heinrich Biber embodies an original figure of the *virtuoso* at the end of the seventeenth century. At a period when music publishing is developing rapidly and when German instrumental composers favor the union of styles and publish anthologies of pieces based on interchangeable models, his musical project stands out for its uniqueness. In the course of six very different collections published between 1676 and 1696, he methodically explores the potential of the violin and bowed strings, from solo sonata to monumental ensemble music. Fully aware of national styles and of the functional categories of the emerging repertoire, he goes beyond these external borders to concentrate in his "lyre"—as he likes to call it—the exploration of the limits of instrumental arts.

In contrast to the eccentricity that has often been highlighted, the *Verstimmung* is one of the most obvious manifestations of a totalizing approach in which sensuality and intellect reach their peak together. This communication will focus on the unique way in which Biber organizes his collections: from the *Sonatæ tam Aris quam Aulis Servientes* (1676) to the *Harmonia artificioso-ariosa* (1696), each one of them obeys individual structural concerns that reflect his obsession of unity. Applying at the same time to individual pieces, entire collections and even the whole work, *Unitas* reveals itself in a permanent diversity.

FRANCESCO FINOCCHIARO (University of Vienna)

Giuseppe Torelli's Instrumental Music: On some Unpublished Compositions at the Archivio Musicale di San Petronio

In his *Versuch einer Anweisung, die Flöte traversiere zu spielen* (1752), Johann Quantz attributed the origins of the concerto to Giuseppe Torelli. In-depth historical investigations have limited the trustworthiness of this ancient and influential assumption. The contribution of the Veronese composer to the formation of the Baroque concerto remains unquestionable nonetheless: this contribution can be summarized as the development of a new kind of musical writing—ritornello form, solo-tutti-alternation, thematic differentiation of instrumental groups, a tendency toward homorhythmic textures—that marked the passage from the seventeenth century polychoral sonata to the mature concerto. To this is added the preference for the trumpet soloist: a stylistic mark of the composer's Bolognese period, who on several occasions, between the seventeenth and eighteenth centuries, was employed by the Capella Musical of San Petronio.

In this well-consolidated historiographic picture, however, there are some unclear patches: it should be remembered that only a part of Torelli's oeuvre was published during his lifetime (the *opera* 1-6; op. 8 is posthumous), while a large number of compositions preserved in manuscript still remain unpublished and difficult to date. Among these are a dozen works from the last Bolognese period (1701–09), in which the oboe stands out as a concertante instrument. This nucleus of compositions—variously labeled as "concerti", "sonate," "sinfonie"—presents innovative features not only in the instrumentation, but also in the morphological-stylistic arrangement; the variability of the

definition also alludes to a cross-pollination of genres, contexts, and functions. Their careful analysis can contribute to a more complete definition of the Torellian production framework and, more generally, of the instrumental corpus of the Bolognese School.

Afternoon Sessions
2.00 - 4.00

1
ROOM

Italian Opera 1

GIADA VIVIANI (Università degli Studi di Roma Tre), *Chair*

BRUNO FORMENT (Koninklijk Conservatorium Gent)

Opera Seria and the Supernatural: Towards Understanding an Enlightenment Paradox

Eighteenth-century musical representations of the supernatural have been documented exhaustively by Reinhold Hammerstein, David J. Buch, Clive McClelland, and others. Few scholars, however, have succeeded in reconciling the 'marvelous' with the intellectual agenda of the Enlightenment. Piero Weiss and Catherine Kintzler have argued for the co-existence of two distinct strands of verisimilitude: one ordinary, governing history-driven genres such as Metastasian *dramma per musica* and its esthetic ancestor, French classicist tragedy; another extraordinary, which would have safeguarded the myth- and romance-based *tragédie en musique* (and courtly occasional genres such as the *festa teatrale*) from rationalist critique. In this paper, I wish to refine earlier views by showing that opera seria's phenomenological boundaries are less clear-cut than has been assumed. The supernatural does in fact protrude from the (pseudo-)historical surface of numerous seria scenes by way of oracles, invocations, and epiphanies which, in carrying the musical markers of Christian divinity as deployed in mass and oratorio, must have challenged the dramaturgical and

religious sensibilities of contemporary viewers and listeners. The early enlightened discourse on mythology furthermore reveals that more is stake in these spectacular scenes than allegorical purposes or operatic conventions. Reflecting a burgeoning interest in ancient and exotic customs (*mœurs*), opera seria's engrossing representations of pagan superstition fed an ongoing debate on 'natural religion' and may thus have made a more lasting contribution to Enlightenment culture than has been believed.

ANNE DESLER (University of Edinburgh)

Cato in the Sewer: Literary Ambition, Dramatic (Mis) Representation and the tragico fine in Metastasio's *Catone in Utica* (Rome 1728)

Instead of audience approval and increased repute among the Arcadians, his use of Marco Porcius Cato's heroic suicide as the subject matter of his first original*dramma* for Rome earned Metastasio satirical remarks. The latter, in particular a wilful misinterpretation of a subterranean aqueduct as a sewer and a demand for the burial of the corpse in the Teatro delle Dame, have prompted scholars to attribute the mixed reception of *Catone in Utica* to Metastasio's defiance of the obligatory *lieto fine* and unsuitable choice of scenery (Neville 1992, Markstrom 2007, Ketterer 2009).

However, commenting on Metastasio's rewriting the third act for the *dramma's* Venetian premiere (1729), the scientist and poet Antonio Conti identifies lack of verisimilitude 'as regards the protagonists' characters' as the main problem. A central pillar of Arcadian drama theory, verisimilitude extended well beyond plausible plot development. The eighteenth-century notion of

'character', i.e., the moral and social qualities attributed to standard role types and specific historical figures alike and the propriety of their actions in relationship to these qualities, was of crucial importance (Freeman 2002).

Analysis of Metastasio's sources, which included contemporary libretti in addition to the often-cited literary models and ancient histories, suggests that the lack of verisimilitude in *Catone* resulted from the author's relative inexperience. Writing his first *dramma* without the castrato Nicola Grimaldi 'Nicolini', the period's leading actor- director, as a close collaborator, Metastasio imitated previously successful dramatic situations, but misjudged the context in which he applied them, their realisation on stage and his actors' skills.

CRISTINA ROLDÁN FIDALGO
(Universidad Autónoma de Madrid)

Different Ways to Understand Musically and Dramaturgically Pergolesi's *La Serva Padrona*: From the Italian Intermezzi to the Spanish Zarzuela

La Serva Padrona, composed by G.A. Federico and G.B. Pergolesi in 1733, played an essential role in the Spanish theaters. Different translations were performed: first, the original *intermezzi* in the Teatro de la Santa Cruz in Barcelona, by an Italian opera company (1750). Later, a translation into French, written by Pierre Baurans in 1754 (*La Servante Maîtresse, comédie en deux actes*) was performed in the French Theater of Cadiz (1770). Finally, it is also known that they could be seen in Teatros De Los Reales Sitios for a select audience, certainly in the Italian language. On the other hand, a Spanish translation of the Italian text (a *zarzuela* called *La Criada Señora*) was composed in 1766–1767, maintaining the original music of Pergolesi.

It is interesting to study this *zarzuela*, not only because was not known until now, but also because it can be considered as an example of musical transculturation. The *intermezzi* were adapted to the Spanish tradition: the recitatives are removed and replaced by spoken dialogues (following the *zarzuela* model). The melismatic parts are changed by syllabic chant to adapt the music to the Spanish language. Ultimately, the construction of the characters follows the model of other Spanish theatrical genres very famous in the country, like the *tonadilla* or the *sainete*, in which the presence of popular stereotypes that incarnated to the "national genius" against the foreigners was common. This paper will study and consider these matters.

2 ROOM

French Opera 1

SYLVIE BOUISSOU (CNRS), *Chair*

CATHERINE CESSAC (CMBV)

Molière and Charpentier's *Le Malade imaginaire*: New Hypotheses about the Versions Performed between 1673 and 1686

Le Malade imaginaire (The Imaginary Invalid), the *comédie ballet* (comedy-ballet) by Molière and Charpentier, was first performed on 10 February 1673 at the theater of the Palais Royal in Paris. It was frequently revived during the years that followed. Furious at having been replaced by Charpentier as Molière's collaborator, Lully, superintendent of Louis XIV's Music, pulled the necessary strings and several royal ordinances were issued, limiting the number of musicians who could perform in a theatrical work. Charpentier therefore had to adapt his compositions to these restrictions. As part of my edition of *Musiques pour les comedies de Moliere* (Music for Molière's Comedies) for the "Monumentale Charpentier" being published by the Éditions du Centre de Musique Baroque de Versailles, this close reading of the musical manuscripts and the libretti permits me to propose some new hypotheses about the different versions of the *intermèdes* that were sung and danced in *Le Malade imaginaire.*

ANITA HARDEMAN (Western Illinois University)

The French Operatic Prologue as Liminal Space

Between 1671 and the early 1750s, practically every French opera began with a prologue, and critical condemnation of these prologues emerged nearly simultaneously. Their lack of connection to the rest of the work was noted by Furetière in 1690; Rousseau called them boring in 1768, and in 1972 Cuthbert Girdlestone found them relentless in their praise of the king at the expense of true dramatic interest. More recent scholars have suggested that the goal of the prologue was not to brief the audience on the plot of the work but rather to prepare them for the operatic experience, whether by previewing important themes and topics or drawing attention to genre issues through the medium of staged aesthetic debates.

Yet in basing their analyses primarily on the librettos, these studies have neglected the other communicative aspects of the prologue including music and dance; moreover they have not accounted for the multi-functional process in which prologues accomplish ideological, aesthetic, and even ethical goals. I propose that the French operatic prologue functions as a liminal space, in which characters can be aware of both the real world and the operatic world, establishing the possibility of safe passage from one to the other. Through an examination of selected prologues from 1700–1750, I will demonstrate how composers and librettists combined their arts to reflect real world events as well as foreshadow dramatic ones, to review and confirm concepts of genre, and to properly transition the spectators into the operatic world.

JOHN S. POWELL (University of Tulsa)

The Genesis of Lully's Operatic Laments

During the 1650s and 1660s Lully composed music for numerous ballets given at the French court. Initially focusing on instrumental music, Lully by the late 1650s had turned to composing vocal music—first in his native language, and then in French. In the early ballets, he composed both traditional French *air* and *récits* in alternation with Italianate songs and arias. During the years of his collaboration with Molière (1664–1672), Lully developed a musical style of distinct character and singular expressivity. Quickly mastering the comic and "grotesque" styles, Lully would find the tragic genre—which occasionally surfaced in the ballets of Benserade and the *comédies-ballets* of Molière—to be the proving ground of the evolution of the serious, operatic *air*.

The lament became essential to Lully's development as a composer of dramatic music. This type of serious aria stood apart from the traditional ballet *récit* or *air* in (1) scenic function, (2) formal structure, and (3) use of expressive melodic, harmonic, and rhythmic features drawn from Italian music. Lully's first lament (to Italian lyrics) appears in the *Ballet des Amours-déguisés* (1664). Thereafter he composed laments to French lyrics for *La Princesse d'Elide* (1664), the *Ballet de la Naissance de Vénus* (1665), the *Ballet des Muses* (1666), *George Dandin* (1668), the *Ballet de Flore* (1669), the *Ballet des Nations* that concluded *Le Bourgeois Gentilhomme* (1670). He returned to Italian lyrics for his most remarkable and extensive lament before turning to opera: the "Plainte italienne" from the *tragédie-ballet Psyché* (1671). A study of the lament in the ballets and *comédies- ballets* charts Lully's development as a composer of dramatic music through his fusion of French and Italian styles.

ANA STEFANOVIC (University of Arts, Belgrade)

The Topos of Melancholy in Rameau's Tragédie en Musique: Narrative and Dramaturgic Aspects

In this paper we propose to examine the musical representation of the affect of melancholy that forms, since the beginnings of the French *tragédie en musique*, both its topos and its essential dramaturgical element. This examination is performed in the context of four operas of Rameau, focusing the scenes bearing the affect of melancholy: *Hippolyte and Aricie* (1733), IV, 1 (Hippolyte: *Ah ! faut-il en un jour perdre tout ce que j'aime ?*); *Castor and Pollux* (1737), II, 1 (Pollux: *Nature, Amour...*), and (1754), III, 1 (Pollux: *Présent des Dieux...*); Dardanus (1739, 1744), I, 1 (Iphise: *Cesse cruel Amour...*) and (1744), IV, 1 (Dardanus: *Lieux funestes*), and *Zoroastre* (1756), II, 1 (Zoroastre: *Mes tristes regards*). These scenes are considered, on the one hand, from the point of view of Rameau's poetics (especially concerning expressive genres and forms), activated with the intention of transposing the main affective tone and its constituent motives, and on the other hand, from the point of view of their dramaturgical position. Generally located at the beginning of the acts, the scenes in question, thanks to the "enchanted" side of the lyrical subject confronted with the "disenchanted world" (to paraphrase Starobinski), open the vast pastoral plateaus, namely, plateaus representing the "entering into the realm of fiction". In the paper are examined the links between the melancholic scenes and the pastoral 'space' they initiate, namely, their impact on the narrative chain and dramaturgic development. In a final examination, the melancholy scenes are considered in relation to the scenes forming in each opera the opposite literary and musical pole: those carried by the affect of the tragic grief.

3
ROOM

Italianità in Sacred Music across Europe

LUIGI COLLARILE (Università Ca' Foscari, Venice), *Chair*

MARINA TOFFETTI (Università di Padova)

Bartłomiej Pękiel's *Missa Concertata La Lombardesca* and the Concept of 'Italianità' in the Musical Culture of the First Half of the Seventeenth Century

Among the compositions of Bartłomiej Pękiel (d. 1670), a Polish organist working in the music chapel of the royal court from 1637 to 1655, as well as the first native director of the same institution officially from 1653 (but in reality from 1649) following a series of chapel masters of Italian origin, a concertato mass entitled *La Lombardesca* has come down to us in a manuscript copied in Gdansk. The mass is a polychoral work for two 4-part choirs (C, A, T, B), a 5-part instrumental ensemble (two violins and three trombones) and basso continuo, which alternates between polyphonic sections for the choirs, sections for groups of solo voices and basso continuo, and short exclusively instrumental interventions.

After a brief examination of the technical and stylistic characteristics of this composition, the paper aims to focus on some still open questions regarding its title: why did Pękiel choose this name? What is Lombard about this mass? Are there any masses by composers from the Lombardy - Po valley area that present similar characteristics? Is there any likelihood that Pękiel could have known them? If a 'Lombard' composer had written such a mass, what title would he have given it? Starting from the case of the mass *La Lombardesca*, the paper intends to present new reflections on the concept of 'italianità' in pan-European music of the first half of the seventeenth century, on the different pathways of dissemination in Europe of the musical repertory of Italian origin, and on the possible local variations arising from the different processes of assimilation and adaptation in the areas of central and eastern Europe.

PETER WOLLNY (Bach-Archiv Leipzig)

Pan-European Influences in the Sacred Concertos of Georg Schmezer (1642-1697)

Judging from his tenure as cantor and teacher of St. Ann's School in Augsburg, covering almost three decades, Georg Schmezer at first sight does not seem to be a good candidate for a conference devoted to musicians who crossed borders. It is easily overlooked, however, that before taking up his office, Schmezer travelled for at least five years across Europe, "visiting a number of courts, where music flourished". Despite many gaps in our knowledge of this journey, there is documentation that he spent about two years in Stockholm (1664–1666). His surviving oeuvre shows that already in his early years Schmezer was a prolific composer who vividly imitated Italian models. His principal source of inspiration was Gasparo Casati's collection "Sacri Concentus" (1644). An instructive case in hand is Schmezer's concerto "Surgite cum gaudio" for 3 voices and 3 instruments (ca. 1665), which is based on a concerto for two sopranos by Casati and emulates the older composer's elegant melodic style.

What makes this particular piece so interesting is that, parallel to Schmezer, the text was also set to music by Johann Philipp Krieger in Copenhagen and that about twenty-five years later Schmezer reworked his earlier composition, rescoring it for six solo voices, six ripieni, four trumpets, strings and trombones. The well-documented history of this composition – its richly scored later version was performed to celebrate a prominent political event – shows exemplarily the merging of musical styles in the Protestant territories after the Thirty-Years' War.

OLGA GERO (Berlin)

Italian Taste in the Latin Compositions by Augustin Pfleger

Except for Evangelien-Jahrgang the Latin text sources underlie the most delivered sacred vocal compositions by Augustin Pfleger. The only published collection was printed in 1661 and is considered as his early work. Unfortunately there is a lack of information about Pfleger's study and stylistic development. As Annemarie Nausch assumed the published collection of Pfleger is influenced by Italian music of that period. However she didn't go into details and direct comparisons. The other thesis she proposed is that the usage of the Latin language in contemporary vocal music declined and it was replaced by German. This tendency actually distinguishes the late seventeenth century although the works on devotional Latin texts set by Dietrich Buxtehude, Christian Geist or David Pohle can be described as exalted and highly elaborated.

The first important question, which should be raised, is in what measure the Latin works of Augustin Pfleger were influenced by Italian music especially by the Roman school and whether there are some concrete cases of imitatio auctorum, a common praxis used by many German composers of the seventeenth and

early eighteenth century. The second question relates to the stylistic progress of the late composition in comparison with the early printed collection. And the last issue is whether it is possible to observe the Latin works by Augustin Pfleger as a part of tradition of setting such Catholic influenced devotional texts by the north German composers in the late seventeenth century.

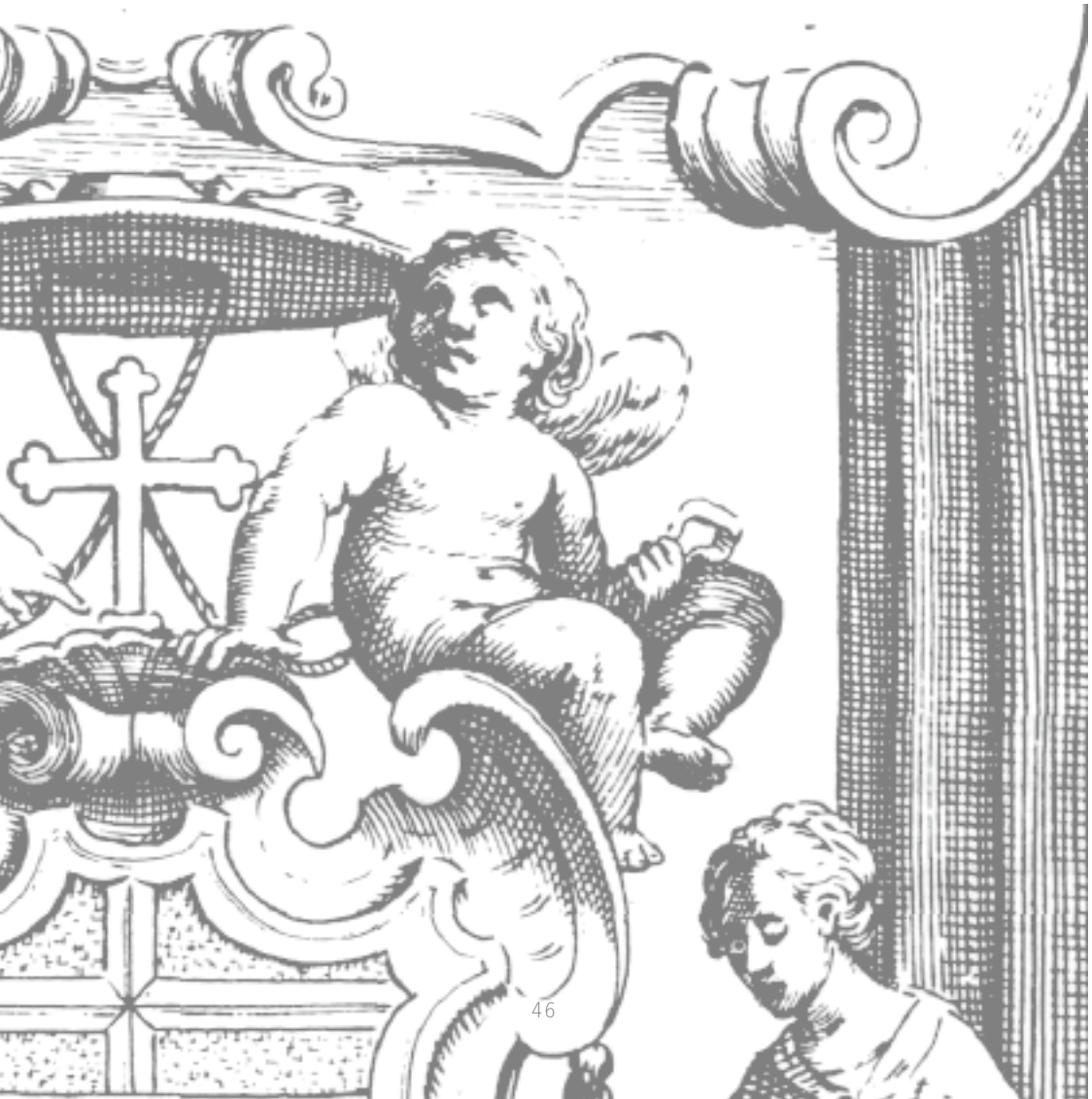
KLEMEN GRABNAR (Slovenian Academy of Sciences and Arts)

The Italian Ascendancy: Francesco Stivori's Double-Choir Hymn Cycle in an Inner-Austrian Choirbook

An early-seventeenth-century choir book originating from Graz surviving in Ljubljana (SI-Lnr, Ms 343) contains among other compositions also 31 eight-part hymns by Francesco Stivori (c. 1550–1605) uniquely known from this source. Stivori, probably a pupil of Claudio Merulo and a close friend of Giovanni Gabrieli, was from 1579 to 1601 organist at Montagnana, near Padua. In 1602 he became an organist at the court of Archduke Ferdinand of Inner Austria, a post he held until his death.

Stivori's hymns form a cycle for the entire liturgical year. They follow in a long tradition of polyphonic settings based on plainsong melodies, although for a larger performing group than usual. Only the music for the odd-numbered verses appears in the choirbook, hinting to an alternatim performance. The style of this setting is rather similar as in other cycles. The plainchant melody is more prominent in one of the voices, usually the tenor or cantus, often in somewhat longer values than in the other parts, at least at the beginning of each stanza. Motifs from the plainchant

at the beginning often appear in the voices of the first choir in points of imitation. In some of the hymns, only one choir is used for internal stanzas. Polyphonic hymn settings used earlier at the Graz court were not liturgically obsolete. It, therefore, seems that Stivori composed his own cycle to cater for the needs of Archduke Ferdinand who favoured polychoral music.



4
ROOM

Sung Words in English Music

PETER HOLMAN (University of Leeds), *Chair*

CATHAL TWOMEY (Maynooth University)

'Suit your Words to your Music Well': A Schematic Approach to English Baroque Word-Setting

In the 1990s, Katherine Rohrer noted the prevalence of dance forms in Purcell's vocal music, arguing that the dance chosen depended on the poetic metre of the text. Rohrer also observed that Purcell and his contemporaries employed local rhythmic effects for certain types of poetic line, but she described them as transcriptions of verbal stress into music, rather than theorising a set of stereotyped musical rhythms suited to specific types of poetry. In short, Rohrer offered a theory of large-scale English Baroque musico-poetics, but saw smaller-scale word-setting patterns as text-derived rather than musically systematic.

This paper expands upon Rohrer's analysis, filtered through Robert O. Gjerdingen's 'schematic' theory of eighteenth-century composition. It begins by examining three common, small-scale rhythmic devices, arguing that each was used exclusively to set a different type of poetic line. The unidiomatic accentuation that frequently resulted is further explained as part of the schemata's aesthetic purpose. Following Grahame M. Boone's and Lawrence Earp's theories of medieval musico-poetics, I describe this as 'recitational dissonance', and argue that it offered the composer a means to produce musical variety while remaining recognisably faithful to poetic form.

The second part of the paper examines two frequently-used, large-scale formal types which encompass specific approaches to word repetition, melisma, and dance-derived structure. These too were used exclusively for specific poetic metres and stanza-forms. The paper suggests that poetic and musical form were far more closely connected than musicologists often suppose, and that schematic theory offers new insight into Baroque aesthetics and performance practice.

JOHN WILLIAMS (Canterbury Christ Church University)

Gods, Priests and Drunkards: Bass Singers in English Society in the Seventeenth and Early Eighteenth-Centuries

As new styles, genres, performing and listening contexts for vocal music emerge from the decades around 1600 onwards, and especially in the theatre, the bass voice types are increasingly seen to assume certain archetypes and roles. This paper argues that many of these musical archetypes were already well-established in English society, not least in church music, thus making a distinction between native traditions and more recent foreign influences. The authoritative bass sound seemed to enhance the patriarchal society of seventeenth-century England, yet the perception of manhood and masculinity was undergoing a process of reassessment as English Society lunged into the eighteenth-century. This paper will also assess, therefore, the extent to which this shift in perception played out in bass roles and archetypes, in different aspects of English music from the Restoration to the Hanovarian regimes, and examine what composers understood and realised by these developing conventions.

KATHERINA LINDEKENS (University of Leuven)

Words for Music: New Light on James Shirley's Cupid and Death

Cupid and Death is a Commonwealth masque in five entries. It was presented to the Portuguese ambassador in 1653, and revived in 1659 at the Military Ground in Leicester Fields. James Shirley's libretto was published on both occasions. The only surviving score is Matthew Locke's autograph for the second production, attributing several movements to Christopher Gibbons. The existence of a manuscript score and two printed libretti seems like an unusual luxury in the field of seventeenth-century music. Still, the lack of musical material for the 1653 production raises questions that have puzzled scholars for decades. To date, the consensus has been that Locke substantially reworked the score in 1659, to include more music than strictly called for by the libretto. This assumption is based on an apparent 'mismatch' between the autograph score and the typography of the printed texts, suggesting Locke set three scenes of spoken dialogue to continuous recitative. The form of the poetry itself and its relationship to Locke's score, however, have been largely overlooked. This paper presents the results of a formal, musico-poetic analysis of *Cupid and Death,* shedding new light on its creative origins. It suggests that Shirley had a greater impact on the architecture of the work than has generally been thought, and that Locke's decision to set those recitatives may have been textually motivated. Indeed, there are historical, textual, musical and dramatic arguments supporting the hypothesis that the 1653 and 1659 versions of *Cupid and Death* were more alike than they now appear.

ESTELLE MURPHY (Maynooth University)

Crossing Borders, Creating Identity: Cousser, Dubourg and Irish Traditional Song

Dublin in the early eighteenth century was witness to a healthy culture of musical and cultural exchange with London. This manifested in the mobility of both people and musical documents between the two cities. Many continental European musicians who visited London extended their journeys to include Dublin, with some of these individuals opting to remain in the Irish capital. Indeed, two of the earliest Masters of the Irish State Musick hailed from outside Ireland; Johann Sigismund Cousser held the position from 1716, succeeded by Matthew Dubourg in 1727.

It is well known that Cousser and Dubourg were responsible for composing the series of birthday odes (or serenatas, in Cousser's case) for Dublin. These works show predominantly Italian influences. In this regard they followed modern trends and provided the Dublin court with works considered to be fashionable among the ruling classes. Perhaps unsurprisingly, there is no evidence of the influence of Irish traditional music in these works.

However, there is evidence that both composers engaged with the traditional Irish music that surrounded their everyday lives in Dublin: the music of the streets, taverns, and coffee houses. This paper looks at the transcriptions of two traditional Irish songs that survive in Cousser's and Dubourg's autograph manuscripts. It questions the composers' engagement with these songs and asks what role they played in establishing and crossing borders of tradition and borders of musical style. It will also ask what such an engagement meant for these foreign musicians, who crossed multiple borders of identity in their origins, status, and roles.

5 ROOM

Geminiani and Violin Technique

GUIDO OLIVIERI, (University of Texas, Austin), *Chair*

LUIS HENRIQUE FIAMMENGHI (Santa Catarina State University, University of Sao Paulo)

MARCUS HELD (University of Sao Paulo)

Francesco Geminiani's "The Art of Playing on the Violin" (1751): Theoria and Praxis

Francesco Geminiani (1687-1762) was an Italian violinist, composer and ingenious writer who settled in London in 1714, being a leading figure in English musical scenario. His treatises have been subject of current academic research and debates, with a special emphasis on his third book, "The Art of Playing on the Violin" (London, 1751). Since the rise of Historically Informed Performance, this treatise has been read and studied by musicologists and performers due to the unique information contained throughout 24 examples and 12 compositions. This paper eyes on explaining, contrasting and connecting elements of *Theoria* (taste; rhetorical emulations) and *Praxis* (violin technique; ornamentation) contained in this work. Geminiani's *APV* enables the modern readers to find "methodological" answers to their aesthetic demands and plays a central role in changing the parameters of violin performance under a historical bias: on the one hand, the detailed descriptions of technical procedures inherent to baroque violin, anticipate the rational study of the violin proposed by the methods of the nineteenth and twentieth centuries. On the other hand, its ability to synthesise past practices,

such as the use of unequal tuning, with major and minor semitones, the synthesis of the Italian violin school with clear French ornamentation and the contrapuntal use of the violin, present in the various studies of polyphonic and chordal writing, give it an important role to support musical research and violin performance according to the rhetorical precepts of the eighteenth century. In this sense it is a perfect balance between *Theoria* and *Praxis.*

PETER WALLS (Victoria University of Wellington)

Eighteenth Century English, French and German Versions of Geminiani's Violin Treatise

Geminiani's *Art of Playing on the Violin* was published in 1751, followed in 1752 by a French edition that adheres closely to the English version. It seems even that Geminiani took the printed music examples to Paris for attaching to the French text. He replaced the original preface, however, with one that responds to criticism levelled at the treatise. Geminiani's linguistic competence as author/translator deserves scrutiny. Thurston Dart suggested years ago that Charles Avison acted as Geminiani's ghost writer. The French versions of the violin treatise and *The Art of Accompaniment* raise other questions about his authorial autonomy.

Subsequent English and French versions implicitly take issue with, or update, aspects of the treatise. Two French editions are of particular interest in the wider dissemination of the treatise, one published Anton Huberty and the other by De la Chevardière and Les Frères le Goux. It is thanks to Huberty that Christoph Toricella came to publish the first German translation in 1782. Toricella's translation occasionally departs from the original in ways that reflect changes in violin technique.

Placing the (Italian,) English, French and German versions of *The Art of Playing on the Violin* side-by-side raises questions that go beyond narrowly linguistic considerations into matters of interpretation and stylistic orientation. The forthcoming edition of Geminiani's treatise in *Francesco Geminiani Opera Omnia,* general editor Rudolf Rasch (Florence: Ut Orpheus editions) is being edited by Peter Walls and will contain the English, French and German texts.

FABRIZIO LONGO (MIUR)

"The Prodigious Skill of Singing like the Crickets": A Tremolo on Two Violin Strings in the Second Half of the Seventeenth Century

During my recent research in an unpublished manuscript from the second half of the seventeenth century, I encountered mention of two-string tremolo on the violin.

While there is other evidence of tremolo from the same time period as the manuscript—at least in compositions for violin and basso continuo—this anonymous work from the Bologna area has didactic intentions, and as such it is one of the first statements on a topic that is still very much alive and discussed today.

My study begins with the description of the manuscript source and develops through violin passages and embellishments contained in it, lingering on the main subject—the tremolo—in testimonials of various authors (among them R. Rognoni, G. Caccini, G. Colombi, J.J. Walther, F.S. Geminiani, L. Mozart, G. Tartini, e P. Tosi) of whose music I will perform examples on the baroque violin in the course of the lecture.

Today, many years after the beginning of the great *early music* adventure, it is surprising how many questions we still have, some of which regard the tremolo and, depending on the geographical area and the time period, whether it is preferable to produce it with the bow or the left hand and with which frequency it should be used.The path I am taking, collecting the cues offered by the source, housed in the *Museo Internazionale e Biblioteca della Music di Bologna,* tends toward the definition of the use of two-string tremolo on the violin during the time period spanning the second half of the 17th and the first half of the 18th centuries.

Afternoon Sessions
4.30 - 18.00

1 ROOM

Handel 1

DAVID VICKERS (Royal Northern College of Music / The Handel Institute), *Chair*

DONALD BURROWS (The Open University, UK)

A Labour of Hercules: Tracing the Handel Performance that is Represented by an Undated Eighteenth-Century Word-Book

Handel's 'Musical Drama' Hercules was first performed in 1745 and revived by the composer in 1749 and 1752, with just five performances in all. There was only one other documented performance in Britain during Handel's lifetime, at the Salisbury Festival in 1752. All of Handel's performances are represented by surviving word-books (printed librettos), but none survives for the Salisbury performance. During the preparation of George Frideric Handel: Collected Documents attention was given to an undated wordbook entitled 'Hercules. A Musical Drama. As performed at Oxford. Set by Mr. Handel'. Consideration was given to the possibility that this might have related to an unidentified oratorio performed at the opening of the Oxford Music Room in 1748, though for various reasons that seemed unlikely. In any case, it became necessary to identify the first known performance of Hercules in Oxford. A copy of the wordbook annotated by A. H. Mann, and advertisements in Jackson's Oxford Journal, produced some false trails, but the eventual establishment of a performance date, unambiguously connected to the wordbook, has been supplemented by the identi-

fication of a manuscript score that may have been associated with plans for Oxford performances. This in turn has led to reconsideration of the activity of John Mathews as a music copyist.

CARLO LANFOSSI (University of Pennsylvania)

The War of Jennens' Ear: Collecting as Listening in Handel's Pasticci

Handel's borrowing practices have been the object of debate not only in modern scholarship, but already since Handel's lifetime. Charles Jennens, an important figure among the composer's friends and an avid collector of Italian opera scores, commented in 1743 that "Handel has borrow'd a dozen of the Pieces & I dare say I shall catch him stealing from them; as I have formerly, both from Scarlatti & Vinci," referring to scores he owned and borrowed to his friend. Jennens's letter has been interpreted as a censoring disapproval towards the composer's practice of using other people's music into his own (Buelow, Roberts). Yet, the sentence could also be read as a sort of request for more "catching."

Focusing on London's operatic seasons between 1733 and 1737, around the competition between the Royal Academy of Music and the Opera of the Nobility, this paper will study Handel's use of music owned by Jennens as a form of aural inscription of the collectors' listening preferences. It was during these years that Handel assembled an exceptional number of pasticci (Semiramide riconosciuta, Caio Fabricio, and Arbace), two of which directly related to Jennens's scores. Moreover, Jennens and other patrons were actively involved in the success of either of the rival companies. Through the analysis of such scores and the interpretation of contemporary documentation, this paper rethinks the competition in London for Italian Opera in the context of eighteenth-century collecting and listening practices.

FRED FEHLEISEN (Juilliard School, NY)

Musical Stowaways in the Mind: Did Handel Sail Alone across the North Sea?

All of us carry around tunes from childhood in our musical imaginations, and so it must have been with Handel. We won't ever know exactly what he might have heard, but there are several musical ideas in *Messiah* that must have traveled with him since his youth. One of them happens to be the opening phrase of a melody he knew very well: "O Haupt voll Blut und Wunden." This chorale phrase appears in particular places in the work that strongly suggest it was in his mind's ear throughout the summer of 1741. Moreover, its presence gives credence to the notion that *Messiah* is actually *two* works: the first is Charles Jennens' "Scripture collection" called *Messiah*, a rational defense of Christianity in words; the second is a musical allegory by Handel on the meaning of Christ's suffering and death on the cross, *HWV 56*. Evidence for this can be found in Handel's pre-compositional activities, and in his use of this material at specific moments in the oratorio. Moments that also appear to relate to points made by Luther, in his 1519 *Meditation on Christ's Passion*.

2
ROOM

French Music

MICHELE CABRINI (Hunter College, CUNY), *Chair*

LORENZO NOVELLI (University of Pavia)

Clérambault and the Orchestral French Cantata: The Case of *Le Soleil vainquer des nuages. Cantate allégorique sur le rétablissement de la santé du Roy*

Le Soleil vainqueur des nuages (1721) is one of the so-called orchestral cantatas of Louis-Nicolas Clérambault. These works are often linked to specific festive events and their nature lies beyond the original chamber music destination. Composed for such an important occasion (the recovery of the eleven-years old Dauphin, the future Louis XV), the cantata bears many peculiarities that separate it from the rest of Clerambault's *corpus* and make it an interesting object of study.

Examining carefully coeval chronicles and accounts, one can discover that the work circulated non only in the printed cantata version but also as a *divertissement,* now unfortunately lost, of wider dimensions: this offers the opportunity to investigate that borderland, represented by works like *Le Soleil,* that stands between the domestic, chamber cantata and a more magniloquent operatic dimension. A thorough investigation of the score, especially for what regards the orchestration, and of documentary sources, leads to shed some light on issues of genre, productive and receptive contexts and performance practice.

This case study and its particular textual aspects, along with the examination of the surviving tradition, both handwritten and printed, raises, at last, a more general methodological discussion on the value and the usefulness of the textual criticism and exegesis in regard to the french cantata repertoire. The application of these criteria, often underestimated and ignored in favour of publishing methods like the diplomatic edition or the facsimile one, can actually help to achieve a deeper understanding and contextualisation of these works.

MARIA SCHILDT (Uppsala University)

The Düben-Philidor Part Books with French Opera and Ballet Music 1690-1720

Uppsala University library holds a considerable collection of French stage music by Pascal Collasse, André Campra, André Cardinal Destouches, and other contemporary French court composers. The material includes over 50 French printed and MS scores, and MS part books of both Swedish and French origin for approximately 50 operas and ballets, all dating from 1690–1720. This collection has only recently been identified as belonging to the music library of the Swedish court Kapellmeisters, c. 1660–1725, known as the Düben collection. The French MS part books can now be shown to originate in the French court, specifically the atelier of Philidor, and were copied close to the first performances. This opens up for new opportunities to gain knowledge about the early performances of these operas and ballets in France. The French MS part books not only include some unique inner parts (*parties de remplissage*) but can also shed light on French orchestral practices, in particular regarding division of the strings and the use of wind instruments. In this paper I will discuss the origin and the use of this material and the possibilities it provides to add new perspectives on this repertoire.

3
ROOM

Italian Sacred Music 1

LUCA DELLA LIBERA (Refice Conservatoire, Frosinone), *Chair*

CHRISTINE SUZANNE GETZ (University of Iowa)

The Competition for Orfeo Vecchi and New Frontiers at the Lomazzo Press

At the close of his 1614 reprint of Orfeo Vecchi's *Psalmi integri* of 1596 (as Vigevani has noted), the Milanese printer Filippo Lomazzo advertises the availability of basso and partitura parts prepared upon request for over fifteen volumes of Vecchi's compositions, including three printed by his chief competitor Agostino Tradate. Lomazzo further promises the release of several new compositions by Vecchi, including one for three choirs. Yet the only work by Vecchi known to have been published by Lomazzo after 1614 is a four-voice mass. This paper argues that Lomazzo's 1614 teaser was the final volley in a series of shots fired between the partnership of Tini and Lomazzo and the Tradate firm for control over the catalogue of early modern Milan's most prominent composer of sacred music. The battle over Vecchi began in 1602 when the composer, previously a loyal client of the Tini, published three volumes of sacred repertoire with Agostino Tradate in the space of two years. It was carried out in prints subsequently issued by the two firms through the infusion of the sacred with the secular, the introduction of other well-known or newly fashionable composers into the competition, the linking of specific geographical and professional associations to individual works within the volumes, and the nostalgic objectification or pseudo-modernization of Vecchi's works. The competition over Vecchi not only advanced his international reputation and impacted his early biographies, but also pushed Tini and Lomazzo toward innovative ways of packaging sacred repertoire that shaped Lomazzo's successive output.

PAOLO CAVALLO (University of Pavia)

Giovanni Battista Stefanini's early motets: A Political, Diplomatic and Musical Case-study between Modena and Turin

The two anthologies of motets by Giovanni Battista Stefanini (*Motecta [...] Sex & Octo vocibus, Liber primus, Venezia*, Gardano, 1604, and *Motetti [...] Libro Primo, à due, e trè voci*. Milano, Simon Tini & Filippo Lomazzo, 1606)) were probably written in Turin at the beginning of seventeenth century. At this time, Turin was a new Italian capital. The small town became the main centre of Savoy's court in 1563 and just later tried to build an own cultural heritage. Stefanini, a young pupil of Orazio Vecchi who was born in Modena, arrived in Turin in 1602 as Maestro di cappella in San Giovanni Battista Cathedral. In Turin, he was able to be friend with a lot of wealthy members of Santissima Trinità religious fraternity and with the famous knight Amedeo of Savoy-Carignano, a member of duke's family. Thanks to those relationships, he could release two motets anthologies: the first one – dedicated to the members of the Fraternity - was written for a vocal group of six and eight voices, the second one – devote to Amedeo of Savoy – was written for two or three voices and basso continuo. This essay aims to investigate the relationship between Stefanini and his native town (Modena), his musical rule in Turin and his religious sensibility in liturgical feasts which were celebrated in Turin and Modena's most important churches. This study will also address architectural, textural, modal and rhetorical structures of these anthologies. In the end, we shall compare Stefanini's musical

production with the music of some foremost composers who were living and working in Turin in the early Seventeenth Century (e.g., Pietro de Heredia and Enrico Radesca).

ELENA ABBADO (Università degli Studi di Firenze)

The (Lost) Oratorios of Giuseppe Maria Orlandini

During his lifetime, the Florentine composer Giuseppe Maria Orlandini (1676-1760) was one of the protagonists of the Italian operatic scene with an extensive production represented in the most prominent centres, such as Venice, Naples, Bologna and Milan, and also abroad, especially in Germany. As a proof of the prominence of his role, Benedetto Marcello took inspiration from Orlandini for the "Orlando" character in his satirical pamphlet Il Teatro alla Moda (1720).

In recent years, the modern edition of Orlandini's opera Nerone in the version of his contemporary German composer Johann Mattheson (ed. by R. Strohm, 2012) has contributed to reignite the attention on his remarkable artistic value and the need to investigate deeper the figure and work of this Italian composer.

However, if Orlandini's fame originated mainly from his operas, very few pieces of information are known about another relevant aspect of his music production today considered lost: the oratorios. This genre was indeed particularly crucial in Orlandini's artistic path since the very beginning of his carrier with Il martirio di San Sebastiano (1694) and throughout his whole life until his death in 1760. Most of his oratorios and oratorio-pastiches were written to be performed in Florence, the city where he carried on his career also as Maestro di cappella and, briefly, as Impresario. This paper aims to present a recollection and analysis of new sources and data of Orlandini's oratorio production, proposing an alternative insight into the composer's figure and work through the lens of this alternative genre.

4 ROOM

Czech Sacred Music

VÁCLAV KAPSA (Czech Academy of Sciences), *Chair*

JANA MICHÁLKOVÁ SLIMÁČKOVÁ (Janáček Academy of Performing Arts, Brno)

Art or Gebrauchsmusik: The Ordinary of the Mass in Central European Music in the Second Half of the Seventeenth Century

The paper focuses on the Mass as set to music in Central Europe in the seventeenth century, at a time when this theme was no longer at the center of the main stylistic currents in European music. The *Messa Concertata* was the most successful model of liturgical compositions which spread from Italy. Settings of the Ordinary of the Mass which were composed in the second half of the seventeenth century are described with regard to a social milieu, occasion or purpose for which they had been created (when known). Among them, there are examples of ceremonial and festival Masses or Masses for a small vocal ensemble and organ. Generally it can be said that the composers emphasised textual ideas (whether syntactical pictures or individual words) with ever-newer contrasting motifs and ranges, and using modest means managed to achieve great effects. Liturgical compositions were regarded as functional music subordinated to certain requirements and customs. Thanks to this, a huge amount of similar but mostly unique non-repetitious Masses were written. As the Mass in the seventeenth and eighteenth centuries – unlike opera, instrumental music, or even the motet – attracted little attention of music historians, this paper represents a step toward understanding the music written to accompany the central act of worship of the Roman Catholic Church.

MARC NIUBO (Charles University, Prague)

Il neo-martire di Boemia o vero La conversione e martirio di Simone Abbeles and the Origins of Oratorio in Prague

In 1694, Prague and consequently the whole Christian Europe was stroke by alleged murder of an innocent child, Simone Abeles, a Jewish convert to Christianity. The event arose a considerable attention in several circles, and, as such, it led to creation of two Italian oratorios penned by Cristoforo Rotondo. The analysis of these oratorios (apparently quite unique within a contemporary oratorio production) and their contextualisation open several important questions, which shall be (at least partially) examined in the supposed paper. Questions related to the actual politico-culture context of re-catholicised Bohemia meet, more or less, with those pointed towards these oratorios themselves: In which way Rotondo took inspiration in the real events? Which were his attitudes? How he managed to conform to the "rules" of the oratorio-genre? Who were the supposed recipients of these works and what position the oratorio had in late seventeenth-century Prague? Considering the theme and the fact of being ones of the first examples of the genre written in Bohemia, Rotondo's work offer many valuable and intriguing insights of more than only a local importance.

JANA SPÁČILOVÁ (University of Olomouc)

Aria Domini Hönel: Pasticcio Oratorio in the Czech Lands in the First Half of the Eighteenth Century

The title of the paper refers to the record in the Prague inventory of the Knights of the Cross concerning oratorio Fides, Spes, Chartitas (Prague 1725), which was created as a pasticcio using retexted opera arias by George Frideric Handel. The phenomenon of the oratorio as a parody pasticcio was quite widespread in the Czech lands in the first half of the eighteenth century, either in the form of interpolating of oratorios by opera arias (music of Vinci, Giacomelli and Porpora in oratorios by Caldara and Fux) or creatig of complete works (La vittima d'amore by Josef Umstatt, oratorios by famous Italian composers created in 1730's for bishop Schrattenbach in Brno). The paper will show some examples of this phenomenon and try to identify the reasons for its expansion in local culture.

5
ROOM

Instrumental Music 2

NAOMI BARKER
(Open University, UK), *Chair*

ROBERT RAWSON
(Canterbury University)

Gottfried Finger and the Earliest Italian Concertos in England

The current understanding of the arrival of the Italian concerto (and related genres) in England around the turn of the eighteenth century remains problematic, in part because of the scholarly tendency focus on a few famous names. The popularity of the concerto in England is frequently attributed to the publication of Albinoni's Op. 2 collection which was advertised in London from around 1704. The earliest concertos in England, however, seem to be by the Moravian composer Gottfried Finger (c.1655–1730), resident in London from the mid-1680s until 1701, who had composed a concerto in London no later than 1697. Not only was Finger a pioneering figure in this regard, but his influence is also apparent on the next generation of composers of concertos and concert music in London—especially Pepusch. This paper will examine several under-researched printed and manuscript sources and argue for a reconsideration of the arrival of the Italian concerto and further argue that, in England, the influence of the north Italian concerto types remained close to other genres such as ensemble sonatas and theatre music.

EVANGELIA KOPSALIDOU
(Democritus University of Thrace)

French Viola da Gamba Treatises of the Seventeenth and Eighteenth Centuries and their Comparison to the Division Viol

In the 1660s in France, we found the generalisation of learning methods of a single instrument and not a set of instruments, as was commonly the case before. This tendency is particularly clear with the methods for viols and more precisely with, in 1687, *Le Traité de la Viole* of Jean Rousseau and *L'Art de toucher le dessus et la basse de viole* of Danoville. Other methods followed and that of Brijon in 1766 on the *pardessus* viol, comes to close a series of old methods of viola da gamba. During the twentieth century, new methods for viola da gamba appear, some of which are based on older ones.

As part of this presentation, we will conduct a comparative analysis of old and new methods for viola da gamba. Do contemporary gamba-composers / teachers reproduce the rules for learning and interpreting old methods? Do they propose new rules and explanations, based on old methods, to facilitate the learning and practice of the instrument by contemporary performers? What is the place of the spirit of the works of the seventeenth century within the new learning strategies and interpretation techniques? We will try to assess the fortune of the ancient heritage of the teaching of the viol, between restitution patrimonial of the old music and the introduction of modern teaching methods. For this purpose, we will firstly compare them to *The Division Viol* of Christopher Simpson and we will try to pinpoint any similarities and whether or not has been influenced to them.

ALESSANDRO MASTROPIETRO (University of Catania)

Changing the Paradigms of a Genre: Besozzis' Trios before 1750

The first two opus of Trios for two violins and a bass, which appeared under the name of the Besozzi brothers, are jointly credited to Alessandro (oboist) and Paolo Girolamo (bassoonist). These sets were printed in Paris just before the mid XVIII century (1737 and 1745), were reprinted after this term, and were published also in London by Walsh. They enjoyed thus a certain favour, which reveals the international rise of a new model for the 'Sonata a tre', deeply rethought if we compare it with its post-Corelli precedents.

The Besozzis' sets are among the many which, within the Italian compositional horizon (G.B. Sammartini, Barsanti, Galuppi, Jommelli among others), show the constellation of new features that will characterise the 'Sonata a tre' in the following decades. These features, listed below, were all present in all of Besozzis' first Trios, and continued to be so even after 1750:

- abandonment of a pervasive or long-arched imitation; instead, the use of chiasms between the two upper instruments, without any change in the texture density (resulting an atrophy of imitational information);
- alternating of *dialogué* style (that is a distribution of short rhythmic cells between first melody-instrument and second melody-instrument plus bass) and accompanied melody;
- diffused prevailing of the *balanced binary form*, with a double structural-thematic rhyme;
- re-working of the movements' cycle, in Besozzis' Trios always in the scheme 'tempo moderato – Allegro – Minuetto'.

These issues will be discussed within the framework of a wider inquiry into the body of Trio/Sonata for two upper instruments and bass about 1750: evidences of its broad diffusion suggest it remained a much-favoured genre, above all in private contexts, for a long time after mid-century.

Morning Sessions
9.00 - 10.30

1
ROOM

Bach Network 1 - Cantata, Fugues and Canons

JOEL SPEERSTRA (University of Gothenburg), *Chair*

NOELLE HEBER (Utrecht University)

O Heart, Break Mammon's Chain! The Destructive Potential of Earthly Wealth in Bach's Sacred Cantatas and in Lutheran Theology

Throughout the history of Christianity, the possible danger of material wealth has been emphasized in theological teaching. Jesus named "mammon" as an antithesis to God in his famous statement recorded in the New Testament: "You cannot serve God and mammon" (Matthew 6:24). Martin Luther picked up on this theme in his writing, warning Christians against making mammon their god. The commentary in the Calov Bible (owned by Bach) elaborates on the contradictory nature of serving two masters and categorises them as "God" and "the devil". A definition of "mammon", as detailed by theologians represented in Bach's library, will be presented in this paper.

Among Bach's 200 sacred cantata, the word "mammon" appears five times. These libretti indicate that mammon, at best, could be used to do good to the poor; at worst, it may possess one's heart. Through a discussion of these texts and a brief analysis of the musical devices that Bach employed for these settings, the

warning of the spiritual danger of mammon will be elucidated. This exploration will show that while mammon is thought to potentially cause peril to one's soul, it is nevertheless identified as meaningless when one instead chooses to serve its counterpart.

KAYO MURATA (Tokyo University of the Arts)

The Early Development of J. S. Bach's Contrapuntal Writing in His Instrumental Music

In music history, the name "Bach" has been associated with contrapuntal techniques, such as fugue, canon and invertible counterpoint. According to Carl Philipp Emanuel, Johann Sebastian Bach was already "the young master of fugue" in his youth. However, Bach's contrapuntal writing gradually changed, especially during the first half of his life.

This paper investigates Bach's stylistic development in his use of invertible counterpoint and canon in his instrumental music spanning 20 years. The difficulties of invertible counterpoint are measured by the number, modification, and invertibility of subjects (strictly, the avoidance of the 5th). In order of increasing difficulties, he examples are as follows: non-inverted varied countersubject (BWV 535a), improvisation-based voice-leading idioms (3-6 against the chromatic scale, as in BWV 910, and 7-6 against the diatonic scale, as in BWV 566), revision of the improper 4th by modifying the subject or by adding a free/ostinato-like bass (BWV 574, 655a), thinning of the texture during inversion (BWV 612) and three invertible subjects (BWV 582) with canons (BWV 540).

Bach's cantatas will occasionally be referred to when they use the same methods. This paper will illuminate an aspect of Bach's early steps toward maturity and could possibly contribute to the discussions of dating some instrumental music.

GERGELY FAZEKAS (Liszt Academy)

Bach, the Fuga Canonica and the 'Aesthetics of Concealment'

Among the ten canons of the *Musical Offering*, the one labeled *Fuga canonica* seems to be the least complex of the set, one that reportedly represents a looser, conversational mode, responding to *galant* values of enjoyment and uplift. In Marpurg's 1752 treatise on fugue the term *fuga canonica* is used simply as a synonym for strict canon, although Bach's short piece offers something much less obvious. Through a detailed analysis of Bach's *Fuga canonica* this paper attempts to show that Bach reworked two compositional genres or techniques—the fugue and the canon—to create a piece that on the surface seems to be "easy-listening" *galant* music, but from the point of view of compositional technique represents the same level of complexity as the most intricate riddle canons of the set. *Fuga canonica* is not the only piece in Bach's output in which the surface level of the music and its structure stand in contrast. In fact, this is one of the idiosyncratic features of Bach's compositional style. It seems that he intentionally hides the structure of his music, in some cases, as in the *Fuga canonica*, to conceal its complexity, while in other instances to conceal its simplicity. As this paper will argue, the term "aesthetics of concealment"—coined by Lawrence Bernstein and used with great benefit in Ockeghem-studies—describes well the compositional mindset of J. S. Bach.

2
ROOM

Handel 2 - From Italy to England

GRAYDON BEEKS (Pomona College), *Chair*

LUCA DELLA LIBERA ("Refice" Conservatoire Frosinone)

"Nonostante sia opera del famosissimo sonatore": New Documents on Handel in 1707 Florence

Studies on the history of Florentine music have not so far taken into consideration an important documentary series, the dispatches of the Apostolic Nunciature of Florence kept in the Archivio Segreto Vaticano. These sources have been studied by historians to reconstruct the legal, diplomatic and administrative news between Florence and Rome, but still await a systematic survey to study Florentine music life.

The inspiration for this research came from the desire to trace sources on the presence of Handel in Florence during his Italian stay. Up to now our information on the composer's presence in Florence was based on some epistolary documents and on the diary of Prince Anton Ulrich Saxe-Meiningen. The latter records on 9 November 1707 a recital of *Rodrigo*, the first Italian opera by Handel. This source was used to fix the first performance on this date. A previously unpublished 'Notice', however, preserved in the archival series of the Nunciature of Florence, dated November 1, 1707, informs us of the staging of Handel's work on the previous Sunday. Apart from this mere chronicle, the source has another interesting aspect. The anonymous diarist of the news is surprised that *Rodrigo* could be a great success despite being the composition of the "very famous performer" Handel. In my paper I discuss

not only this document, but also others, relating to the last performances of the operas, and the occasions and contexts in which Handel was able to participate during his Florentine stay, widening the investigation to all the musical information written that year.

DAVID VICKERS (Royal Northern College of Music / The Handel Institute)

Giulia Frasi in English Music

Giulia Frasi arrived in London in autumn 1742 to join Lord Middlesex's opera company at the King's Theatre. Initially allocated secondary parts but then increasing in prominence, she performed in many productions of works that typified the newer fashionable tastes of managers, musicians and supporters of Italian opera ventures on the London stage during the decade immediately after Handel's decision to produce and perform only English oratorio-style works. However, from 1748 Frasi's opera commitments were concurrent to her featuring as the principal soprano soloist in all of Handel's concert seasons for the remainder of his life. During the 1750s she also sang several times for Arne and began appearing regularly in concerts outside London, such as at the Three Choirs festivals. After Handel's death she continued to be the leading English oratorio soprano for his successors John Christopher Smith (junior) and John Stanley, appearing in their own new oratorios and revivals of Handel's old works.

Having undertaken a broad reconstruction of Frasi's performance calendar of both operas and concerts in London (1742–74), and examined manuscript and printed sources of music sung by her, I shall suggest how the Italian soprano's English repertory charts the evolution of styles and tastes in the musical culture of mid-eighteenth-century London. Examples by Arne, Hayes, Stanley and Smith will shed valuable new light on musical and dramatic attributes familiar to us from oratorio roles Handel that created for her (Susanna, the Queen of Sheba, Theodora, Iphis).

LUDOVIC PIFFAUT (Poitiers University)

From Italy to England, the Instrumental Arrangements of Italian Arias in London (1700-1750)

Italian Opera was the most important vocal genre in the Seventeenth and Eighteenth centuries. It spread over all music composed in Europe even French Opera and instrumental music. The art of singing influenced on violinistic works and vice versa as we can see in *arie di tempeste*. The celebrity of several Italian composers like Giovanni Bononcini (1670-1747) who created operas in London encouraged in the same time edition of their arias and instrumental arrangements of them in the same city. The example of Bononcini's music was a phenomenon important in English musical life in way of operas and arrangements.

Historians can analyse them in some manuscripts printed by John Walsh and William Pearson between 1700 and 1750. The borders between vocal and instrumental music isn't clear as Sandra Mangsen observed in her book. In reality, we can find different levels of meaning from pedagogic work to creation of a new chamber music. The aim of this paper is to show how this old practice built a specific genre on its ambiguousness and how it glimpsed new perspectives of the position and impact in Music History.

ROUND TABLE

3
ROOM

Appropriations, Alterations, Romanisation of 'Foreign' Sacred Music in Roman Manuscript Anthologies (1580-1610)

Papers by
NOEL O'REGAN, ROSEMARIE DARBY, ANNE PIÉJUS (*Chair*)

Our session will examine the role of manuscript copies in the circulation and assimilation of 'foreign' sacred music in the late sixteenth and early seventeenth century Rome, focusing on very specific sources from the Chiesa Nuova and related institutions. It contains three papers which are closely related one to another and examine nearly the same material.

ANNE PIÉJUS (CNRS) will present her research in progress on the manuscripts of the Chiesa Nuova that contain foreign polychoral works, especially from Lasso. In the light of an autograph list of 'best of' established by G.G. Ancina, in a draft for a new anthology of motets, she will study the function of these anthologies in the practices of assimilation of the repertoire, by confronting them with the evolution of taste. By comparing Ancina's draft and the existing manuscripts, she will propound several new attributions of anonymous motets, which will be discussed at the end of the session.

NOEL O'REGAN (University of Edinburgh) will focus on a group of manuscript anthologies originating from a small number of institutions which share some repertory: the Chiesa Nuova, SS. Trinità dei Pellegrini, the Cappella Giulia and the Arciconfraternita del SS. Crocifisso. Comparing their readings, his paper will draw some conclusions about the origin and circulation of repertory, and the extent to which Roman institutions might have shared their music. Some pieces appear in variant versions in the same, or different, sources: the implications of this for performance practice shows a readiness on the part of Roman maestri di cappella to alter pieces in response to different performing needs.

ROSEMARIE DARBY (University of Manchester) will study the only known source of sacred music by Cristoforo Montemayor, I-Rn Mss. Mus. 135, a comprehensive collection of music for mass and vespers given by the composer to G.G. Ancina, who took it with him to Rome. The paper will investigate this source as an interesting insight into the music of a little known composer and will demonstrate how the interaction between the two Oratorian Congregations (Rome, Naples) highlighted by Montemayor's manuscript provided an important network for the spread of ideas on sacred music during the post-Tridentine period.

4 ROOM

French Music in Sacred and Secular Contexts

SHIRLEY THOMPSON (Royal Birmingham Conservatoire), *Chair*

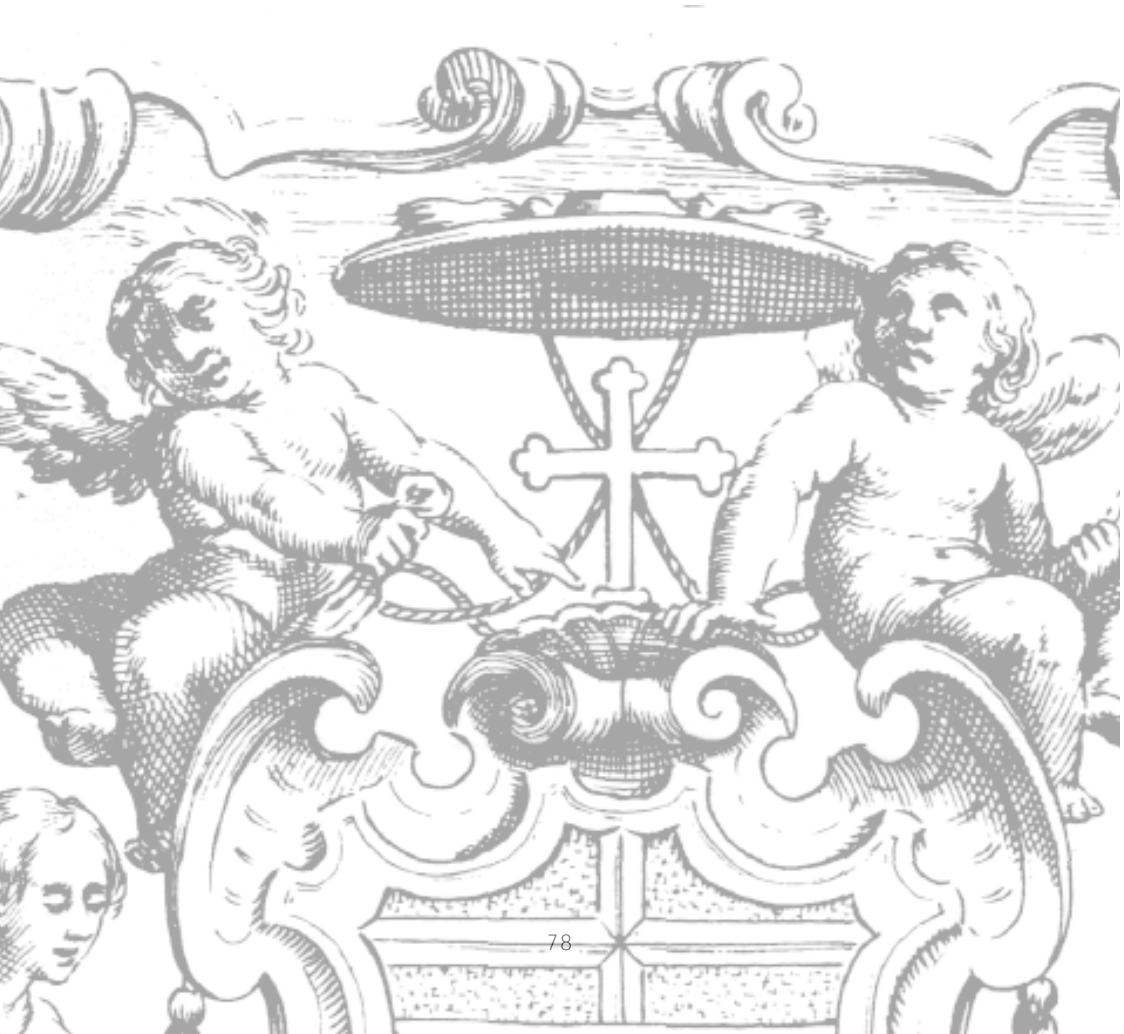
DEBORAH KAUFFMAN (University of Northern Colorado)

The "Pseaumes de Mr de Noailles": *Cantiques Spirituels* and the Court of Louis XIV

The seventeenth-century *cantique spirituel* is a religious text in French set to a borrowed or newly-composed melody. The simplest didactic*cantiques spirituels* were often strophic texts sung to well-known melodies and were used by Catholic religious orders for the education of the faithful in the catechism and for the reconversion of Protestants. Twenty-three *cantiques* titled "Pseaumes de Mr de Noailles" in manuscripts from the Maison royale de Saint-Louis at Saint-Cyr depart from typical didactic *cantiques* in both usage and style. Eleven have headings indicating their use during the Little Hours of the Divine Office, while thirteen are composed as *plain-chant musical*, a style of monophonic music used during the seventeenth century for new compositions in the Catholic liturgy, featuring melodies that resemble traditional Gregorian chant.

"Mr de Noailles" may be Anne-Jules duc de Noailles, and the texts the result of his reported 1699 commission to Jean-Baptiste Rousseau; five of the texts are certainly by Rousseau. Anne-Jules's son, Adrien-Maurice duc d'Ayen, may have contributed to the music. The duc, who married Madame de Maintenon's niece in 1698, composed a motet that was sung for Maintenon in 1700. It is unlikely that the duc wrote the *plain-chant musical can-*

tiques, since such music typically lay within the purview of church musicians. A plausible candidate is Guillaume-Gabriel Nivers, who was well known for his *plain-chant musical* compositions, and was *maître de musique* at Saint-Cyr, where the community observed the Little Hours. These modest works reflect close connections between the powerful Noailles family and Maintenon.



CATHERINE GORDON (Providence College)

"The Natural" in Jean-Joseph Surin's *Cantiques Spirituels* as Reflections of Celestial Harmony

Jean-Joseph Surin (1600–1665) was a Jesuit priest, mystic, and composer of *cantiques spirituels*. Throughout his life, Surin felt God's presence and experienced mystical operations, even after being overcome by demons in 1634 during the exorcism of Jeanne des Anges in Loudun. During his twenty- year ordeal with demonic possession, Surin sought comfort through music from two sources: angelic/supernatural music and sacred/natural songs. During divine encounters, he indicates that he heard his "good angel" playing music, which was "strikingly sweet," keeping his "soul happy" and "elevated toward God." This "supernatural harmony" inspired him to compose his "natural" *cantiques*, which provided "great comfort" and helped him "seek divine love."

Surin's application of "the natural" to French music appears long before receiving significant attention later in the century. In this paper, I show that this theological reference to the natural in music served as a means to differentiate the elevated quality of sacred airs from the deranged character of secular chansons. Surin viewed profane songs as the Devil's work, while his sacred songs were mortal reflections of "divine order." At a point in the Church's history when mystics, like Surin, were held in contempt, I surmise that the Church allowed the publication of his *cantiques* not because singing his songs would facilitate mystical elevation, as Surin claimed, but because his superiors recognized their pedagogical function and acknowledged the moral superiority of "natural" songs. Well-ordered *cantiques* were earth-bound and natural, yet served as a preview of "the harmony of Paradise" and unity with God.

PANEL DISCUSSION

Aula Magna and *Musical Instrument Collection* - Musicology and Cultural Heritage Department
Corso Garibaldi, 178

6
ROOM

Musical Sources as Part of Performative Rituals: Crossing Borders through Explorative Strategies

WITH
JOHANNES BOER (Leiden University),
DINKO FABRIS (Università della Basilicata),
JOEL SPEERSTRA (University of Gothenburg),
CATALINA VICENS (Leiden University)

MODERATED BY
ELISABETH BELGRANO

In the light of the conference main theme 'Crossing borders' the aim of this round table / themed session is to develop an explorative discourse departing from musical sources from the period 1550–1750, as part of a performative ritual for crossing borders and strict dichotomies. The objective is to search from new chiasmatic crossings between a musician's gaze, musical sources from the Baroque era and musicological findings.

Following the discourse of letting go of the perceived strict dichotomy between musical text and music performance (Schulze 2015:3) this session proposes a radical move towards a borderless entangled reading of musical sources based on performative methodologies. This approach may allow for new relations to develop between traditional distinctions pronounced through musicological findings and artistic performance methods; it might also allow for new forms of collaborations between musicologists and artistic researchers in music. Artistic research in music is a fast-growing explorative academic field, with a strong link to musicology.

Highly significant to this new field is the desire to find creative ways of merging sensuous (or subjective) knowledge with a variety of research methodologies. The artistic research purpose is often to follow the performing process of understanding a musical source and the active performance practice itself. The task of the artistic researcher is calling for performance practice strategies such as ritual thinking, musicking through texts and theories (ex. hermeneutics, post-humanism, new materialism), reflective/diffractive methodologies, meaning-making through translation studies, essayistic writing, and speculative performance philosophy. For this session five short presentation will be performed with one common point of departure: 'musical sources as part of performative rituals for crossing borders and strict dichotomies'.

With reference to these five presentations the stage will open up for an intra-active and explorative dialogue between all participants in the session.

Morning Sessions
11.00 - 12.30

1
ROOM

Improvisation and Basso Continuo

MASSIMILIANO GUIDO (Pavia University), *Chair*

MARCOS KRIEGER (Susquehanna University)

Regole Generali per sonare il basso continuo colli suoi accompagnamenti sul cembalo - di C. Foschi (IBc, D47, Olim Cod. 127)

This manuscript, part of the Padre Martini collection held in Bologna, has been neglected in most studies of Italian sources on the practice of basso continuo. The copy attributes the document to Carlo Foschi, and the entry in the catalogue suggests that it may be an autograph. There is little biographical information about Foschi other than documentation that he worked in Rome and was one of the examiners in the *Congregazioni dei Musicisti*. A closer examination of the document traces its theoretical foundations to the language used by Neapolitan theorists, which reinforces a southern Italian origin of the document. Moreover, the prolific correspondence between Padre Martini and the Roman church musician Giovanni Chiti, as already explored by A. Schnoebelen and V. Duckles, added to the biographical information that Chiti was a colleague of Foschi at the*Congregazioni* and Martini's main Roman source for musical books and manuscripts, supports an argument for the authenticity of the treatise by Foschi and explains its provenance.

This paper provides a detailed analysis of this manuscript, using the few extant compositions by Foschi as musical examples that may clarify his rules for accompaniment. In addition, historical evidence is provided to corroborate the authenticity of this manuscript, making a strong case that Foschi's document should be considered as yet another relevant Italian source of basso continuo pedagogical material at the end of the seventeenth century.

CHRISTOPH RIEDO (University of Basel)

"Chi vorrà inserire le sinfonie agl'inni il virtuoso professore le potrà cavare con facilità dal basso contìnuo" - (Multipart) Bowed Instrumental Improvisation in the Seventeenth Century

Polyphonic improvisation currently attracts particular academic attention. *Contrappunto alla mente* and other similar concepts are still mostly associated with the Renaissance and its vocal genres. My paper, however, discloses the equally widespread prevalence of improvisation in solo and small ensemble bowed instrumental music in the seventeenth century.

Due to the testimony of certain individual reports to the improvisatory practices of violinists, scholars have long since assumed that improvisation played an important role in early modern violin playing. Nevertheless, no handed-down instruction, written by or for violinists, reveals the processes they undertook. Christopher Simpson, however, describes in *The Division-Violist: or an Introduction to the Playing upon a Ground* (London, 1659) how up to three viols could extemporize new melodies upon a ground bass. Although Simpson's tutor is

addressed to viol players, I will suggest that his instruction was relevant to violinists too. The English viol player revealed in fact techniques that violinists throughout Europe conveyed orally. We have to acknowledge that Simpson didn't disclose the whole secret though. Since Sir Robert Bolles was the motivation for Simpson's tutor, *The Division-Violist* was tailored to the needs and possibilities of an amateur division viol player. The actual improvisational skills of professional violinists went far beyond Simpson's instructions. There is strong evidence that they were not only improvising upon a recurring bass line (ostinato), but occasionally also upon a conventional *basso continuo*.

THERESE DE GOEDE (Conservatorium van Amsterdam)

"No Performer Should Flatter himself that he is able to Accompany well till he is Master of this Delicate and Admirable Secret". Acciaccature, their Use and Purpose

Acciaccature, in their most straightforward execution on a harpsichord, sound as if somebody has hit the keys with a fist. Famous examples of this type of cluster chords can be found in many Scarlatti sonatas. If, on the other hand, they are gently folded into arpeggiated chords the result may be a kind of warm tidal wave, as for example in JS. Bach's Sarabande in his sixth Partita. And of course, various gradations are possible. In continuo treatises *acciaccature* are recommended predominantly for the accompaniment of recitative and slow movements. However, not much is said in these sources about their frequency in such an accompaniment; whether they should be applied to underline a particular affect; or exactly how they may be applied to their best effect. Considering the dates of the sources that include a discussion of *acciaccature* – Gasparini (1708); E.25 (*c*1700); Heinichen (1728); Torres (1736), to mention just a few – its use seems to be a typical eighteenth-century practice. Yet, note clusters can be found already in the first decade of the seventeenth century in compositions by Monteverdi, Kapsberger and others.

In my presentation I will discuss which notes are to be added to chords in order to turn them into *acciaccature* (e.g. is it possible to play them "wrongly"?) and demonstrate their application in various style periods.

2 ROOM

Handel 3 - Oratorios

DONALD BURROWS (The Open University, UK), *Chair*

TASSILO ERHARDT (Liverpool)

"Durham Messiah": the First English Oratorio?

Durham Cathedral MS D1 preserves a fascinating anonymous sacred dramatic work, titled *Messiah - A Christmass Song*. This paper discusses the style, content, likely origins, and later reception of the work. Whilst unmistakably English in musical style, *Messiah - A Christmass Song* also has a distinctly continental flavour: In terms of genre, it is reminiscent of dramatic Christmas cantatas and pastorals in the German and Central European tradition; the poetic structure of its libretto is altogether uncommon in England at the time, and clearly strives to imitate Italian models; finally, the inclusion of Corelli's 'Christmas Concerto' as an overture (and its contrafactum for a final 'Hallelujah'-chorus) provides a *terminus post quem* for its composition.

The provenance of the manuscript as well as an analysis of the handwriting suggest Thomas Drake, a minor canon of Durham Cathedral, as the copyist of MS D1, if not as the composer of the work - regrettably, a further copy of the work in the Nanki Library in Tokyo, which could potentially through more light on the question of authorship, is currently inaccessible. The connection to Drake points to Oxford and the years between 1715 and 1721 as the likely time and place of origin. This is further supported by the Jacobite tone that can be detected in certain phrases of the libretto and by the fact that Drake was in regular contact with leading non-jurors in Oxford during his time at Magdalen College. Notably, Charles Jennens, himself a notorious non-juror and moving in much the same circles in Oxford at the

time, may have been familiar with the work. The 'Durham' Messiah might, therefore, not only have provided a source of inspiration for Charles Jennens' *Messiah* libretto, but could potentially also lay claim to being the first English oratorio.

MATTHEW GARDNER (Eberhard Karls Universität Tübingen)

Handel's Occasional Oratorio: Propaganda for Britain and the Hanoverian Monarchy

Handel's *Occasional Oratorio* was composed and premiered during a period of political crisis. In late 1745 fear was mounting in London that the Jacobite Rebellion, led by Prince Charles Edward Stuart in an attempt to restore his family dynasty to the British throne and replace the Hanoverians who had ruled since 1714, would succeed. However, after the rebellion's retreat back to Scotland in December 1745, the Duke of Cumberland defeated 'Bonnie Prince Charlie's' army at Culloden in April 1746. Handel's oratorio to a libretto by Newburgh Hamilton was first performed in February 1746 and it is clearly intended as a work to show support for the Hanoverian monarchy, highlighted not only in Hamilton's libretto, but also through Handel's music, some of which, for example, was drawn from his anthems for George II's Coronation in 1727.

The oratorio has, however, received little scholarly attention, partly owing to it being a narrative, rather than dramatic work and its reliance on borrowed music (particularly in part 3), with dramatic oratorios such as *Judas Maccabaeus* and *Joshua* serving as preferred examples of the connections between Handel's oratorios and the Jacobite Rebellion. This paper therefore provides a new detailed examination of the *Occasional Oratorio* considering its textual and musical sources, Handel's creative

process, and the political context in which it was first composed and performed to reveal that it was designed on several levels as a topical piece of propaganda in favour of Britain and the Hanoverian Monarchy.

ROUND TABLE

3
ROOM

The European Pasticcio in the Eighteenth Century

WITH
ANETA MARKUSZEWSKA (University of Warsaw), **GESA ZUR NIEDEN** (JGU Mainz), **MARTIN ALBRECHT-HOHMAIER, ANJA RYSZKA-KOMARNICKA** (University of Warsaw), **ALINA ZORAWSKA-WITKOWSKA** (University of Warsaw), **BERTHOLD OVER** (Johannes Gutenberg-Universität Mainz, Chair)

Within the current field of studies on the mobilities of Early Modern musicians, the operatic pasticcio (i.e. a most popular genre consisting of the arrangement of pre-existing musical material for opera performances) has emerged as a paradigmatic musical genre of European musical life during the eighteenth century. Its structure and aesthetics were not only based on the European-wide distribution and knowledge of musical material, but also on developing concepts of artistic talent, compositional models, and musical ownership. All those concepts were shaped not only by

traveling musicians and by the trans-regional reception of operatic productions, but by political-symbolic intentions and economics.

The Polish-German project *PASTICCIO. Ways of Arranging Attractive Operas* financed by the Polish and German Research Councils (NCN and DFG) aims to investigate the under-researched operatic pasticcio as a genre characterised by the mobilities of Early Modern musicians. For that, it will analyse the material basis, the compositional and performative creation, as well as the musical reception of pasticcios within a European-wide network of metropolises and courts like Rome, London, Hamburg, Dresden and Warsaw. On the one hand, tracing such modes of musical transfer and distribution will elucidate the circumstances for the creation and production of pasticcios. On the other hand, an analysis of the musical and literary authorship and its political, social and cultural functions encompassed by the models of pasticcio fragments and by the pasticcios themselves will give insight into both the central aesthetic and cultural developments of the eighteenth century. Three editions of pasticcios (G.F. Handel's *Catone*, *Catone in Utica* by the Mingotti opera troupe, J.A. Hasse's *Siroe*) will be linked to a cultural-historical database elucidating aspects of provenance, transfer, circulation, adaptation etc. Besides a general introduction on the scopes, questions and approaches of the project that initiated recently in January 2018 the scholars involved will present their individual projects and put them up for discussion.

4
ROOM

Crossing borders between France, Italy and Spain

BARBARA NESTOLA (CESR-CMBV), *Chair*

STUART CHENEY (Texas Christian University)

The Voyages of André Maugars: New Biographical Data

Viol player, writer, and translator André Maugars worked at various times for Cardinal Richelieu and Louis XIII. He visited and reported on music in England and Italy during the 1620s and 1630s, becoming one of our earliest and most valuable witnesses of early Baroque regional musical traditions. His *Response faite à un Curieux, sur le Sentiment de la Musique d'Italie* (1639), written from Rome, describes Italian genres, instruments, and especially performance practices unknown to French musicians. His confessed admiration for English viol playing influenced the French viol school just as the latter was burgeoning into solistic repertoires.

Scholars have disagreed on the dates of Maugars's sojourn in England; evidence now clarifies that he traveled to England at least twice. His *avertissement* to the 1624 translation of Bacon's *Of the Advancement of Learning* specifies that he had just spent almost four years in England before publication. Although Ernest Thoinan suggested in 1865 that he worked for James I's court in London during this stay, an assertion repeated by later scholars, there is no record of such service. Such confusion may have originated from Maugars' 1625 return to England to serve among the new queen Henrietta Maria's "musitions" in James I's funeral.

No previous studies provide Maugars's death date, offering conjectures in the 1640s or 1650s. An archival document of May 1646, however, records that Jean Boyer, composer and royal viol player, is acting as heir to the recently deceased Maugars, who we now also know was Boyer's half-brother.

MICHAEL KLAPER (FSU Jena)

Giovanni Bentivoglio and Italian Musical Dramaturgy at the French Court, ca. 1655 - 1662

From the time the Italian-born Jules Mazarin (Giulio Mazzarini) had become First Minister of France, in 1643, Italian operas and related music-theatrical genres began to be introduced to the French court to an increasing degree. With the upheavals of the so-called Fronde (1648-1653) this cultural transfer process came to a temporary halt, but it continued afterwards partly in a new fashion: In the later 1650s the typical French court ballet was very often intermingled with substantial parts sung in Italian, and therefore ‚Italianized'. Although these tendencies are known in their main outlines, there nevertheless remain many obscure points. For example, one only rarely knows the Italian poets who participated in the writing of the librettos for such bilingual ballets.

As I would like to show in my paper, the recent rediscovery of a manuscript containing the collected works of Giovanni Bentivoglio (1611-1694) is of utmost interest in this regard: An in-depth analysis of the contents of this manuscript demonstrates that Bentivoglio regularly contributed Italian texts to music-theatrical performances at the French court between the mid-1650s and the early 1660s. Herewith it becomes clear that stage works in France during this time were even richer in Italian elements than has been

thought until now. Furthermore, in the transmission history of these pieces entirely new phenomena can be observed which definitely enrich our understanding of the cultural and political background against which the transfer of Italian musical dramaturgy to France around the middle of the seventeenth century took place.

CLARA RICO OSÉS (Conservatorio Superior de Música de Navarra)

Amis, enivrons nous du vin d'Espagne en France: Musical Connections at both Sides of the Pyrenean in Seventeenth and Eighteenth Centuries

Spanish and French relationships in seventeenth and eighteenth centuries were complex: two neighbour nations with both rich historical cultures, which lived decades of war followed by periods of relative peace. Political acts produced an important impact on musical culture: French court in the seventeenth century was plenty of clichés against Spain, but, at the same time, French courtesans were proud of receiving Spanish music. Spanish characters were ridiculed in court ballets creating a "propagandistic war", which was reinforced by satiric engravings against Spain. The hemiole turned into a rhythmic cliché representing Spain, while the zarabanda was adapted to the necessities of the *belle danse*.

Some decades later, dance music from Louis XIV court arrived in Spain through treatises addressed to a varied public, further beyond the court, but was this French music assimilated by the Spanish culture? Studying the character of some of these dances, it is possible to find a round trip: the Spanish gravity (seriousness, solemnity) highly criticised by 17th French authors, returned to Spain during the18th through the minuet, but Spanish dancers were unconscious of the origin of that gravity (which they believed to be completely French for them).The aim of this paper is to show the migration of musical influences, mainly driven by politic causes at both sides of the Pyrenean, from the main baroque to the beginning of the classical era.

5 ROOM

Russia and Baltic countries

ROBERT RAWSON (Canterbury University), *Chair*

NATALIA PLOTNIKOVA (Tchaikovsky Moscow State Conservatory)

Nikolay Diletsky's (Mikołaj Dylecki's) Four-Part Concertos: The Unknown Pages of Russian Baroque Music

Music of the mid-seventeenth – early eighteenth century is a little-known and poorly studied part of Russian culture. The manuscripts found in the archives during the last decades have considerably enriched or even modified our notions about the artistic heritage of the greatest composers of that time: Vasiliy Titov, Nikolay Diletsky (Mikołaj Dylecki), Ioann (Jan) Kalenda, and others. In 2013, the present author discovered 36 previously unknown four-part concertos by Diletsky (as well as his Divine Service [*Sluzhba Bozhiya*], Vespers, and four three-part concertos). On the basis of the preserved part- books, 32 scores have been compiled and edited; currently they are being prepared for publication.

The paper will consider the sources of the concertos' verbal texts, which can be divided into four groups: those from the Old Testament, those from the New Testament, liturgical texts, and paraliturgical sacred texts. Further, various forms of the interaction between text and music will be analyzed. These reveal themselves through (a) the choice of a mode, (b) the peculiarities of thematic organization, especially in the initial (exposition) sections, (c) the length of the works (from 34 to 193 bars), (d) the works' compositional structures. Especially thought-provoking is the comparison of the development methods used by Diletsky in his concertos with the rules and recommendations described by the composer himself in his famous treatise *Musikiyskaya Grammatika* ('Musical Grammar', 1679). In particular, I'll focus on Diletsky's techniques of 'amplification' by means of exact and varied repetitions, ascending and descending sequences, and different ways of transforming the melody.

LOLITA FŪRMANE (Latvian Academy of Music)

An Autograph 'Riga 1684': Johann Valentin Meder as Composer of the Baroque Era

Johann Valentin Meder (1649–1719) was a German composer and organist who comes from a family of cantor's settled in the Franconian south of Thuringia. His life covers quite a lot of towns in Europe in the second half of the seventeenth century: Wasungen, Leipzig, Jena, Gotha, Bremen, Hamburg, Copenhagen, Lübeck, Reval (now Tallinn, Estonia), Danzig (now Gdańsk, Poland), Riga (now in Latvia) and others. At the same time, it is a specific geographic area connected with Northern Germany, the present Scandinavian and Baltic lands. How has this border crossing affected the composer's work, his creative contribution? How does it affect the content of the musical opus and possibly its style? These and other issues are the focus of the proposed paper. Reconstruction of Meder's life as a precondition for musical research. An example used here to illustrate these questions is a cantata by Meder – dialog for two voices – *Wie murren denn die Leut'?* (How do the people grumble?, dated in Riga 1684). The following materials have been served as the main sources: Meder's manuscripts in the Dübens collection in the Uppsala University Library (Sweden), as well as some letters of the composer dating ca. 1712 from the last years he spent in Riga (Latvia, a collection of manuscripts at the Museum of History of Riga and Navigation).

Afternoon Sessions
2.00 - 4.30

2
ROOM

Improvisation and Basso Continuo

MASSIMILIANO GUIDO (Pavia University), *Chair*

EDOARDO MARIA BELLOTTI (Eastman School of Music)

Cacasenno's Secret: Adriano Banchieri and the Theory and Practice of Counterpoint and Basso Continuo in the Seventeenth Century

Since the publication of F. T. Arnold, studies on figured bass have led to a better understanding of Baroque performance practice highlighting similarities and differences among national styles. The development of the so called tonal system and the large number of sources available allowed a deep investigation of basso continuo in the eighteenth century. However, the theory of basso continuo in the eighteenth century isn't capable of understanding and correctly dealing the problems of the previous century, in which music theory was ruled by modality and music education was based on the study of counterpoint. Moreover, the tonal approach to seventeenth century basso continuo led to a misunderstanding and misinterpretation of the sources. Consequently, Italian basso continuo which, as J. B. Christensen states in the preface to his *18th Century Continuo Playing* (Baerenreiter, 2002) "has substantially changed during its history and most indisputably influenced other national styles", cannot be correctly understood and performed.

Through the analysis of Adriano Banchieri *L'Organo Suonarino* (Venice 1605) and a comparison with other contemporary sources, it is possible to have a clearer picture of seventeenth basso continuo in the wider context of the other contemporary ways of composing-performing- improvising.

AUGUSTA CAMPAGNE (MDW Vienna)

Simone Verovio: On the Border between Intabulations and Basso Continuo

Simone Verovio was a typical, highly educated humanist allrounder, who crossed many different kinds of borders in his lifetime. Dutch by birth but active in Rome between 1575 and 1607, he was the first to produce a substantial amount of music prints using intaglio printing techniques, a method that had hitherto been utilised mainly for artistic prints and maps. Apart from nine collections of three and four voice canzonettas, Verovio was responsible for publishing the Luzzaschi Madrigali (1601), Merulo's Toccatas (1598 and 1604) and Durante's 'Arie devote' (1608). He was a famous scribe in the Vatican but also active as a composer and provided a set of Marian poems, that were set to music by Gregor Aichinger.

Using intaglio printing techniques allowed him to combine different kinds of notation, including voice parts with corresponding harpsichord and lute intabulations on one page opening, as well as voice parts with harpsichord intabulations and voice parts with figured bass in score.

This paper will demonstrate that the intabulations from the late 1580s contain many of the characteristics usually associated with (early) baroque music and basso continuo. These characteristics include a tendency towards a more harmonic way of thinking, more freedom in changing the number of parts in the chords, a more dominant role of the left hand in the harpsichord intabulations, and the acceptance of certain otherwise forbidden part-writing. The prints also provide evidence that the combination of the lute and harpsichord, often with a careful division of roles, was not uncommon.

1 ROOM

Purcell

BRYAN WHITE (University of Leeds), *Chair*

ALAN HOWARD (Selwyn College, University of Cambridge)

More on Purcell and Orlando Gibbons: Patterned Counterpoint in the Second Section of Purcell's *Fantasia no. 3*

At the 2014 Baroque conference in Salzburg I described a compositional connection between the opening section of Henry Purcell's three-part *Fantasia no. 3* and Orlando Gibbons's part song *'What is our Life'*. More recently, in a paper at the Canterbury conference last year on 'Church Music and Musicians in Britain and Ireland, 1660–1900', I showed how the final Amen of Purcell's 1694 J*ubilate in D* apparently derives from his close study of the opening of Gibbons's great anthem 'Hosanna to the son of David'.

This paper returns to the *Fantasia*, offering a close analytical reading of the second section that reveals hitherto unsuspected connections with the compositional technique of Orlando Gibbons. Peter Holman has called this section 'a study in invertible counterpoint', but the techniques it deploys are in fact far removed from the combinatorial methods of Purcell's trio sonatas, where invertible counterpoint reigns supreme. My analysis draws instead upon Jonathan Oddie's recent work on Gibbons's 'patterned counterpoint', and John Milsom's related concept of 'stretto fuga', to show how in this work Purcell adapted well defined melodic rules in order to generate his materials; he then subjected these to a typically systematic probing of contrapuntal possibilities in order to compose out the section as a whole. The result is apparently unique among Purcell's consort works, perhaps reflecting the exploratory approach Purcell was taking in these earliest fantasias; yet the composer's customary mastery of counterpoint and resourceful, even audacious harmonic planning are no less in evidence as a result.

REBECCA HERISSONE (University of Manchester)

'[T]ranscribed from the Author['] s Original Manuscript': Philip Hayes and the Preservation of the Music of Henry Purcell

Philip Hayes (1738–97) was one of the most significant early collectors of music manuscripts in eighteenth-century Britain. He had a particular interest in the works of Henry Purcell, acquiring important sources including two of the three surviving 'great' scorebooks, several loose-leaf autographs from the Flackton collection, and manuscripts in the hands of Purcell's close colleagues. Hayes transcribed some of their contents into four large scorebooks now held at Tatton Park in Cheshire. Where his copying can be compared to his sources, it shows a fidelity to the original musical content very uncharacteristic of his time, despite the notation being modernised; this suggests that Hayes's copies of music by Purcell made from unidentified sources are reliable and may be considered primary texts. Although their importance has been acknowledged by scholars for a few pieces, much remains to be done to explore their full potential as sources for Purcell's works.

This paper considers not only Hayes's role as a collector in valuing and disseminating Restoration music, but also his impact as a copyist on the preservation of Purcell's output. By analysing Hayes's copying from known Purcell manuscripts I identify the characteristics of his transcribing techniques and his main types of copying intervention; these provide a framework for reconstructing the notation in Hayes's unidentified sources – encompassing examples from Purcell's liturgical sacred music, his odes, and his dramatic works, including *Dido and Aeneas* – thus allowing the Tatton-Park scorebooks to act as a conduit, opening a window onto Restoration manuscripts lost long ago.

STEPHAN SCHÖNLAU (Universität der Künste Berlin / University of Manchester)

Improvised Madness: Folia Grounds in English Sources, c.1675-c.1705

During the English Restoration period, writing entire pieces or movements on a ground bass was a popular compositional practice, as was improvising on a ground. Across Europe, one of the most popular bass patterns during this period was the *folia*, known in England as 'Farinel's Ground'. There are no less than thirty-four different versions in sources copied or printed in England, or, in at least two cases, connected to English Catholics exiled on the continent. Of these versions, five are vocal, twelve for keyboard and seventeen for other instruments. Very few of these are identical to each other, but some use the same or very similar strains, while others seem entirely independent of each other, using the bass pattern but not the melodic 'gist' usually associated with it. Between them, the different versions include well over a hundred distinct strains (without counting those that use variants of what is basically the same strain), demonstrating the breadth of possibilities composers and improvisers exploited using the same simple bass line and harmonic framework.

I will also compare the ordering of strains to the principles outlined in Christopher Simpson's *Division-Violist* (1659), thereby shedding some light on what theorists and composers at the time thought about large-scale structure in division grounds, which can often be considered broadly similar to the structuring of a speech or sermon. Such ideas tie in with conceptual links between rhetoric and music demonstrated in the writings of, amongst others, Thomas Mace (1676) and Roger North (early eighteenth century).

ALON SCHAB (University of Haifa)

"From the Foundation unto the Coping": Reconstructing Purcell from Surviving Bass Part

The nature of manuscript circulation in Restoration England led to a frustrating situation whereby many sets of part books from that period survive incomplete. Thus, many instrumental works by Restoration composers survive with one or more parts missing. As many of these works certainly *did* circulate in complete form in the past, musicologists are often motivated to reconstruct and study them. In the case Henry Purcell's music, a substantial part of his instrumental works survives only in such a fragmentary state. Two manuscript part books (Yale University Library Osborn MS 515 and Filmer MS 8) are the unique sources of the bass parts to 2 of Purcell's 7 pavans, 2 of his 6 overtures, 5 dances of a suite from which only the overture survives in full, and several other dance movements.

This paper overviews some case studies where parts missing from Purcell's works were reconstructed by editors. The paper also discusses the possible scholarly benefits of the reconstruction. With regards to the two Yale manuscripts, I will describe my own attempts in reconstructing the violin and viola parts of several dance movements according to the surviving bass part. I will focus on considerations pertaining to the reconstruction of contrapuntal complexes and of fragmentary bass figuring.

3 ROOM

Venice

STEFFEN VOSS (RISM Germany), *Chair*

RODOLFO BARONCINI (Adria Conservatory)

A Theater "Made for Music" (Venice 1610): The Milani Theater and the Lagoon Musical Context of the First Decade of the Seventeenth Century

This paper, after illustrating the new musical trends emerging in Venice during the first decade of the seventeenth century and their social and patronage context, examines the brief and astonishing story of the Milani 'theater': an actual stage set up in the residence of a wealthy family of merchants and "zuccari" (sugar) producers, functional to the performance of the new music for accompanied solo voice and, in general, of the vocal and instrumental concerted music for one and more voices and continuo. The result of a research that is still ongoing, the paper will try to highlight the significance and consequences of such an operation, reconnecting its meaning to the considerable developments that had taken place shortly thereafter in the musical and theatrical field in the Venice of the next three-four decades.

GIADA VIVIANI (University of Roma Tre)

The Art of Reuse: Self-Borrowing Strategies in Vivaldi's Operas

Vivaldi's and, more generally, baroque practice of reusing preexisting materials in works of different genres and contexts is widely known. However, scholars have not yet studied the phenomenon of self-borrowings in Vivaldi's operas systematically: up to now, musicological literature has just measured the occurrence of this practice in his music or has focused on single compositions and specific matters.

This paper aims to study the self-borrowing strategies employed by Vivaldi in his dramatic works. For this purpose, it is first necessary to distinguish the responsibility of the composer from that of the librettists and singers responsibility in reusing preexisting materials: the paper focuses exclusively on self-borrowings which are ascribable to Vivaldi himself. The analysis of such cases reveals that the composer accurately planned self-borrowings: excepting the very first operas, which inevitably imitate each other, starting from Armida al campo d'Egitto (1718) Vivaldi always drew inspiration from scores written for other cities. Consequently, self-borrowings were never recognisable in the city where a new opera premiered. Later, Vivaldi began to reuse also music already heard in the same city, yet he always strove to maintain a suitable distance between the self-borrowings and their models, drawing from scores performed many years earlier. This practice occurs mainly in Vivaldi's Venetian operas from the mid-1720s onwards.

On the one hand, such careful planning of the self-borrowings lent the reused music an ostensible newness on every single performance. On the other hand, Vivaldi could propose the same arias again without changing the score, as a comparative analysis shows.

DAVIDE MINGOZZI (University of Bologna)

An Opera for the «Nuovo teatro de' Bambocci» *Lo starnuto d'Ercole* by Johann Adolf Hasse and Andrea Adolfati (Venezia, Teatro San Girolamo, 1745)

Trained under the teaching of Galuppi in Venice in the first half of the eighteenth century, Andrea Adolfati was a meteor in the Italian melodramatic landscape. The San Girolamo, puppet theatre sponsored by Angelo Maria Labia, was inaugurated during the Carnival 1745 with *Lo Starnuto d'Ercole*. In this occasion Adolfati collaborated in the composition with Johann Adolf Hasse. The areas of intervention are indicated in the libretto, in which Adolfati is reported as the author of the «recitativi, cori e arie segnate con la stelletta». The score has recently been rediscovered at the Biblioteca Estense in Modena. Entitled *Ercole nell'Indie*, the score presents significant differences compared to the libretto of the Venetian representation. It was in all likelihood Adolfati himself to reorganise the score for a new performance in honour of Ercole d'Este, only planned. Besides the title, the changes made included: the abridgement of the parody of Hercules (unflattering to the Este prince), the rearrangement of the music with new recitatives, the removal of different scenes and the replacement of some arias. On this occasion a new score was partially prepared: Adolfati re-used part of the music composed for the San Girolamo and replaced some sections with pieces made *ex novo*. The portions traceable to Hasse's in the original score remain to be identified; the same can be said to those parts linked to the subsequent revision.

The speech will focus on some philological problems related to the manuscript of *Ercole nell'Indie*: the fasciculation of the volume, the hands involved in the copying (in particular the autograph sections of Adolfati) and the watermarks in order to detect the genesis of the Modena score will be analysed. The

manuscript will be compared with the printed libretto for the inauguration of the theatre and the issues related to the date of the first performance will be treated.

ROBERT C. KETTERER (University of Iowa)

Venetian Opera, Antiquity, and the Cretan War

This paper argues that Venice's Cretan War (1644-1669) impacted the subject matter of public opera in its formative stage: plots that featured the ancient inhabitants of Persia, the Near East, or Egypt were first introduced to opera and often reflected Venice's relations with the Ottomans.

Hostilities between Venice and the Ottomans interrupted their vital trade relations, and Venice had long promulgated a "myth" of pacifism and neutrality, evident in contemporary historiography and art. But in 1644 the Turks invaded of Crete, and Venice suffered multiple defeats, quickly losing much of the island. The 1650s brought Venetian naval victories in the Hellespont and a new optimism about the war. There was a pause in the early 1660s as Ottoman attention was diverted to the Balkans, but renewed aggression in the late decade resulted in Venetian losses; serious overtures were made by the Signoria for peace with Istanbul.

In Venetian opera, ancient near-eastern topics were first introduced in the late 1640s, and responded directly to the war: *Semiramide in India* and *Argiope* (1648-49) focus on the virtues of peace, consonant with long-standing Venetian pacifism. In the 1650s, Minato's libretti for *Xerse*, *Artemisia* and *Antioco* more belligerently celebrate the naval victories or satirize the enemy. In the late 1660s when Venice was war-weary, *Seleuco* and *Tiridate* return to a more sympathetic treatment of eastern figures. But there were also long-range consequences for opera: ancient near-eastern subjects became part of its nature. Twelve of Metastasio's librettos, for example, would be based on these stories.

4 ROOM

French Opera 2

BARBARA NESTOLA (CBMV), *Chair*

GRAHAM SADLER (Royal Birmingham Conservatoire)

A cluster of Allusions to Vivaldi's *Le quattro stagioni* (1725) in Rameau's *Anacréon* (1757)

During the Querelle des Bouffons (1752–1754), when the rival merits of French and Italian opera were hotly debated, writers on both sides of the quarrel frequently evoked Rameau's operas as the epitome of French national style. Yet Rameau himself, in his theoretical writings, had long expressed staunch support for the music of Italy, and the musical style of his operas was initially attacked as being too Italianate. Even in the aftermath of the Querelle, as the present communication will reveal, Rameau continued to explore specific Italian source material. The evidence survives in the score of "Anacréon", an entrée incorporated into a revival of his ballet *Les Surprises de l'Amour* in 1757. The new entrée includes a remarkable cluster of allusions, all within the space of about 25 bars, to three of the concertos in Vivaldi's *Le quattro stagioni*. While several of these allusions are to Vivaldi's thematic material and harmonic procedures, others are to the descriptive sonnets and verbal annotations which Rameau could have seen only by examining the published part-books of these concertos in Le Cène's edition (Amsterdam, 1725) or, more likely, Le Clerc's (Paris, 1739). The impact of such direct contact with Italian source material caused Rameau not only to abandon the traditional style of *sommeil* established by Lully 70 years earlier but also to adopt Vivaldi's idiosyncratic application of one particular playing technique.

ELIZABETH ROUGET (University of Toronto)

Monsters, Savages, and Devils: Dancing the "Other" in Rameau's *Les Indes galantes*

The eighteenth century French Enlightenment ideal of the "philosopher traveller" fuelled the success of performances depicting peoples and their artistic cultures from around the world. Jean-Philippe Rameau's 1735 opera-ballet *Les Indes galantes* depicts "othered" dance and musical customs from North America, Peru, Persia, and Turkey. This operatic world tour aimed to introduce new genres of performance while maintaining a set boundary between the enlightened ideals of French dance and the "barbaric" nature of the "savage dance". This paper examines the representation of the Peruvian people and, in particular, their religious customs.

The influence of ethnographic travel accounts and drawings from the period, namely those of Garcilaso de la Vega, and de las Casa, provokes an intriguing and continuous discussion between scholars on this opera-ballet as well as on baroque music and philosophical thought generally. Enlightenment knowledge and exploration became the complicated combination of empirical evidence, deductive theory, scholarship, emotional attachment, storytelling, and personal authority. The notions of the exotic and the sublime were enhanced through travel documents, and I argue that text and image come together to provide source materials that inspire a visual representation of the world and its peoples through performance. This global perspective of art, music, and dance had a great effect on the eighteenth century French public to the point where the "noble savage" became quite fashionable and exoticism in performative arts was deemed "in good taste". This lasting effect altered the formation of the French musical canon and contributed to the understanding of a global culture of music and dance.

MICHELE CABRINI (Hunter College, CUNY)

Lully and Quinault Reading Ariosto: Aspects of Narrative Structure in *Roland*

In 1741, the brothers Parfaict—echoed by the *Mercure*—criticized the opera *Roland* by Quinault-Lully. They argued that Angélique was overly present on stage whereas Roland not enough. They also attacked the libretto's verisimilitude, arguing that it was impossible for Roland to overlook the loud celebration of the union between Angélique and Médor in act III, since he was searching everywhere for Angélique.

On closer examination, Quinault's "lapse of judgement" can be attributed to his preservation of Ariosto's complex narrative techniques. This can be observed in the opera's unusual structural bifurcation—the first three acts focus on the two lovers, the last two on Roland—which can be ascribed in part to Quinault's reflection of Ariosto's multiple narrative strands. Quinault's choice echoes what Gianni Celati notes about the *Orlando Furioso*, where "two simultaneous lines of action (Angelica's and Orlando's) occur as spatial trajectories, without any temporal order." Lully enhances the structural rift between the opera's two halves with a monumental chaconne that ends act III. With its cyclic organization, the ground bass replaces teleology with a mythic time that collapses past, present, and future together, representing the lovers' pastoral world forbidden to Roland, and commemorating their love *ad infinitum*. This treatment helps transform Ariosto's separate narratives into the typically operatic conflict between love and duty, articulated through the opera's bifurcated structure. Other correspondences between *Roland* and *Orlando Furioso* will be discussed, offering a new perspective that will provide additional insight into the creative process of composer and librettist.

SYLVIE BOUISSOU (CNRS)

Performers from the Paris Opéra Migrating to the Provinces or Abroad: A French Cultural Exception?

The Académie royale de musique in Paris, a flagship institution of the Ancien Régime, was governed by regulations that, among other things, obliged its performers to seek permission if they wished to leave their employment, whether temporarily or permanently. While some performers conformed to this rule, others ignored it and were either punished with a fine, deprived of their salary or dismissed. For its part, the institution could ask a performer to relocate to the provinces or abroad in order to gain experience. The most attractive destinations for performers from the Paris Opéra were the royal academies of music in Bordeaux, Rouen and, above all, Lyon. Abroad, the Théâtre de la Monnaie in Brussels welcomed French singers and dancers throughout the eighteenth century, while the King's Theatre in London attracted numerous dancers from Paris, mainly after 1750. Other towns that served as staging posts or springboards for these migrant artists included Lille, Strasbourg, Grenoble, Bayreuth, Parma and Torino.

Such intertwined destinies allow us to explore the political strategies of the Académie royale de musique and also the motivations of migrant performers, among whom were such famous personalities as the dancers Marie Allard and Mlle Puvignée (the daughter), the singer Louise Jaquet and the composer-singers Thomas-Louis Bourgeois and François-Lupien Grenet. Others include artists largely forgotten today: the chorus members Jacques Brémont and Marie-Françoise Selim, the *haute-contre* Antoine, the talented *basse-taille* Louis Cuvillier, Justin Destouches, known as Dubourg (Thévenard's understudy), the composer, harpsichordist and singer Mlle Duval, the dancers Jean-Baptiste Gherardi and Delisle. The 'extraordinary' destinies of these performers provide concrete illustrations of the way in which the musical world favoured the circulation of performers.

5
ROOM

Dance

ANGELA ROMAGNOLI (Pavia University), *Chair*

HANNA WALSDORF (Universität Leipzig)

The Wild and Tame Chacona, c. 1600 - 1750, or: Why Social Boundaries Apply to People, But Not to Dance Music

The chacona is a genre of dance/music that has long been misunderstood. Many conflicting narratives about its geographic and musical provenience add to the difficulty in pinpointing the exact time and place of its origin. Given the nature of its dissemination, this comes as no surprise: The numerous dance music repertoires and other dance-related sources preserved in European and other (i.e. colonial) archives reveal that dance music, including the chacona, never reflects societal constraints or national borders. Instead, it seems as if manuscript and print collections of dance music have always circulated between social milieus and reflect international (or rather: interregional) content. Collections often label the dances they preserve by identifying them as, for example, French, Italian, German, or Spanish. But does this label-ing mean that a specific dance tune originated in the respective country, or can it also imply that it was composed "in the manner of…"? Furthermore, do preservation contexts provide evidence about the social origin of a dance or dance tune? When tracing the history of the chacona/ciaccona/chaconne, one is likely to stumble upon a Spanish ceremonial chant and a New Spanish lascivious dance (c. 1600), Italian lute tablatures, French ballets de cour (seventeenth century), and North German instrumental movements (seventeenth/eighteenth century). This paper aims at showing how the flexible genre of the chacona climbed the social ladder and crossed national borders.

VALENTINA PANZANARO (Università La Sapienza, Roma)

Salvatore Mazzella's "Balli… con la misura giusta per ballare" a Dance Collection 'da camera' or 'da ballo'?

Salvatore Mazzella, active in Rome in the second half of the seventeenth century, dedicated his scant musical production to Cardinal Fulvio Astalli. Little or nothing is known about the composer's biography, except for some data extrapolated from the title page of his only work. However a recent review of archival documents -together with what we read in the work of Kircher, who mentions it together with Michelangelo Rossi and Lelio Colista-, it allows us to better point out the profile of this composer, until now not deeply investigated by the research. The collection of instrumental dances entitled "*Balli, correnti, gighe, sarabande, gavotte, brande e gagliarde*" offers a polyhedric variety of musical dances forms, combining Italian style with French taste.

The expression «per ballare», used by Mazzella in the subtitle should certainly have been aimed, on the one hand, at the intended use of the entertainment dances and on the other hand, in addition to confer a laudable value, also to capture the attention and stimulate the curiosity of his «lettori violinisti». These elements are functional to the regard of a compositional attitude focused whether to the plurality of forms and styles, nor to the realisation of a coherent and individual instrumental writing.

Based on these considerations, and above all taking into account the variety of research and works appeared in recent years on instrumental production corellian and para-corellian, it is now possible to draw a more detailed profile of Mazzella, comparing the compositions of his only collection achieved to us with what was gradually being produced in the instrumental field in this period in Rome.

CECILIA NOCILLI (The Harvard University Center for Italian Renaissance Studies)

Body and Musical Rhetoric in Spanish Dance of the Seventeenth Century

Seventeenth century dance is a rhetorical instrument similar to the word and, as such, it might fascinate, persuade and seduce. *Traces* of the body in motion present in dance treatises and manuscripts of this period are valid for its rhetorical construction. This study analyzes the latent typologies in seventeenth century treatises and sources, together with the application of the different parts of Rhetoric to the choreographic discourse. Aiming to enrich the interpretation of this repertoire, this article proposes the fragmentation of the choreographic text and its inscription among a wide intertextual range. Rhetoric applied to the dance establishes an *ordre du discours* as a research object of the body construction understood as a rhetorical device that, like the word, fascinates, persuades and seduces.

KELLEY HARNESS (University of Minnesota)

Labouring for Hercules: Constructing a Horse Ballet in Mid Seventeenth-Century Florence

On 1 July 1661 spectators crowded into the expanded Boboli Garden amphitheater to view the Medici court's newest equestrian spectacle, *Il mondo festeggiante* (Moniglia/Anglesi), performed to celebrate crown prince Cosimo de' Medici's marriage to Marguerite Louise d'Orléans. They witnessed mythological personages atop lavish pageant floats, mounted noblemen engaged in fearsome combat, and a demonstration of those same noblemen's equestrian skills in the concluding *balletto*, all to the accompaniment of vocal and instrumental music. These events served a larger narrative: the conflict and reconciliation of Europe and America (led by Apollo) with Asia and Africa (defending Luna). Aiding Apollo's troops was Hercules, a role assumed by Cosimo himself.

Unseen were the carpenters, papier-mâché specialists, and other artisans, whose labor allowed princes to demonstrate magnificence by means of conspicuous consumption wherein symbolic capital depended in part on an event's ephemerality. These workers are also often absent from scholarly accounts, due to the fragmented nature of surviving documentation. The situation differs for *Il mondo festeggiante*, thanks to the preservation of three complete account books and daily journals, which document in detail the human and material resources required for the production. Over 500 workers laboured for ten months to bring the project to completion and then to recycle the raw materials. Weekly pay registers enumerate individual names, trades, and number of days worked. Entries hint at behind-the-scenes dramas ranging from seven-day workweeks and last-minute repairs. Together, these books provide one of the century's most informative accounts of the amount of work required to appear effortless.

Afternoon Sessions
4.30 - 6.00

1 ROOM

Bach Network 2 - Improvisation, Partimento, Performance

RUTH TATLOW (Bach Network), *Chair*

LAWRENCE MOLINARO (Live Arts Maryland)

Developing a Systematic Approach to Teaching Improvisation Based on Johann Mattheson's Gross General-Bass Schule (1731)

Over the past twenty years, significant research has contributed to our understanding of the culture of improvisation that existed in the seventeenth and eighteenth centuries using thoroughbass as a pedagogical scaffold. In addition to Neopolitan *partimenti*, key north German sources on thoroughbass instruction, such as those by Niedt, Mattheson, Kirchhoff, and Heinichen, indicate that this approach was evident within the Bach circle.

This paper examines how Johann Mattheson's *Grosse General-Bass Schule* (GGBS, 1731) systematically combines the use of compositional prototypes and exemplars, along with explicit opportunities for guided practice, to construct and reinforce a conceptual framework for improvisation at the organ. Through each individual test-piece and accompanying set of annotations, Mattheson helps the practitioner with:

- skill-building through guided practice around the use of figuration and imitative devices within common musical structures; and
- developing a "habit of mind"–i.e., the propensity and stamina to continually look for patterns and structural coherence within each exercise

Moreover, one can examine how Mattheson's thinking about improvisation pedagogy evolved over a number of years by comparing:

- advanced class;
- the prototypes of structure, imitation, and figuration found in the GGBS with the compositional *exemplars* found in Mattheson's *Pièces de Clavecin* (1714);
- the figuration supported by both middle and advanced classes with those found in *Der Vollkommene Capellmeister* (1739); and
- the techniques in GGBS with Mattheson's quest for "universalism" (i.e. the blending of Gerthe techniques and instructional scaffolds from the GGBS middle class to those in the aman, Italian, and French idioms).

BRADLEY BROOKSHIRE (Purchase College University of New York)

J. S. Bach and the Partimento Tradition

Giorgio Sanguinetti's watershed *The Art of Partimento* (Oxford, 2012) has reestablished the central role of the *partimento*—a musical blueprint written in figured-bass notation—in training baroque composers and improvisers. Although Sanguinetti engages with Bach's music only in passing, a body of evidence suggests that the *partimento* tradition was central to his musical thinking. In improvising, Bach was observed in 1741 by Theodor Pitschel never to have improvised without first having "played something from the printed or written page...," that, although "inferior to his own ideas," nonetheless served as an essential foundation.

The treatise on which Bach cut his teeth – Niedt's *Musicalische Handleitung* of 1700 – thoroughly conflates composition and improvisation to thorough-bass practice. It includes instruction on embellishing a continuo part with divisions as well as a complete *partimento* fugue. Emanuel Bach also refers to teaching from his father's figured bass parts: because three of Emanuel Bach's sonatas are clearly built on the same *partimento*, it is worth considering the possibility that he preserved these thorough-basses not merely for their harmonic intricacy, but because they continued to serve as useful instructive compositional ground-plans.

JOEL SPEERSTRA (University of Gothenburg)

Creative Keyboards: Musicians meeting Materiality

This paper will report on a current research project funded by the Swedish Research Council entitled 'Creative Keyboards: 'Old' Instruments with New Affordances' studying the reconstructed monumental baroque organ, a new duo clavichord, and a reconstruction of Händel's famous claviorganum, all located in Göteborg Sweden. Although some twenty-first-century tendencies to the contrary are beginning to be seen, for well over a hundred years now, most classical music instruments have been highly standardised. Development still happens in small increments, and performance research has focused on the mastery of existing instruments that offer few new surprises in their current forms. In some ways this phenomenon has foregrounded the performer. Virtuosity at an instrument might be said to be connected directly to standardisation. That is perhaps why we think keyboard instruments can be described objectively, whereas we at least used to think a performance was "art" and therefore best left in the subjective realm. Artistic research has the power to reach beyond the objective-subjective divide and create new knowledge about the creative process where musicians meet the materiality of the instrument. What happens from the moment a "new" keyboard instrument is designed until highly functioning musicians start using it in ways that may never have been intended by the designers? Does this kind of research process lead to any new insights about historical-informed performance practice?

2 ROOM

Handel 4

MATTHEW GARDNER (Eberhard Karls Universität Tübingen), *Chair*

LAWRENCE ZAZZO (Newcastle University)

Intertextuality in Handel's 1732 *Acis and Galatea*

Baroque operas and oratorios, with their frequent use of pastiche and the literal presence of paratexts accompanying their performances (in the form of a wordbook or libretto), are in many respects examples of intertextuality *par excellence*. Gerard Genette's theoretical framework and terminology for intertextual analysis, first developed in the 1980s, has since been over-utilised to the point of exhaustion in literary and cultural studies. However, there has been relatively little application of intertextual analysis in general—and of Genette's work in particular—to musicological subjects, outside of a few twentieth-century and contemporary studies.

This paper will apply Genette's modes of intertextual analysis to Handel's 1732 *Acis and Galatea*, a particularly fertile subject for intertextual analysis. As a three-act hybrid of Handel's earlier 1707 Neapolitan cantata and 1718 Cannons masque, with its additions from *Il pastor fido*, his Roman cantatas, and a detailed bilingual wordbook, Handel's pastoral serenata richly displays the complex intertextual relationships in this period between music, written and sung text, language, and audience.

EMILY BAINES (Guildhall School of Music & Drama)

Mr. Handel, the Divas, and the Marvellous Machines: Establishing the Veracity of Arrangements for Charles Clay's Organ Clocks as Sources for Handelian Vocal Performing Practice

This paper seeks to investigate the role which musical arrangements made for Charles Clay's mechanical organ clocks in the 1730s could have as sources for Handelian embellishment, by comparing them to known examples of the composer's stylistic interpretation. In the first instance, this comparison serves to establish whether these arrangements were made by Handel himself, since they are only found in the hand of a scribe, or whether they could be the work of an assistant. Since these are largely arrangements of opera arias, truncated to fit the short-playing barrels by which the clocks perform, we can then investigate whether they contain decorative material which might have an application for singers (or instrumentalists) striving to engage practically with the music of Handel and his contemporaries.

Handel left little in the way of instructional material regarding performance practice, particularly ornamentation. Among the few examples which do survive are his *Ornamented Arias*, probably made for a mezzo soprano singer undertaking a soprano role, held in the Bodleian Library (MS Don.c.69), which show autograph ornamental additions to four transposed arias from the opera *Ottone*.

The comparison of these decorations to arrangements for Clay's clocks, found both in the Aylesford collection (British Library, R.M.19.a.1.) and surviving examples of Clay's work, pri-

marily establishes Handel's involvement in the arranging process. In addition, it also examines other alterations made to the original musical text, and how much of this additional material can provide us with more examples of Handel's own ornamentation style.

MICHAEL LEE (Trinity College, Dublin)

Crossing borders with Borrowed Tunes: Dancing the Chaconne in the English *Rinaldo* and *Armida*

In his prologue to *Rinaldo and Armida* (1698), the playwright John Dennis is quick to distance this new work for the London stage from Lully and Quinault's earlier *Armide* (1686). Despite this, traces nevertheless remain, as evidenced in the dramatic presence of Armida's confidante Phenissa (a new figure invented by Quinault). The most notable similarity with Lully's opera comes, however, in John Eccles' entertainment for Act Three, a *divertissement*-like masque of Venus and Cupid, including a chaconne that bears a close resemblance to the famous *passacaille* of *Armide*.

This paper will review the emblematic role and history of ground-bass dances in Lullian dramaturgy, and discuss their presence on the English stage at this time. In comparing Eccles' chaconne and Lully's *passacaille*, it is possible to note not only common structural features, but also the comparable narrative role filled by the respective scenes in which the dances feature. Rather than indicating a dependent stylistic relationship, however, it will be argued that the use of French elements in Dennis and Eccles' work represents a conscious dramaturgical decision, and operates as a device to underline the work's patriotic intent, with such features presenting an 'other' that is successfully rationalised and ultimately excluded from the stage.

3 ROOM

Italian Cantata

GIULIA GIOVANI (Hochschule der Künste Bern), *Chair*

MARGARET MURATA (University California, Irvine)

The Earliest Sources of the Roman Cantata

Around forty manuscripts form the earliest layer of sources for Roman cantatas. Twelve holographs of Rome-based composers (Michi, Luigi Rossi, Marazzoli, and Pasqualini) form a central core, but these are set aside and not considered in this examination. Keeping in mind that only an incomplete number of anthologies and miscellanies have survived, and without undue focus on paleographic aspects of dating or the formal evolution of the genre, this study distributes the mss. into three "substrata" of cantatas datable to the thirty-two years of the Barberini and Pamphili papacies.

The first sublayer consists of volumes that were likely completed before ca. 1641, with music by multiple composers; several were surveyed recently by A. Ruffatti in conjunction with works by Orazio Michi. Eliminating volumes that originate in the 1650s and 60s (surveyed in Jeanneret 2015), the present study focuses on manuscripts that were begun in or contain music from the late 1630s and early 1640s. This places in high relief the explosion of copying in the 1640s in terms of quantity, increased costliness and specificity of the volumes, and the migration of cantatas beyond the palace, in contradistinction, for example, to Cardinal Montalto's earlier exclusive retention of his musica riservata and to the holograph sources mentioned above. Finally, because we can today construct a wide net of concordances for these collections of the 1640s, the presentation re-evaluates their known interrelatedness in terms of the third subgroup, the generation of cantata collections that crop up across Europe before 1655.

EUGENIO REFINI (Johns Hopkins University)

Lamenting Alcina: Musical Translations of Ariosto's Enchantress

This paper focuses on Fulvio Testi's *L'isola di Alcina* (1626), one of the earliest operatic adaptations of the Alcina episode from Ariosto's *Orlando furioso*. Set by composers such as Sigismondo d'India and Francesco Sacrati, Testi's libretto reshapes the episode giving the enchantress a melodramatic twist foreign to the predominantly comic flair of the original character. Alcina becomes here truly pathetic, reminiscent of Tasso's Armida more than of Ariosto's original sorceress. If the operatic conflation of Alcina and Armida was not new, what is peculiar to Testi is the choice to give Alcina a long lament that is a direct imitation of the "lamento" made famous by Monteverdi's setting of Rinuccini's *Arianna* (1608). The lament empowers the performance of Alcina, whose mood swings are mirrored by carefully crafted metrical structures ready to be used by the composers in organizing their settings. Even if the earlier settings of the libretto are lost, evidence of the overtly pathetic nature of the lament comes from the reuse of the piece in an anonymous cantata that I identified in a late seventeenth-century manuscript now in Turin. The cantata sets a shortened version of Testi's lament in which the abandoned woman is not Ariosto's Alcina, but Tasso's Armida (a detail that confirms the parallel reception of the two characters). Moving from a close analysis of the adapted lyrics, I will discuss the ways in which the musical setting shapes the highly pathetic reenactment of the lament in its 'translation' from one musical genre to another.

SARA DIECI (Accademia di Belle Arti Bologna)

"Il cervello si lambicca». Hypochondriac Topics in the Emilian Cantata"

Written and performed in one of the most flourishing artistic centers of the seventeenth century, some of the Bolognese 'hypochondriac' cantatas are in direct relationship with the University of Bologna. It was its main building, the *Archiginnasio*, to host the first anatomic theater in 1637, and certainly hypochondria was not only present in the lectures but also in the evening discussions that the doctors held in their homes. This mania is considered by the hermetic tradition as one of the many consequences of melancholy, and it is because of this tradition that hypochondria can still be placed, in the sixteenth century, in a context where medicine and philosophy melt into a single intellectual process.

These cantatas show a strong and surprising syncretism of narrative topics: the medical and the moral diagnosis meet in a humorous register, closer to a popular background than a scholarly one. The archetype of the sick/crazy patient is found in these verses in a comic language that, from Giovanni Sabadino degli Arienti to Giulio Cesare Croce and Adriano Banchieri, had put down strong roots in Emilian territory a long time since.

Hypochondria seems thus to be a recurring syndrome through seventeenth and eighteenth centuries, and it also infected Giacomo Antonio Perti and his noble correspondent Aurora Sanseverino, renowned masters of the cantata. A plausible pathology or an intellectual caprice of their time?

4
ROOM

Carissimi

LUCA DELLA LIBERA (Refice Conservatoire, Frosinone), *Chair*

VALENTINA TROVATO (University of Bergamo)

Giacomo Carissimi's Sacri *Concerti a due, tre, quattro e cinque voci*: Some Remarks on the Motet *Turbabuntur impii* Sources

Giacomo Carissimi's Sacri Concerti had been printed in Rome, in the atelier of Giacomo Silvestri (heir of the family Mascardi), by invitation of the roman bookseller Giovan Battista Caifabri, in 1675. This printed collection is an essential moment for Carissimi's sources' transmission: the collection had been published one year after the composer's death, and it had been the first monographic collection published in Italy. Among the Sacri concerti's motets, the case of Turbabuntur impii is particularly interesting for the significant number of copies and variants (textual and instrumental), and it is emblematic for the musical sources richness and the complexity of its tradition.

This talk will focus on the motet sources from the seventeenth century, just to see the instrumental and textual variants and keep them in relation to the context. First, I will compare the motet versions copied in Sacri concerti and Missa a quinque et a novem (Koln, 1666). Then I will observe the variants in the manuscript sources: Mus.ms.3110 (D-Bs), Mus.1706-E-500 (D-Dl), ND VI 2425 (D-Hs), Mus.ms.274g (D-Mbs). The sources D-Mbs and D-Hs are very informative: D-Mbs is a typical case of erroneous attribution, as it was wrongly attributed to Francesco Foggia; while D-Hs is part of a large oratorio collection belonged to Friedrich Chrysander. Its presence in an oratorio collection is quite symptomatic of the difficulty to perceive a motet from an oratorio.

LARS BERGLUND (Uppsala University)

The Carissimi Manuscripts in the Düben Collection

The Düben Collection in Uppsala is highly international, reflecting musical transfer across all of Europe, not least from Italy. Thanks to recent research on the collection, we can today account for most of its content in terms of e.g. provenance and dating. These findings reveal interesting observations regarding the large share of music from Rome. In the paper, I will focus on the manuscripts with music by Giacomo Carissimi. The Düben Collection holds 39 compositions by Carissimi, represented in 79 manuscripts; four works are spurious. The manuscripts span the period from 1653 until the early 1670s and can be divided in two groups: one group of works that Gustav Düben acquired after he became *Hofkapellmeister* in 1663, and one group that he acquired in the 1650s.

There are 18 compositions in post-1663 manuscripts. Most of them have been copied from prints circulated in the North, such as the Phalèse prints from Antwerp and the 1665 Spiridon anthology from Bamberg. Two manuscripts from the early 1670s, one of which presents a unique piece, derive from Paris, possibly brought to Stockholm by a son of Gustav Düben. 21 compositions date from the mid-1650s, and can be associated with the visit by a group of Roman musicians in Sweden during the last years of Queen Christina's reign. Most of them were copied in Sweden from Italian originals. There are also two extraordinary interesting manuscripts that must have been copied in Rome before 1652, possibly being the earliest preserved Carissimi manuscripts.

LARS HENRIK JOHANSEN (Norway)

Depicting Pain - Communicative Techniques in the Lamentations of Carissimi and Charpentier

This paper is based on my Ph.D.-research on declamatory elements in the *Leçons de ténèbres* by Marc-Antoine Charpentier being done at the Norwegian University of Science and Technology. Here, the focus is on a comparison between some these compositions and the *Lamentazioni per la Settimana Santa* by his teacher Giacomo Carissimi. We will look at the possibility for tracing declamatory techniques in the structures of the compositions, consider if there are differences between italian (Cavalcanti, Aresi, &alt.) and french (Bretteville, Lamy, &alt.) writers and if these are reflected in the music, and finally the problems of reading performance techniques from the dead pages of music.

5 ROOM

Opening the Box: Crossing Music Sources

LAWRENCE MOLINARO (Live Arts Maryland), *Chair*

FRANK HEIDLBERGER (University of North Texas)

Instrumental Music at the Accademia in Verona around 1590 - Modes of "Conversazione"

The understanding of the Canzon da sonar as a genre in late sixteenth-century instrumental music relies on a network of references: composition (models of vocal genres), arrangement (melodic diminution, ornamentation) and performance practice (idiomatic instrumental writing). This becomes obvious by sources of the period 1580 through 1600, as described by Kämper 1970, Selfridge-Field 1975, and Heidlberger 2000 etc. Critical for these references was a compositional approach that relied on tonal design and triadic characters, but also on the use of distinct melodic patterns that provide a notion of "affetto." Recent research has linked "affetto" to the habit of "conversazione" at humanistic circles in seventeenth-century Venice (Cypess 2012, 2016). I am arguing that this perspective of instrumental music as a mode of "conversazione" itself, already emanated with the practice of instrumental music at places such as the Accademia in Verona in the last third of the sixteenth century.

The manuscript Verona, Biblioteca capitolare MCXXVII ideally represents this development. This manuscript reflects the network of social and institutional cross-references between a learned society (the Accademia of Verona), and the musical practice of Venice. It consists of instrumental pieces that are known from printed sources for instrumental ensemble, but it also contains compositional variants that indicate its function as an exercise book for instrumental composition. It is the goal of my paper to clarify the melodic idiosyncrasies and tonal characteristics represented in this manuscript as an early realization of a distinct type of "conversation," crossing the borders between vocal and instrumental genres.

GIOVANNI ANDREA SECHI (Università of Bologna)

The Suitcase of the *Primo Uomo*: Notes on the Repertoire for Nicola Grimaldi

During eighteenth century, when operatic music was reused in a new context, changes were felt as something necessary. Only A certain type of pieces were heard twice without any noticeable change. That is indeed the case of the *arie di baule* ("suitcase arias"), which singers brought from an opera to another as they were their favourite pieces (and possibly also the public expected them). The persistence of these pieces into the repertoire of singers deserves to be investigated for several reasons. In this speech we will analyse the musical recurrences in the repertoire of Grimaldi (with particular attention to *Rinaldo* by Georg Friedrich Händel, and to the Neapolitan reprise of 1718 edited by Leonardo Leo).

This analysis will help to establish the authorship of collective works rarely investigated by musicologists (including the Neapolitan *Rinaldo*). The *modus operandi* of the composers will be also analysed: we will try to distinguish those operatic titles where composers accepted without reservations a suitcase aria, and those works where they negotiated between their taste and that of the wish of the singers. We will compare singular cases of re-use of arias, in the repertoire of Grimaldi and in that of coeval interpreters (for example Francesco Bernardi: like Grimaldi, he tried to bring Händel back to the attention of the Italian public). The phenomenon of the *arie di baule* in the early eighteenth century was not a simple sin of vanity of singers: in it we will see rather find the expression of their artistic awareness, their ability to influence the taste of the public, and determine the style of an Era. Identifying the suitcase arias of these singers will also bring a little help to determine the authorship of operas in some controversial cases.

2 ROOM

LECTURE-RECITALS

Sala Teatro,
3.10 - 4.00

NICOLA USULA (University of Vienna)

Parti scannate: i.e. how Singers Learned and Rehearsed Operas during the Second Half of the Seventeenth Century

Behind the scenes of a seventeenth-century opera performance, a number of different music sources were produced: not only sketches and scores, but also sets of instrumental and vocal parts, the so-called *parti scannate* (also known as *parti cavate*). Musicians and singers approached them in different ways, and their structures, very different from each other, reveal their diverse purposes: the former had to be read, the latter to be learned by heart.

While letters and payments for copyists and performers testify to the existence of *parti scannate*, nowadays they are extremely rare, and only a few are extant. I was able to study some sets of parts, held in the private Borromeo collection on Isola Bella (Lake Maggiore) and in the Vatican Library, which were *cavate* from two operas by Alessandro Melani (1639-1703): *Ama chi t'ama* (performed in Siena already in 1682) and *L'Alidaspe* (unknown performances).

During this lecture I will describe the peculiarities of these sources, and their unique notation system. Moreover, I will demonstrate that these *parti* can provide insight into how singers approached both learning and performing seventeenth-century opera. Then the Soloists of the Cappella di San Petronio in Bologna, conducted by Michele Vannelli, will perform a number of extracts from Melani's recitatives, together with some live samples of arias and ensembles from both operas.

Soloists of the Cappella di San Petronio in Bologna

conducted by	Michele Vannelli
soprano	Maria Dalia Albertini
soprano	Francesca Sant
tenor	Alberto Allegrezza

From *L' Alidaspe*

Lamento scene, III.3	«Infelice ch'io sono», Idaspe solo (T) (with the aria «Uscite pur, uscite»)

From *Ama chi t'ama*

A 2, II.2	«Alle fere, alle selve», Clori (S) and Lidia (S)
A 2, III.5	«Adorata mia beltà», Lidia (S) and Rosauro (T)
Tutti, III.5	«Più felice e lieto dì» Lidia (S), Clori (S), and Rosauro (T)

In addition: some fragments of recitatives from both scores.

Sala Messina,
5.30 - 6.20

HAZEL BROOKS (University of Leeds)

5
ROOM

Lyra-viol Tablature as a Potential Source of Violin Repertoire in Seventeenth-Century England

It has often been assumed that scordatura violin usage in England originated from continental practices. However, there is reason to believe it had native origins. Music for the English lyra viol was written in a wide variety of tunings and was notated in tablature. This presentation explores how this repertoire may have influenced violin scordatura in a direct way.

Viol music was frequently adapted for the violin. Whilst we have extant violin arrangements of pieces originally composed for lyra viol, it is surprising that there are not more, particularly for violin in non-standard tunings. It seems that beginner violinists were taught using methods that equipped them with the skills to play from lyra-viol tablature, as long as the violin was tuned accordingly. I will demonstrate this practice, performing examples on scordatura violin, as well as suggesting ways of dealing with occasional notes that go out of range, and the advantages and disadvantages involved. Cases which cannot be easily adapted at sight led to a need for notated arrangements. Familiarity with this repertoire inspired composers to write original violin music in a similar style, in both standard and scordatura tunings.

It seems plausible, therefore, that lyra-viol tablature formed a source of 'hidden' repertoire for scordatura violin. This is relevant to a wider understanding of English violin music of

the period, and offers insights into the nature and style of works written directly for violin which may have arisen out of this practice.

Theodore Steffkin (d. 1673)
Allemande, from GB-Ob MS Mus. Sch. F. 573

John Jenkins (1592–1678)
Allemande Violino solo sine Basso, from F-Pn Vm[7] 673

Henry Purcell (1659–95)
'Ah cruel bloody Fate', from Playford, *Musick's Recreation on the Viol, Lyra-Way*, 1682

Charles Coleman (d. 1664)
Almane with Division, from Playford, *Musick's Recreation on the Lyra Viol,* 1652

Anon
Mardike, from Playford, *Musick's Recreation on the Viol, Lyra-Way*, 1682

Simon Ives (1600–62)
Corant, from Playford, *Musick's Recreation on the Viol, Lyra-Way*, 1682

Thomas Baltzar (c. 1631–63)
'A Set of Tunings by Mr Baltazar', GB-OCh Mus. 1125, f. 27

FRIDAY 13 JULY

Morning Sessions
9.00 - 10.30

1 ROOM

Bach Network 3 - London 'Kirchenmusik', Fasch and Funerals

ANDREW FRAMPTON (Merton College, University of Oxford), *Chair*

PETER SMAILL (Bach Network)

Music in Lutheran London: The 1746 "Kirchenmusik"

Handel's bassoonist, the erstwhile composer John Frederick Lampe (b. Saxony 1703, d. Edinburgh 1751) provided a choral and instrumental work, the 'Kirchenmusik', in November 1746 so as to celebrate the defeat of the Jacobites by Hanoverian forces at Culloden. It was performed at the Lutheran Chapel of the Savoy in London, and the chapel records show it to be the only full-scale orchestral piece performed there, since the chapel was Pietist and disinclined to figural musical display, maintaining links to the Freylinghausen circle in Halle where simple chorales were the norm.

The rediscovery of a manuscript copy in Edinburgh University has stimulated renewed interest; further discoveries (by Donald Burrows) of additional secular performances, in turn leading to association of the work to Frederick, Prince of Wales. The bilingual text can claim to be the source of a rare and

early event in 1747, the performance of a vocal work in public in London in the German tongue. Ostensibly published at London, Hannover and Göttingen, it betrays political purpose beyond the established adulatory form of the Court Ode, such as the recently rediscovered Dubourg work for Dublin in 1743, celebrating the birthday of George II. Finally, we can contrast the chapel's outlook with that of the musically-inclined Zinzendorff (1700–60) movement whose Moravian establishment also found a base in London, recognised by the British parliament as an "ancient Protestant episcopal church" in 1749. Did the Lutheran Chapel of the Savoy welcome the tuneful newcomer?

BARBARA M. REUL (Luther College, University of Regina)

Coping without Bach: Princely Funeral Music at the Courts of Anhalt-Zerbst and Anhalt-Köthen

The principality of Anhalt-Zerbst was first and foremost the musical home of Johann Friedrich Fasch (1688-1758) who served as its court *Kapellmeister* for over 36 years. When this post was vacant for several months prior to Fasch's arrival in late summer 1722, J. S. Bach, *Kapellmeister* at the nearby court of Anhalt-Köthen, came to the rescue by composing a princely birthday serenata. Then Fasch took over – his *Kapellmeister* duties are detailed in his autobiography from 1757. Curiously, references to princely funeral music are absent, even though multiple extant printed cantata texts and "funeral directories" confirm regular performances of the *Hochfürstliche Kapelle* at memorial services at the Zerbst court chapel between 1724 and 1752. Surprisingly, Fasch's "Capellisten" were also involved at public memorial events held in honour of deceased princes and princesses at the local Zerbst university, the "Gymnasium Illustre".

Why did Fasch not include this specific responsibility in his *Lebenslauf*? Had the court perhaps turned to a composer from out-of-town, like Anhalt-Köthen did after Bach's departure for nearly a quarter of a century (ca. 1730-1755)? Drawing from little-known archival sources, this paper will reveal who provided princely funeral music for both courts over the course of three decades.

2
ROOM

Handel 5

PANJA MÜCKE (Staatliche Hochschule für Musik und Darstellende Kunst Mannheim), *Chair*

BERTHOLD OVER (Johannes Gutenberg-Universität Mainz)

From Opera to Pasticcio: Handel's Revisions of Leo's *Catone in Utica* (1732)

Despite its precarious status in aesthetics and work-centred scientific discourse, the pasticcio was an accepted and popular art form in the eighteenth century, especially in London. In 1732, George Frideric Handel performed in the King's Theatre at the Haymarket a pasticcio based on Leonardo Leo's *Catone in Utica* on the revised text by Pietro Metastasio (Venice 1728/29). Shortenings, rewriting of recitatives, aria exchanges are the common methods in creating similar kinds of works on pre-existing music. But what can they tell us about the aesthetical aspects of the pasticcio? Why, for example, a specific aria has been chosen in a certain place, with a certain text and with a certain musical layout? The present paper will investigate the creation of Handel's *Catone* taking into consideration the specific textual and musical choices that may give us hints on a particular perception and interpretation of Metastasio's *dramma per musica*.

DARIO POLJAK (Zagreb)

HIP and Handel's opera: Styles of Performing Recitatives in Contemporary Recordings of *Agrippina* and *Giulio Cesare in Egitto*

Performances of Italian opera have changed significantly over the last few decades. The main distinction can be drawn between those that are historically informed and those that are not. But even among historically informed performances (HIP) tendencies and various styles have emerged. The most visible (or audible) differences are not so obvious in arias, i. e. in more or less precisely scored parts, but in those that are not – recitatives. Research of selected recitatives will be conducted on the case of Georg Friedrich Handel's operas *Agrippina* and *Giulio Cesare in Egitto*, which are both inspired by ancient Roman history. While his only Venetian opera *Agrippina* is part of his early operatic output, with a libretto typical for the Venetian theatre of the time, *Giulio Cesare* presents Handel's different style both in composition and approach to ancient Roman history, being an opera composed for an English audience.

Exploring a selection of different commercially available recordings, published on CDs from 1990s onwards, directed by conductors that could nowdays easily be labeled as mainstream within HIP, the aim of the paper is to explore performance styles of one opera, as well as stylistically different operas of the same composer. At the same time the exploration of the subject would raise questions weather a choice of means in an interpretation can give a different meaning to the text that is performed.

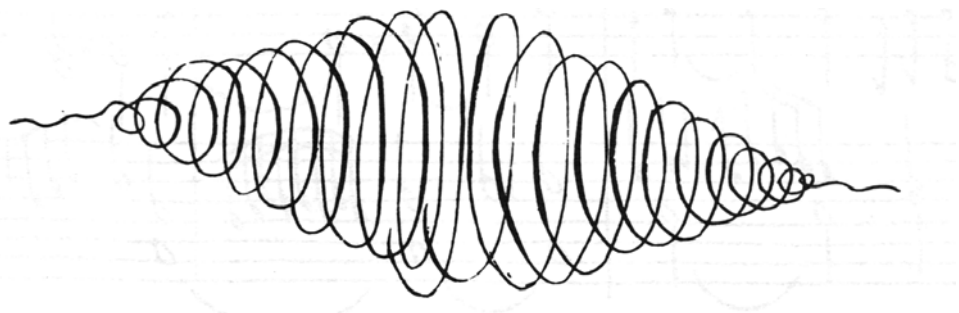
GRAYDON BEEKS (Pomona College)

An interesting late source for Handel's *L'Allegro, il Penseroso ed il Moderato*

The second of four manuscript copies of Handel's *L'Allegro, il Penseroso ed il Moderato* in the Gerald Coke Handel Collection in London contains the original 1740 version of the work without the "additional songs" that were added by the composer for some subsequent performances. It is in the hand of the scribe known as Larsen's S5 and was copied sometime in the 1760s. The manuscript is in upright III format and the binding consists of green and blue marbled boards with leather tips. A label with the name "Henry Forbes" printed on it is pasted on the front cover. This may have been the English pianist, organist and composer by that name who was conductor of the Società Armonica from 1827–1850.

What makes this manuscript interesting is the presence of singer's names written in pencil, ink or orange crayon at the beginning of the individual recitatives and arias, as well as against many of the listings in the manuscript index. The only names from an early period are "Miss Brent" (i.e. Charlotte Brent) and "Sigr Frasi" (i.e. Giulia Frasi), who were active in the 1750s and 1760s. The remaining singers were all active in the 1790s and the early years of the nineteenth century.

The singers whose names are written in pencil against items in the index seem to be a match for a performance of *L'Allegro ed il Penseroso* at Covent Garden Theatre on 22 February 1793 as part of the Lenten oratorio season. Curiously, the names written in the musical text do not seem to match the soloists who performed the work at Covent Garden during the remaining oratorio seasons in the 1790s. One set of names written in orange crayon does, however, match almost exactly the distribution of soloists for a concert at that theatre on 20 February 1801. On this occasion, Parts II and III consisted of Handel's oratorio while Part I marked the first English performance of Mozart's Requiem, preceded by the Dead March from *Saul*. Another set of names in pencil seems to be related to a Covent Garden performance on 7 March 1806 which featured singers Nancy Storace and John Braham.



3
ROOM

German Music Theory

MATT BAILEY SHEA ((Eastman School of Music), *Chair*

LUIGI COLLARILE (Università Ca' Foscari, Venice)

Lost Music Books in Walther's *Musicalisches Lexicon* (1732). Problems and Perspectives

Published in Leipzig in 1732, Johann Gottfried Walther's *Musicalisches Lexicon* is an extraordinary source to investigate the editorial music production of the early modern age. Aim of this contribution is to present the results of an extensive bibliographic survey, aimed at identifying lost music editions. In this perspective, Walther's *Musicalisches Lexicon* is a very rich source, not only from a quantitative but also a qualitative point of view. Walther provided generally punctual references to the sources he used. In addition to an analytical presentation of data on lost music books, this paper intends to offer some considerations on the bibliographical sources employed by the German musicographer, in many cases today lost, and on the impact that the bibliographical information collected by him may have had on the following musical historiography.

RAMONA HOCKER (Österreichische Akademie der Wissenschaften)

Through Swedish Glasses: Johann Joseph Fux Reworked by Johan Helmich Roman

The sources of the over 600 known works by Johann Joseph Fux (ca. 1660–1741), composer and chapel master at the Imperial Court in Vienna, are widely disseminated in the area of the former Habsburg countries. In the first half of the eighteenth century, only a very small part of his compositions crossed these borders and became integrated in significantly different contexts. My paper will focus on three sacred works of Fux which were copied and reworked by Johan Helmich Roman (1694–1758), a Swedish composer who renewed the music at the Swedish court. With his reworkings of existing pieces and own compositions, he also wanted to show the suitability of the Swedish language for sacred music.

When something crosses a border, its context changes and under these new circumstances the 'wandering' object itself can alter: Why are modifications necessary, what do they effect, which parameters get lost, which are added, which change their function? First, I want to specify the borders Roman crossed in adapting Fux's works and define their new functions. Then the process of 'crossing borders' will be focused. Roman's changes in the texture can be deduced by comparing his reworkings to the originals: Which parameters of the setting are concerned and what are the consequences of the changes? The reworking procedure can be studied due to the existing sketches that reflect Roman's efforts to get a close relation of Fux's music and the Swedish language.

LINDSEY REYMORE (The Ohio State University)

Mode and Triad in Seventeenth-Century Germany: The Theory and Music of Johann Crüger

Music theoretical perspective in seventeenth century Germany represents a singular combination of conservative modal thinking with a focus on the triad as the basis for harmony. German musician Johann Crüger (1598–1662) was renowned during the seventeenth century as a composer, performer, editor, and a music theorist. Crüger published theoretical and pedagogical treatises alongside numerous compositions, some of which are still performed in the Lutheran service today; thus, his oeuvre provides rich grounds for inquiry about relationships between musical practice and theory.

My inquiry begins with an examination of Crüger's theory of harmony as presented in the 1630 and 1654 editions of the Synopsis Musica. From this theoretical lens, I develop a methodology of analysis that explores modal framework, triadic analysis, harmonic content, and cadences. Finally, I apply this methodology to chorales of the period. In addition to detailed analysis of several of Crüger's own chorales, I also take a quantitative approach to the Geistliche Kirchen-Melodien of 1649, a compilation of 161 chorales edited and produced by Crüger, in order to take an empirical snapshot of mode and harmony in mid-seventeenth-century practice.

The use of Crüger's own theoretical language to explore his compositions assures a reasonable degree of uniformity in thought while providing a controlled environment in which the range of consistencies between theory and practice can be explored. I analyse several inconsistencies between theory and practice and consider aesthetic and practical considerations in relation to the music- historical context.

MICHAEL ROBERTSON (University of Leeds)

'An agreeable murmuring': Figured-Bass Parts in German Dance Music from the Second Half of the Seventeenth Century, and what They tell us about Performance

Unless some remarkable new evidence emerges, it is impossible to know with any certainty how chordal continuo parts were performed in the dance music of the seventeenth-century German lands. Even basic questions regarding participation are difficult to resolve; did chordal instruments play in dance music and, if so, which ones? In Michael Preatorius' 1619 *Syntagma Musicum III*, an entire chapter is devoted to 'thoroughbass'; but there is only one reference to dance music. Nearly one hundred years later, Gottfried Taubert's *Rechtschaffener Tanzmeister* illustrates string instruments and a bassoon accompanying dancers, but no keyboard instrument or lute.

Other keyboard instruments are occasionally mentioned by name in the printed editions of dance music by town composers and the published bass part books mostly contain figuring, albeit often inaccurate or apparently incomplete. The treatises published by Andreas Werckmeister at the end of the seventeenth century are not alone in ignoring the role of the *General-Bass* in dance music, but his repeated suggestion that figured-bass performance should be nothing more than an 'agreeable murmuring' is surely important.

In this paper, I will discuss these and other select sources from both court and town traditions of German dance music in the second half of the seventeenth century. I will argue that the difference in these traditions also applies to the use of a chordal continuo. I will also argue that, in the light of surviving material, we adopt a more cautious approach towards the use of the organ, harpsichord and lute in this genre.

4
ROOM

Italian Opera 2

LOUISE K. STEIN (University of Michigan), *Chair*

HOLLY ROBERTS (University of Oregon)

Ecstatic Devotion: Representations of Musical Rapture in Seventeenth-Century Iconography and Opera

Musicological discourse has often omitted the role of musical ecstasy as a post-Tridentine devotional practice. While scholarship by Craig Monson and Robert Kendrick has illuminated ecstasy in seventeenth-century convents, little has been done to understand how iconography and religious opera were used to cultivate ecstatic practices throughout the Papal States. Musical ecstasy became prevalent in Italian iconography of saints Dominic, Cecilia, and Francis in the late sixteenth and seventeenth centuries. Of specific musicological interest are representations of Saint Francis with a musical angel that appear in Rome and Bologna beginning around 1590 by painters Cesari, Vanni, Agostino Carracci, and Reni. The topos of saints in ecstasy soon infused Roman opera, which used saints' lives to create morally-educating entertainment.

In this study, I will perform a close reading of anecdotes in Bonaventura's *Life of Saint Francis* and the anonymous *Fioretti*, establishing that historians have incorrectly labeled depictions of Saint Francis with a musical angel as a moment of comfort described by Bonaventura, instead of an ecstatic experience recounted in *I Fioretti*. I will identify the presence of similarities in content and style among Roman and Bolognese artists, and highlight their shared interest in depicting musically-induced ecstasy. Finally, I will show how saintly rapture was portrayed musically by analysing ecstatic moments in Stefano Landi's opera,

Il Sant'Alessio. In doing so, I show how religious opera served as a medium where the visual portrayal of saints in ecstasy was enacted through performance, further promoting musically-induced rapture as a desirable post-Tridentine devotional practice.

PAOLA BESUTTI (University of Teramo)

Crossing Borders: Literature, Theatre and Music in a Half-unknown Manuscript

In the Biblioteca Comunale Teresiana of Mantova, is preserved a literary manuscript *in quarto*, not entirely unknown, but never studied systematically in a musicological perspective. Compiled between late sixteenth century and first quarter of the seventeenth century, the source was signaled in 1936 (Maddalena Pacifico) as a possible Claudio Monteverdi's autograph; this hypothesis was reiterated, but without further deepening, in occasion of the exhibition *Tesori d'arte nella terra dei Gonzaga* (1974). Later the manuscript was forgotten again, perhaps due to the lack of a confirmation of Monteverdi's autography. Returned to light on the occasion of the recent celebrations dedicated to the 450th anniversary of Monteverdi's birth, the manuscript was described in an archival essay (Raffaella Perini); it was shown in the exhibition *'Al suon de la famosa cetra.' Storia e rinascite di Claudio Monteverdi cittadino mantovano* (Mantova, 1 June - 16 September 2017), by Paola Besutti and, after that, it was made available to the complete transcription and to the analytical study of its musicological and dramaturgical aspects. It is a collection of texts for the scene: eight series of *intermedi*, mainly grouped by three, and dedicated to subjects very popular (Ruggero, Clorinda, Armida, Achille, the planets, the seasons, Arianna and Teseo); nineteen prologues, equally interesting, often followed by indications on «characters» («persone») and «stuff» («robbe») necessary to the performances.

The paper aims to offer elements on dating, origin and attribution of the source, and to present the first results of the systematic study of the manuscript through some relevant examples

CAROLYN GIANTURCO (Edizione Nazionale Stradella)

European Economics and Seventeenth-Century Class Distinction serve to Shed Light on Stradella's Scandalous Flight from Venice

Pierre Bourdelot's 1715 *Histoire de la musique et ses effets*, the first in French, mentioned only one musician, the composer Alessandro Stradella. He did so not for musical reasons, but only to reprimand Stradella for not respecting the trust which had been placed in him by a noble, whose name began with P, who had asked the composer to teach music to a certain "Hortense", a young lady residing in his palace. After a few lessons, however, Stradella carried off the girl to Turin. This tale was repeated with and without invented additions by Burney, Hawkins, Larouse, Fétis, Ambros. etc. until well into the twenty-first century.

However, research has proved that the nobleman's name did not begin with P but was Contarini, and the girl was not Hortense but Agnese. Further investigation has confirmed not only that the nobleman was one of the most prestigious in Italy, but revealed that the girl's father was an active business man with dealings in Venice. Given the rules of nobility, coupled with generally little-known business economics, it is unlikely that the young lady was a lower-class prostitute the composer had 'robbed' from Contarini, which is the usual conclusion arrived at by those reporting the tale. In fact, an entirely different interpretation may now be given to the Bourdelot account, substantiated by the extant correspondence between the several people involved.

5 ROOM

French Instrumental Music

GRAHAM SADLER (Royal Birmingham Conservatoire), *Chair*

CHLOÉ DOS REIS (IREMUS - CNRS- Sorbonne-Université)

When the First French School of Harpsichord Crosses Borders: Human State of Affairs, Editorial, Manuscript and Instrumental.

The French school of harpsichord is the designation given to the composers-harpsichordists succeeding from the seventeenth century to the eighteenth century in France. The father considered this school is Chambonnières, whose first book was published in 1670. A turning point in scripture and in the approach to the instrument is being established in the eighteenth century with the harpsichordists François Couperin and Rameau. For this communication, we restrict ourselves to the study of the published harpsichord pieces of the first French movement, ranging from Chambonnières works to those of the first book of François Couperin of 1713.

Our communication made an assessment of geographical transfers related to these men and their repertoire, yet intimately focused on an area specific: Paris. Attached to the phenomenal attraction of the Court and Paris, harpsichordists little took the trouble to leave the capital and its surroundings. The different European border crossings took place essentially by the movement of the Parisian editions but also by the manuscript copy of these editions (German manuscripts, English, Italian...). Finally, the copy editorial of Roger in Amsterdam of the various Parisian works closes the journey of this directory. To conclude,

we will perform the opposite way recapitulating the different types of harpsichords imported into France and owned by the composers of this first school, harpsichords that inspired their French creation.

ÉVA FARAGÓ (Szombathely)

Analysis of the Structure of Courantes as Dance Music Based on its Dance Practice in the Seventeenth - early Eighteenth Century

This paper claims to trace the durational pattern of courante dance music on the base of the metric pattern of dance steps in the seventeenth—early eighteenth century. Gottfried Taubert explains in his "Rightous Dancing Master" (Rechtschaffener Tanzmeister)—on the base of the courante description of "M. Lestemps" (Lestang) - that the step couples of the courante relate to the tune in contre-cadence. The short and long courante steps start in the middle of the cadences (measures) with a stiff step and a half *coupé* respectively, and continue with the danced accent of bending and rising (plié - élevé) and the opening arm movements at the beginning of the cadence ("in cadence"), introducing the *tems de courante* and the whole *coupé* respectively, both ending with temporarely allongated sliding steps. In addition, the long courante step includes a dynamic differentiation from the half coupé to the whole coupé in the strenght of rising on the counts five and one in the measure of 6/4 meter. This durational pattern is different from the "Lullian" one, characteristic rather for ballets where the measure is composed of two inequal parts: the *tems* and the *coupé* taking 2/3, and the half *coupé* 1/3 of the

measure. The terms short and long courante steps are not known directly in french sources, however Pierre Rameau calles the half *coupé* together with the *coupé* a "courante step", corresponding to the same grouping as the long courante step.

The grouping of two bars of triple meter into a bar in 6/4 meter became a bar in 3/2 meter in the "Lullian" style. The triple time of the older courantes with a long – short accentuation (according to Greek poetic meters) was transfered in the "Lullian style" to the longer bar in 3/2, thus became slower in tempo. The change of tempo in the danced courante can be related to this development. The accentuation in the dance by two triple bars is a longly persisting general requirement for the courante, documented since the first quarter of the 17th c. However, courante dance music does not generally reflect this pattern of bar couples in the durational and in the harmonic structure. Where is its origin? Courante poetry can be characterized by stances of 9 or 11 verses with mixed rhymes. The courante song example in l'Affilard's treatise demonstrates well the contre-cadence pattern of the verse lines, together with the music. Should the concept of contre-cadence be applied also to the performance practice of courante music of this period? Durational and harmonic analysis of courante danse music in the seventeenth and early eighteenth century allows to classify it into several types, attached to different dance subtypes as dance of society with amorous plays, close to the branles, ballets, "earlier" and "later" danses nobles for a couple.

CHUN-HAO CHEN (National Taiwan University)

Regional differences in French Courante: The Reception of French Music in various German-Speaking Musical

French courante is a slow dance with solemn and majestic character as a result of marked changes from the earlier Renaissance forms through the Baroque era. French courante music can be distinguished from that of the swiftly moving Italian style corrente, not always by the title, but by the time signature 3/2 or sometimes 6/4, and each measure of music is normally corresponded to a step-unit in choreography. While "pas de courante" appears only in the genre of French courante, "tems de courante" is the slowest and most sustained of the step-units, representing a noble gesture unique to French Court dancing. Upon listening, hemiola rhythm is another feature characteristic of French courantes. As Susan McClary postulated that "French courante deliberately brakes any such motion through its cross-accents and divisions of the bar into groups of two or three main pulses (i.e. hemiola) depending upon the harmonic rhythm", Bruce Gustafson has put it, "the hemiola qualities of the textures tend to undermine the sense of closure of melodic phrases".

In this paper I will examine French courante works by generally synchronic German composers and compared with French ones. Special attention will be paid to the metric structure of each piece as well as to the confrontations between French and Italian styles manifested in the genre. Ultimately, my presentation will correlate music listening and analysis with body movements and its cultural meanings.

SHIRLEY THOMPSON (Royal Birmingham Conservatoire)

Tartini à la française: The *concerti grossi* of Charles Henri de Blainville

Around 1751 the French theorist and composer Charles Henri de Blainville published a set of six *concerti grossi* based on solo violin sonatas by Giuseppe Tartini. At first sight, Blainville's decision to arrange Tartini's works as *concerti grossi* and to publish them in mid-century Paris seems odd, given that the concerto genre was not widely cultivated in France. However, we might hypothesise two compelling explanations for this border-crossing. First, Blainville showed particular enthusiasm for the expressive power of Tartini's instrumental music, describing his concertos as 'the triumph of [the violin]'. Second, he had a model. Francesco Geminiani had already subjected Corelli's Opp. 1 and 3 trio sonatas and (of more direct relevance here) his Op. 5 solo violin sonatas to the same treatment. Not only had Geminiani enjoyed several sojourns in Paris, but one of his Corelli arrangements had recently been performed at the Concert Spirituel. Indeed, Blainville clearly knew and admired Geminani's music. This paper will explore his approach to transforming Tartini's works. It will examine a range of features of his arrangements, in particular the way in which he devises ingenious *concertino*/*ripieno* alternations and skilfully adapts the multiple-stopping of Tartini's solo violin to create an independent second solo line. The resulting concertos, far from being a mere 'reheating' of the original sonatas (to adapt Veracini's dismissive judgement of similar recyclings), represent a genuinely (re-)creative initiative that deserves to be better known to scholars and performers.

Morning Sessions
11.00 - 12.30

1
ROOM

Bach Network 4 - Well-Tempered Clavier and Chopin

GERGELY FAZEKAS (Lizst Academy), Chair

RAYMOND ERICKSON (CUNY Graduate Center)

Arrangements and Transcriptions of Bach's Violin Ciaccona (BWV 1004/5) in the Nineteenth Century

Although Bach's iconic *Ciaccona* from his Partita II in D minor was studied and played before 1840, it was only that year that the work, played by the violinist Ferdinand David, was truly launched as a concert piece. However, the *Ciaccona* on this occasion was not played as a solo work, but rather with a piano accompaniment by Felix Mendelssohn. Thus, the public career of the Ciaccona began in the guise of an arrangement of sorts. Although soon the work would stand on its own, thanks primarily to the young Joseph Joachim, the popularity of the work was such that soon a plethora of arrangements and transcriptions for virtually every medium appeared.

This paper will expand on previous work in documenting these arrangements and transcriptions and also offer commentary on their reception, based on a database of announcements and reviews of over 700 performances of the work—including arrangements and transcriptions—from 1840 through the early twentieth century. From this information a picture emerges about the relative popularity of these arrangements and transcriptions, their critical reception, and aspects of Bach reception both in Europe and America.

YO TOMITA (Queen's University Belfast)

Aspects of the Reception of Bach's *Well-Tempered Clavier* in Chopin's Time

Chopin's deep respect for Bach's music, especially *The Well-Tempered Clavier* (WTC), is well known. Yet we are little informed about how and in what form WTC was introduced to him. Eigeldinger's ground-breaking study (2010) of Chopin's annotations found in the recently rediscovered printed copy owned by one of his piano students Pauline Chazaren (1828–1899) argues that by 1838 Chopin was thoroughly familiar with the musical text of a Parisian edition which contained the readings that did not originate from J. S. Bach. Eigeldinger concludes that this Parisian edition is issued by Maurice Schlesinger in c.1828, although the evidence is inconclusive in my view.

By 1820s the WTC was widely available in many different shapes. While new editions continued to appear, some claiming their musical text being 'new and correct' or 'carefully revised', manuscript copies continued to be made and sold as well, adding complexities to the source situation. The editors of the time had very different understanding of the editorial norms and procedures from our twenty-first century practice. When studying Bach's influence on Chopin that are reflected in his works themselves, it is a prerequisite to take into account this unique state of sources of Bach's works available to Chopin at the time.

This paper re-examines the textual evidence, while attempting to revisit the issue of transmission from a broader scene by tracing how the WTC was disseminated and reached Chopin at various stages of his life.

RUTH TATLOW (Bach Network)

The Transmission of Proportional Ordering, Illustrated by Bach's *Well Tempered Clavier* and Chopin's *Preludes*, Opus 28

J. S. Bach's use of the technique of proportional parallelism, described in *Bach's Numbers: Compositional Ordering and Significance* (Cambridge, 2015, 2016), raises many questions about the origins, transmission, and changing significance of numerical ordering in musical composition. New research has shown that while several of Bach's Lutheran predecessors used the technique occasionally, his sons and students used it more frequently, suggesting that proportional ordering was an important element in Bach's teaching. Did the technique disappear when Bach's students and grand-students died? Was it given a boost when nineteenth century composers studied his scores? Did composers such as Chopin and Mendelssohn notice Bach's proportional technique, and was it of sufficient importance for them to imitate and make their own? If so, what did it mean to them?

Contemporary letters and documents show that Fryderyck Chopin knew, used and performed the preludes and fugues in the two books of Bach's *Well-Tempered Clavier*, and that he advised his students to analyse the formal structure of compositions. Furthermore, we know that he had a copy of Bach's preludes and fugues on his desk when he composed his own set of 24 Preludes in the 1830s. This paper will explore how/if the structure and proportional ordering of Bach's *Well-Tempered Clavier* influenced the formation and structure of Chopin's collection of 24 Preludes.

2 ROOM

Handel 6

DAVID VICKERS (Royal Northern College of Music), *Chair*

IVAN ĆURKOVIĆ (University of Zagreb)

Opera Duets by G. F. Handel and Giovanni Bononcini (1720-1724): Emulation and Rivalry

The vocal duets of G. F. Handel are distinguished by a greater musical and dramaturgical diversity when compared to the duets of his contemporaries, but this diversity has not yet been systematically examined in different contexts. They can be investigated in two genre traditions, that of the chamber duet and that of the so-called "dramatic duet", a component of genres such as opera, cantata and *serenata*. By concentrating on secular vocal music in London in the first half of the eighteenth century it is possible to explore to which extent Handel's treatment of duets differs from the contributions of his Italian contemporaries, who were either active in London at the time (e. g. Giovanni Bononcini) or whose works were performed parallel to his (Francesco Gasparini et al.).

After a brief outline of some tendencies in the composing of chamber duets by Handel and Gasparini (as compared to their distinguished predecessor in the genre Agostino Steffani) and a description of the gradual establishment of Italian opera in London from 1706 onwards, this paper will focus on the first five seasons of the Royal Academy of Music (1720–1724). A parallel examination of duets by Handel and Bononcini written in this period will show complex relations of emulation and rivalry, a process in which librettists of the time also played a vital role, Paolo Antonio Rolli in particular.

CARRIE CHURNSIDE (Royal Birmingham Conservatoire)

Muzio Scevola: Amadei, Bononcini and Handel's Responses

On 15 April 1721 the opera *Muzio Scevola* premièred in the King's Theatre, Haymarket. Each of the three acts was given to one of the Royal Academy's house composers: Act I to Filippo 'Pippo' Amadei, Act II to Giovanni Bononcini and Act III to George Frideric Handel. There is no evidence to suggest that this division was intended to be a competition, yet undoubtedly it was seen as such by contemporaries, with Handel as the victor: Friedrich Ernst von Fabrice wrote that he 'easily triumphed over the others', whilst the indisputably partisan Elizabeth Legh went so far as to describe the first two acts as 'excessive bad musick', and that by Handel as 'incomparable fine, as all his works are'. Yet the publishers Meares and Walsh were not quite so biased when it came to issuing *The Most Favourite Songs in the Opera of Muzio Scœvola Compos'd by Three Famous Masters* (Meares, July 1722) and *The favourite Songs in the Opera call'd Muzio Scœvola* (Walsh, August 1722). Whilst only one of Amadei's arias was included (none of the works are attributed to their composers in the print), Bononcini is the best represented with an overture and four 'songs': more than Handel's three. *Muzio Scevola* provides a fascinating opportunity to compare the three composers' musical responses to the bellicose and amorous exploits detailed in Rolli's libretto; this paper will seek to identify the fingerprints of each composer and assess the extent to which it really was a one-horse race.

MARTIN PERKINS - (Royal Birmingham Conservatoire)

Crossing the Social Divide in late Eighteenth Century British Music Making: Evidence from the Sharp Boat Books

Johan Zoffany's portrait *The Family of William Sharp: Musical Party on the Thames*, painted ca. 1780, is one of the most remarkable musical conversation pieces of the late eighteenth century. It depicts 15 members of this prominent family, aboard their barge, the Apollo, anchored at Fulham and features many of the family members playing or holding musical instruments: a serpent, French horns, cello, harpsichord, theorbo, flageolet and clarinets. What makes the portrait important to the study of musical and social history is the various accounts of the music parties and that six of the depicted instruments survive in Oxford University's Bate Collection. That the scenario evokes a performance of Handel's *Water music*, and an account of one music party attended by George III has helped cement the portrait's place as one of the most interesting examples of music-making in eighteenth-century Britain. A hitherto untapped source relating to the Sharp family is the collection of 'Boat Books' that present the various expenses relating to their 'voyages' during the 1770s, and lists the guests who attended, the musicians that took part and the music they performed. They show that these musical entertainments were far from an amateur affair, but crossed social divides by the inclusion of professional musicians and choristers from London theatres and choirs performing alongside members of the Sharp family.

3
ROOM

Tempo and Tonal System

DANIELE SABAINO (Pavia University), *Chair*

JAMIE SAVAN (Royal Birmingham Conservatoire)

Tempo, Tactus and Triple-time Relations in Selected Publications from Venice, 1629

1629 was an extremely productive year for the Venetian music presses. One of the most significant publications in that year was Schütz's first volume of *Symphoniae sacrae*, the result of his recent immersion in modern Italian compositional practice, and which consequently occupies a key position in music-historical narratives of stylistic transmission north of the Alps. A notable characteristic of the new style exemplified in Schütz's publication, and in the models he found in contemporaneous publications by Grandi, Tarditi, Calvi and others, is the frequent alternation of passages in duple and triple time. Composers adopted a striking array of symbols to indicate the intended tempo relationships between these sections, sometimes adapting and repurposing older notational devices. In some cases the notation seems to indicate strict *tripla* and *sesquialtera* proportions associated with older-style mensural music, while other uses of the notation seem to point towards modern, orthochronic tempo relationships. The result is a confused and confusing situation which presents significant problems of interpretation to the performer. This paper will introduce some of these interpretative issues and will present some working solutions from a recent (2018) recording by the Gonzaga Band.

GREGORY BARNETT (Rice University)

Guido's *Gamut* and Tonal Style of the Early Seicento

As a means for exploring the connection between the Guidonian pedagogy of pitch relations and tonal style of the early *seicento*, this paper analyzes three compositions: Peri's "Se tu parti da me" (1609); Frescobaldi's "Recercar sopra mi, re, fa, mi" (1615); and Rovetta's "Memento Domine" (1639). Typical of the period, the collections in which these pieces are found use just a few different combinations of final and ♭ or ♮ signature (external features), but within each piece the tonal style illustrates a diversity and flexibility with respect to where cadences occur relative to the final (internal features).

In these pieces, we see how the combination of final and signature lays out a field of flatward- or sharpward-ranging possibilities that are handled differently by each composer: while Rovetta works consistently among sharpward-ranging points of tonal focus suggested by a G-final and ♮-signature (G ♮), Frescobaldi (A ♭) plays on the possibilities for tonal ambiguity, and Peri (A ♮) contradicts our expectations of tonal motion for text-expressive purposes.

These examples illuminate the basis of early seventeenth-century tonal style in the Guidonian pedagogy of pitch relations. Further examples of a Handel aria and a Bach fugue show the tonal consequences of post-Guidonian conceptions of pitch: while the early seventeenth-century repertory demonstrates little external variety but remarkable internal flexibility, the later practice—with its variety of keys (and key signatures) but stereotyped functional-harmonic relations—reversed this.

4
ROOM

Italian Opera in Austria

ANGELA ROMAGNOLI (Pavia University), *Chair*

ADRIANA DE FEO (University of Vienna)

Apostolo Zeno Counter-Reformed: The 'Revisionist' Versions of Apostolo Zeno's Early Librettos

The success of the first librettos by Apostolo Zeno, who initiated his dramatic activity related to music at a mature age, was an immediate one: in addition to being exported from the Lagoon city to the Venetian Terraferma, his first librettos were soon reworked for the theatres in Florence, Naples, Rome, Milan, and beyond. Among the several changes which the original librettos had to undergo—probably to satisfy the tastes of an audience who were not yet ready for this kind of 'reform'—we can observe the increase of the servant characters' comic attitude (e.g. Brenno in the Florentine and Veronese versions of *Gl'inganni felici*, 1697) and the addition of secondary characters (pages, bridesmaids, confidants) also of a grotesque nature, e.g. Pernella in the *Griselda* rewritten for Florence (1703) and Naples (1706).

Furthermore I will examine *Eumene*, *Odoardo*, *Faramondo*, and *Venceslao*. The "revisions" undergone by these dramas show a certain 'resistance' by impresarios to the reformist aspirations—of which Zeno is considered an advocate—which, on the contrary, aimed for greater linguistic decorum through the elimination of comic and secondary characters from the plot. My paper will analyse these 'counter-reformist' instances in Zeno's reworked librettos in order to throw light on this crucial period of baroque music theater.

JEN-YEN CHEN (National Taiwan University)

Metastasio's Revision for Farinelli of Le Cinesi (1750): The Ambivalent Gendering of China in the Context of the Austrian Succession Crisis

In 1735, a performance at the Viennese court of a brief entertainment which was later titled *Le cinesi*, with text by Pietro Metastasio and music by Antonio Caldara, featured the future Empress Maria Theresia in the role of the Chinese lady Lisinga who sings a sample of *dramma per musica* in order to assess the merits of this theatrical genre. Maria Theresia's accession to the throne in 1740 amidst opposition to the legitimacy of a female monarch would spark an eight-year war of succession. Her involvement in the evaluation of an operatic type epitomised by the figure of the male castrato vocalist subtly expressed a challenge to patriarchal ruling culture, a subversion enriched by an imagined identification with a Chinese Other. However, shortly after the war's conclusion in Maria Theresia's favour, Metastasio extensively revised his libretto at the request of his close friend Farinelli. The recast work, first set to music by Nicola Conforto and performed in Milan in 1750 and then Aranjuez in 1751, presented a new male Chinese character, Silango, whose disruptive quips and actions problematise the original version's leanings toward gendered and ethnic alterity. Farinelli's own ambiguous sexual persona, representative of the castrato liminal status as a "third gender," further underscored the paradoxical dual attitude of Enlightened tolerance for Others (both outside and within Europe) and continuing fear of alien, peripheral identities. This paper examines the textual and musical realisations of the ambivalences generated by the intensely reflexive nature of Metastasio's revision, in its setting by Conforto.

5
ROOM

Woman and Instruments

SAMANTA OWENS (University of Wellington), *Chair*

ISOBEL CLARKE (Royal College of Music, London)

Adriana van den Bergh, a Seventeenth-Century Recorder Player

In 1644, the prolific Amsterdam music publisher Paulus Matthysz dedicated a new anthology of recorder pieces to Adriana van den Bergh, a female recorder player. This inscription in *Der Gooden Fluyt-hemel*, dated 1 August 1644, praises the player's supreme abilities and notably states that, '*If G.B. Buonamente, T. Merula, M. Uccellini and other phoenixes of the Noble Art could hear your Honour, they would surely express their wonder and pleasure at the gracious and successful acceptance of their efforts to compose difficult music by such a Lady.*' Another volume, *'t Uitnemend Kabinet* of 1649, is also dedicated to van den Bergh, this time including words of fulsome praise for her viol-playing.

These texts shed some light on the roles of women in domestic music-making within the Dutch Republic, and also provide insights into the types of music adapted and performed by seventeenth-century recorder players. But who was this unknown musician, and how did she come to develop such a level of expertise on multiple instruments?

This paper investigates the identity, background and profession of Adriana van den Bergh, a figure who has previously been dismissed as an unknown amateur who somehow came into contact with Amsterdam's leading music publisher by mere chance. As well as looking at how Adriana might have developed her playing skills, the possibility that she was the actress A[d]riana Nozeman is considered. This link has previously been dismissed, but study of a range of historical documents has built a compelling case to indicate that the recorder-playing Adriana was also the leading Dutch stage-actress of the period.

EVA KUHN (Musikschule Ravensburg)

A Delicate Cage: Adriana della Tiorba

I caught sight of a delicate cage; behind the grillwork young women performed assiduously some sweet vocal music at a fast tempo - Goethe.

Musicologists have been perennially attracted to the Ospedale della Pietà, trying to "peep" behind the grillwork that Goethe wrote about. Many musicians associated with the Pietà remain unstudied, their ephemeral art silently resonating in the concert room of the Ospedale and partly silenced by the Puritan impositions of Napoleon. This paper provides a look at one of the Venetian musicians, Adriana della Tiorba (1664-1736), who not only physically but figuratively had to cross borders—break with traditions—throughout her life. As a young theorbo player at the Pietà, she had created a scandal and was sent to prison. Pardoned, she left both the Ospedale and the Serenissima Repubblica to perform and teach at San Girolamo in Serravalle. With her arrival there, things changed, notably in the increase of musical activities and in the acquisition of several instruments. Then the rules changed and playing music was forbidden altogether. She tried the "vita religiosa," but it proved to be another cage. In a letter to the Trustees of the Ospedale, she wrote that she wanted to return; the theorbo held her soul's true identity. Just before Vivaldi's arrival at the Pietà, Adriana re-entered it, and continued her musical life there as a Maestra. Music in its full aspects was a creative force—threatening to some—for Adriana, a life without it, was unimaginable.

Afternoon Sessions
2.00 - 3.30

1
ROOM

Bach - Instrumental Works 1

PETER WOLLNY (Bach-Archiv Leipzig), *Chair*

TOMASZ GÓRNY (University of Warsaw)

Johann Sebastian Bach's Transcriptions of Italian Concertos: The Story of a Journey

This paper will discuss the Italian concertos (particularly Antonio Vivaldi's *L'Estro armonico*) that Bach transcribed for the organ and harpsichord. The prevailing view in musicology is that the pivotal element in Bach's becoming familiar with these works was a trip that Prince Johann Ernst of Saxe Weimar made to the Netherlands. Schulze suggests that it was the young prince who brought home sheet music that he had purchased in Amsterdam, thus spurring Bach's interest in the idea of organ transcriptions. This view has been challenged by Sackmann and Rampe but has so far remained an important part of Bach studies. Based on my research in the libraries of Amsterdam, I shall present a possible alternative scenario of how Bach came to study and transcribe the Italian concertos.

ZOLTÁN SZABÓ (University of Sydney)

Varietas delectat: Alternative Readings in the Eighteenth-Century Sources and their Influence on Nineteenth-Century Editions of J. S. Bach's Solo Cello Suites

For a performer, it is vitally important to be able to trust the information in the score regarding pitch, rhythm, articulation etc. Recognising that this may not always be a realistic expectation is a foundational reason behind this examination of the primary sources and their influence on the early editions of the Cello Suites by J. S. Bach. The surviving four manuscript copies from the eighteenth century—as far as we know, our only principal sources—reveal a confusing multitude of conflicting details, and these divergences relate to all aspects of the notation. All of these sources contain a large number of obvious and possible errors and, as these errors are often different from source to source, not one of these sources can be regarded as fully dependable. Taking the Suites as a case study, this paper will investigate how a piece of music can and often does undergo momentous alterations during the process of composition, copying, editing, publishing and affect later performance practice. The choice and reading of these sources led to multiple methods and layers of interpretation in the nineteenth-century editions of the Suites, which often subtly or even substantially modified many aspects of these works even before the 'artist was added to the artwork'. This paper will also address some of the problems regarding the often-presumed superiority of Anna Magdalena Bach's copy of the Cello Suites, which was established during this period and influenced the scholarly approach taken by even some of the most recent editions

DAN TIDHAR, PABLO PADILLA AND **FRANCIS KNIGHTS** (UNIVERSITY OF CAMBRIDGE) -

Style and Attribution in the Early Keyboard Suites of J. S. Bach

There are a surprisingly large number of early Bach keyboard works with uncertain attributions, where manuscript evidence and stylistic observation do not coincide in a way that scholars are able to accept uncontested. An ongoing project has been considering these attributions using computational musicology, exploring and developing mathematical and statistical analysis techniques for symbolic music data, with the aim of characterizing Bach's early compositional style more precisely. The methods are applicable to other music of the period, and stylistic analysis of (for example) the now-contested attributions to Louis Couperin has also been undertaken, leading to greater confidence in what was previously only top-level musicological observation.

2 ROOM

Musical Instruments in Germany

GABRIELE ROSSI ROGNONI (ROYAL COLLEGE OF MUSIC), *Chair*

TANYA KEVORKIAN (MILLERSVILLE UNIVERSITY)

Tower Music in German Baroque Towns

Music played from towers on a variety of wind instruments was a common feature of urban life the Baroque era. Most towns in the Holy Roman Empire, and many others around the Baltic Sea, had at least one tower guard who was a trained musician. He played the trumpet several times a day in addition to performing guard and watch duties and ringing bells. Town musicians also regularly played from towers. Tower guards and town musicians had common origins in the middle ages, and their duties continued to overlap in the Baroque. This paper reconstructs specific times, performance forces, and pieces that were played in several towns: Leipzig, Erfurt, Gotha, Augsburg, and Munich. It also explores the musicians and members of their households, who often assisted with tower guards' duties. The performances, and the musicians who performed, show that music was deeply rooted in basic rhythms and routines of urban life. This material is related to the forthcoming book *Weddings, Rumbles, and Tower Guards: Music and Urban Life in Baroque Germany* (University of Virginia Press, 2019).

URSULA KRAMER (Johannes Gutenberg-Universität, Mainz)

Musical Instruments at the Court of Hesse-Darmstadt: From Kapelle to Military Band?

During the first half of the eighteenth century the court of Hesse-Darmstadt had at its disposal one of the largest court Kapellen in Germany, led by the then famous Kapellmeister Christoph Graupner. Apart from his huge oeuvre, very little is known to date about musical life at the court, the performers, their instruments etc. My paper will focus on hitherto ignored archival material preserved at the Staatsarchiv Darmstadt. In addition to examining inventory and estate lists concerning the regencies of Ernst Ludwig and Ludwig VIII., I will investigate overviews of music-related expenditures, including purchases of instruments and connected necessities (reeds for the woodwind etc.). What insights can we gain regarding the presence, quantity and provenance of musical instruments listed? Were certain places favoured by the court, and perhaps even individual instrument makers? Is it possible to draw conclusions regarding the aesthetic qualities of music (tone) preferred by landgrave Ernst Ludwig? Moreover, handwritten remarks in the inventory of instruments occasionally provide information on the venues in which they were used – performances in small hunting lodges maintained by the court near Darmstadt confirm that musical life at court was much more diverse than previously assumed. The commentaries also denote a close relationship between the "high" music performed by the court Kapelle and military music in Darmstadt: instruments did not only migrate geographically, but could also be transferred from the court Kapelle to military bands.

SAM GIRLING (University of Auckland)

Beat This! Competition and Cooperation between German Courts and their Timpanists During the Late Baroque Period

An often overlooked aspect of musical life in early eighteenth-century German courts is the role of trumpeters and timpanists and the secretive, prestigious guilds to which they belonged. Extant iconography and documentation indicate that court timpanists would often express their skills through lavish visual displays, designed to showcase both the court's and their own prestige.

Certain court composers sought to create highly visual spectacles by writing for more than the conventional pair of timpani, the best examples of this phenomenon occurring at the courts of Darmstadt and Karlsruhe. Darmstadt provides an interesting case study: the Landgrave, Ernst Ludwig (1667–1739), attempted to imitate the court of Louis XIV at Versailles, and consequently lavish opera productions were staged and numerous expensive instruments were purchased for the *Kapelle*. Christoph Graupner and Johann Samuel Endler wrote nearly forty works requiring four or more timpani. Through a study of archival records as well as the musical manuscripts themselves, I argue that a combination of political interests and personal interests on the part of the patron created a climate for multiple timpani works to flourish at the Darmstadt and Karlsruhe courts. This paper considers how these works for multiple timpani enabled the Darmstadt court to highlight its wealth and status by simultaneously competing against and cooperating with neighbouring courts such as Karlsruhe, perhaps with the intention of establishing deeper political and cultural alliances.

ROUND TABLE

3 ROOM

Publishing and Performing Baroque Repertoires: The French Case

With **LOUIS CASTELAIN**, **BENOÎT DRATWICKI**, **JULIEN DUBRUCQUE**, **THOMAS LECONTE** and **BARBARA NESTOLA** (*Chair*) sponsored by the Centre de Musique Baroque de Versailles

Publishing and performing French repertoires of the seveneenth and eighteenth centuries requires a specific work on sources to understand their technical and aesthetic features (voice types, orchestration, instruments making…) if one wants to revive this music in the best conditions nowadays.

French music does not suffer from a paucity of sources; on the contrary, their very abundance makes the history and the editing of it quite difficult. In addition to scores and treatises, archive documents, newspapers, journals, even drawings and paintings can help us to identify the characteristics of French music performances at the time.

The *Centre de Musique Baroque de Versailles* has been working on those topics over the past thirty years, creating bonds between edition and performance practice.

We would like to introduce several ongoing projects in order to show the complexity and the variety of the French case:
—The edition of Lully, Rameau and Gluck's complete operatic arias.
—The edition of the Italian repertoire preserved in French scores.

—The CmbV edition of *Issé*, the first and most successful *pastorale héroïque* at the time. All its revivals at the Paris Opera, from 1697 to 1773, generated new scores and new libretti. Which ones should be used for modern edition and performance?
—The edition of eighteenth century orchestral works available under the form of reduced scores, i. e. without alto parts (*haute-contre*, *taille*, sometimes *quinte de violon*). A few examples (Mondonville, Campra, Clérambault) will show the problems in making a modern edition, such as evidence for missing inner parts and the number of these parts.
—The edition of works with the very specific French ornamentation in seventeenth century vocal repertoires (*air de cour*, motets, plain-song), often notated in a non-measured way.

4 ROOM

Italian Opera 3

NICOLA USULA (University of Vienna), *Chair*

LUCA AMBROSIO (Pavia University)

Theatrical Dance in Roman Opera Experience after the Death of Giulio Rospigliosi (1668-1689): Aubjects, Typologies, Music and Dancers

After the death of Clemente ix, the history of opera in Rome was characterised by the brief opening of the Tordinona Theater (1671-1674) and the extreme fragmentation of the production during the 1680s, in which noblemen as Lorenzo O. Colonna, Cardinal

Benedetto Pamphilj, Flavio Orsini and Pompeo Capranica offered to the Roman people a lot of operas of various kinds. The study of all surviving librettos and scores of operas staged in Rome, and its outskirts, from 1668 to 1689 (year of the death of Queen Christine of Sweden) gives us many information about the dances added to the operas composed for the public theatre («drammi per musica») as well as for the small theaters in the buildings of Roman nobility («commedie», «favole drammatiche musicali» and «drammi musicali burleschi»). The reading of the surviving librettos enables us to know subjects and plots of conclusive ballets, as well as the size of dancing companies and even something about choreographies and dance steps, although no source bears any illustrative table. The presence of the music of the dances in several Roman opera scores allows the reconstruction of a repertoire of theatrical dance in vogue in Rome that, at least until the year 1681, is unusually detailed and complete.

LOUISE K. STEIN (University of Michigan)

Operatic Staging in Naples and the Spanish Viceroys

News about theatrical productions circulated through strong aristocratic networks across the dominions of the Spanish crown. Reports about operas in Milan and Naples accelerated the development of certain practices at the royal court in Madrid. In reciprocal manner, staging in late seventeenth-century Naples was shaped to a degree by Spanish procedures familiar to viceroys whose crucial intervention facilitated the integration of opera in public life.

The paper concerns the spaces for operatic production and the development of staging practices in the years between Naples' first opera (Cavalli's *La Didone*, 1650) and the erection of the Teatro San Carlo in 1737. During much of the period, each opera

was first presented at the Palazzo Reale, and then was moved to the commercial Teatro di San Bartolomeo. In Part 1 of my paper, I explain how the use of a dismountable theatre in the palace shaped performances with limited stage effects, though palace premieres provided essential material benefit to the public theatre. In Part 2, I consider the fragmentary documentation concerning the successive renovations of theatrical spaces, private and public. In 1683, for example, renovations ordered by viceroy del Carpio prior to his (and Alessandro Scarlatti's) first operatic season, were designed so that Filippo Schor, his Roman stage engineer, could prepare daring special effects emulating and surpassing Spanish models. My analysis of key moments in the history of opera staging in Naples is anchored in architectural plans, archival documents, *avvisi*, musical scores, and libretti, but draws necessarily from prior work of Bianconi, Cappellieri, Ciapparelli, D'Alessandro, Domínguez, Fabris, Maione, Mancini, and Strunck.

ROGER FREITAS (Eastman School of Music)

Orlando at Play: The Games of *Il palazzo Incantato* (1642)

In the penultimate scene of Giulio Rospigliosi and Luigi Rossi's *Palazzo incantato*, based on incidents from *Orlando furioso*, the characters unexpectedly call a halt to the plot and proceed to play a series of parlour games. More specifically, Orlando challenges the others to "retrieve their forfeits," making this the traditional conclusion of a game, when those who have played poorly can redeem themselves with a show of wit or talent. We hear riddles solved, *questioni* answered, *stornell* improvised, and (naturally) songs sung.

I argue that this scene frames the opera, the first patronised by Antonio Barberini, in an unexpected and heretofore

unremarked way. If the published *argomento* (and much scholarship) describes the work as an allegory of the Human Soul freed by Reason from the delusions of Love, this scene contends rather that it has all been a spirited game. Indeed, a close reading of the libretto, in light of contemporary game treatises (the Bargagli), recent scholarship on Renaissance games (Riccò, Schleuse), and the foundational work of Murata and Hammond, suggests that notwithstanding its length and theatrical setting this opera can more fruitfully be considered a modified chamber entertainment. The *argomento* aside, Rospigliosi's libretto treats the theatre as a salon, replicating the intimacy and playful eroticism—and perhaps therefore episodic structure—of an evening's private entertainment. Antonio thus delights his audience like guests at an elite gathering, offering them not a moral lesson but a work that, like so many chamber cantatas, revels in the pains and pleasures of love.

5
ROOM

Crossing Borders 3

PAOLA BESUTTI (University of Teramo), *Chair*

METODA KOKOLE (Slovenian Academy of Sciences and Art)

Isaac Posch Revisited. *Italianità* in His Vocal and Instrumental Music

The year 2018 marks the four-hundredth anniversary of the first known printed edition of music by Isaac Posch (c.1591–1622/23), his *Musicalische Ehrenfreudt*. In the modern musicology Isaac

Posch is no longer an unknown name. His general contribution to European musical heritage of the first decades of the seventeenth century was assessed in a monograph published by Lang in 2009 and his surviving music is all available in modern editions.

Posch is one of the earliest Austrian composers of sacred monodies printed by a protestant printer in German Nuremberg in 1623. He was one of the beginners of the ensemble instrumental variation suites in 1618 and one of the rare contemporary authors of dance movements to openly claim them to be used for actual dancing.

Recent research on various connected subjects has nevertheless provided some new ideas. I propose to review Posch's *italianità* as seen through new perspectives. I intend to follow various new tracks starting by reviewing the importance of his school years at the Regensburg Gymnasium poeticum where his main music teacher was from 1603 Paul Homberger, himself a rather well known composer. The preserved school documents also contain anthologies compiled by Posch's music teacher and containing music that he might have been studying or performing as a musically gifted pupil (D-Rp, selected A.R. collections). I will further try to follow his possible direct or indirect personal connections with music patrons in Inner-Austria who might have been responsible for his settling in Klagenfurt around 1614, making him one of the key music personalities of this part of Europe in the early seventeenth century.

DANIELE FILIPPI (Schola Cantorum Basiliensis)

The Sonic Tour of Prince Ladislaus Wasa through Europe (1624-1625)

In May 1624 Ladislaus Wasa, prince of Poland, left Warsaw in order to travel to Rome. Before reaching Italy, however, his itinerary (a combination of pilgrimage and *grand tour*) took him to Vienna, Munich, and Brussels, where he visited crowned members of his extended family. Then, after crossing the Alps, the prince touched the main Italian cities and courts, from Genoa to Venice, from Mantua to Florence, down to Naples, the southernmost point in his travel. The journals of the gentlemen who escorted Ladislaus inform us with plenty of details about a journey that alternated the pump and circumstance of solemn entries with the cosier atmosphere of incognito stages. Many diverse sonic events marked the travel: the gunfire during the siege of Breda and the exquisite singing of Milanese nuns, the performances of such *virtuose* as Settimia Caccini and Adriana Basile, the customary dances offered to such a prestigious guest, the comedies and operatic works (some still unidentified) dedicated to him, as well as the naumachias and firework displays. Interestingly, besides the impressions left by the most solemn ceremonies—including the opening of the Holy Year 1625 in St. Peter's—the journals vividly describe fragments of everyday soundscape, from the jarring voice of a tone-deaf priest to the casual music of post inns. Whereas certain episodes are well known to scholars (notably the prince's meeting with Monteverdi, and the failed attempt to hire him), this paper is the first step towards a holistic reconstruction and evaluation of Laudislaus's travel and of its rich multimedia legacy.

KATARZYNA SPURGJASZ (University of Warsaw)

Moving Borders. How the Political and Confessional Changes in Seventeenth Century Brieg (Silesia) Could Have Changed the City's Music Culture

Crossing the borders by music, musicians and instruments is strictly bound with evoking confrontations and mutual influences between the subject—music, musicians and instruments—and their new environment. The consequences of those encounters may differ from sharpening the dissimilarities and emphasising one's own identity to mutual converging or creating a quality which is a completely new one.

In my paper I would like to present a different perspective towards borders and their changes: what happens to the music culture of a city when borders are not just crossed (by music, musicians, instruments…) but become a moving subject themselves. The case for my study would be the city of Brzeg/Brieg (Lower Silesia), which in the 1670s experienced the displacement of administrational, political and confessional borders. The significant centre of culture, as it was, almost overnight, in the time of peace, because of childless death of the local prince, fell under new authorities, and according to *cuius regio eius religio* rul—also into a different confessional context. The princes of Brieg had been Calvinists for decades, and the vast majority of inhabitants (city council included –Lutherans, but in 1676 the city turned *de iure* into a Catholic one. Brieg, having been a capital of a duchy since centuries, full of ambitions to be considered as a significant cultural and educational centre, suddenly became one of the peripheral units of imperial administration. All those changes resulted

in various transformations, not only social or confessional, but also cultural, referring among others to the music culture. How the music performed in the castle, in the city hall, in churches and schools, composed, transcribed or printed locally, was influenced by the above-mentioned movement of the borders? How the situation of musicians has changed? And—last but not least—has the movement of borders really turned the local world upside down, or was it only an accelerator of cultural transitions, initiated long time before?

Afternoon Sessions
4.00 - 5.30

1
ROOM

Bach - Instrumental Works 2

FRED FEHLEISEN (Juilliard School, NY), *Chair*

TATIANA SHABALINA (St. Petersburg State Conservatoire)

"East-Prussian Bach" Georg Riedel (1676 - 1738): Findings of His Lost Works in St Petersburg

The Königsberg composer Georg Riedel (1676–1738) belongs to those Baroque masters, whose works are considered almost completely lost. The modern articles contain references only to his one surviving work, the funeral cantata "Harmonische Freude frommer Seelen." However, starting from the research of Hermann Güttler (1925), Riedel is regarded as one of the most significant composers of East Prussia and named as "Ostpreußischer" or "Königsberger Bach". For more than two hundred years his manuscripts as well as original prints of his works and their texts had been kept in Königsberg. But since 1940s almost all these sources have disappeared and to date there is no information about their fate.

Fortunately, recent discoveries at the National Library of Russia have revealed original printed texts for a number of vocal works by Riedel as well as original publications of his pieces in scores and parts. All of them belong to the

oldest repository of the library compiled in the late 18th – early 19th centuries. The paper will contain the first presentation of these sources and their significance for our knowledge of the work by Königsberg master. It will be shown that contrary to the conception of Hermann Güttler the new findings demonstrate not only Riedel's strict adherence to old forms of German church music, but also his adaptation of modern trends, including influence of an opera and Neumeister's cantata reform. The newly found works by Riedel contribute to our knowledge of Baroque repertoire.

STEPHEN SLOTTOW (University of North Texas)

Four Schenkerian Readings of J.S. Bach's Sarabande from *English Suite* n. 2: Considerations for a Well-Formed Analysis, plus Implications for Hearing and Performance

Schenkerian analysis is useful for delineating fine details of a piece within larger structures of harmony, voice leading, and embellishment. Despite its early reputation for reducing complex music to simplistic predetermined schemes, it is in practice highly nuanced and flexible—perhaps too much so. My presentation compares four quite different readings of Bach's sarabande by Edward Laufer, Charles Burkhart, Timothy Jackson, and myself, focusing on a number of "forks in the road," where different interpretations go in different directions. Some of these are quite small, such as the role of the F major chord in m.2 and how it returns to the tonic. Others are larger, such as the role of the rising G-A-B-C fourth line within an overall descending

G-F-E-D-C fifth in mm. 8-12. Others are quite detailed, such as the intricate imitation in mm. 25-27 and its harmonic and voice-leading structure. Still others involve the large-scale harmonic plan of the piece, such as the placement of the structural dominant--in m. 15, 17, or 27?

Many of the differences in these readings are viable and interesting, reflecting different hearings of the same music. Other differences seem less viable, because they ignore clear pointers in the musical events or ride roughshod over telling or striking details. Throughout, I stress the vital importance of respecting salient features such as sequences and cadences (of various strengths) in the construction of a viable and *hearable* analysis, whose points can then be brought out in performance.

JOHN LUTTERMAN (University of Alaska)

For Whom, and for What Kind of Instrument(s) did Bach Compose his Cello Suites?

While a lack of definitive evidence precludes the possibility of arriving at categorical answers to these questions, a critical survey of the available sources will allow us to discard several currently-accepted hypotheses, and to formulate more plausible ones.

Several recent scholars have argued that Bach intended the suites to be performed on a smaller, horizontally-held, *da braccia*-type of instrument, and have called into question the use of a more conventional "Baroque cello", held vertically, *da gamba*-style. These arguments have been bolstered by a number of successful performances on *da braccia*-type instruments by prominent musicians such as Sigiswald Kuijken and Sergey Malov. In this paper, I will examine the evidence for these

hypotheses, along with the evidence for various alternative *da gamba* performance options. I will also consider the performers who Bach could potentially have had in mind when writing these pieces, as well as the various roles that written compositions would have played for performers in Bach's day.

In the end, I will argue that Bach most likely did not have a single instrument, performer, or performance style in mind when composing the cello suites. Elsewhere, I have argued that we should not consider Bach's written compositions as musical "works" in a modern, post-Beethoven sense, and I propose that Bach's contemporaries would have expected written collections, such as the cello suites, to play various, primarily pedagogical roles in the musical practices of his day.

THEMED SESSION

1
ROOM

Materiality and Mobilities in the Long Sixteenth Century

The three papers in this session, each of which addresses an aspect of the mobility of 'music, musicians and instruments', are linked by a common historiographical thread: material culture. 'Materiality', conventionally understood as referring to the physical objects, resources, and spaces that people use to define their culture, has proved to be a rich mode of enquiry for music historians in recent years. However, materiality is increasingly being harnessed in other branches of the humanities to refer to more abstract expressions of culture, including matters of embodiment, transmission, and technological innovation. Here, we are interested in using the lens of material culture to explore some of the wider forces that underpinned and drove a variety of 'mobilities' in musical culture during the long sixteenth century.

ALANA MAILES (Harvard University)

Musica Transalpina: Sounds of the English Embassy in Venice, c.1600-1630

Italian influence is a central theme running through histories of English music c.1600. Numerous English composers travelled to the European continent, encountered Italian musical practices, and integrated Italianate stylistic elements into their work, while Italian musicians immigrated to England and English printers produced books of Italian madrigals "Englished" for publics at home. Though foundational, this narrative is fragmented: the specific experiences of early modern English musicians abroad remain something of an unknown, and little musicological attention has been devoted to the many complex, diverse networks that facilitated the transmission of musical styles and practices across borders. Moreover, most scholarship on this period operates on assumptions about a unidirectional exportation of musical ideas from the Italian peninsula to England.

Through a case study of music at the English embassy in Venice c.1600–1630, I propose that such lacunae can be redressed in part by shifting focus away from a few well-known composers and toward the social systems through which individuals and repertoires moved. I argue for an expanded scope of inquiry that examines the broader sonic landscapes of musical events such as embassy chapel services and recreational consort gatherings, taking into account the activities of professional performers and pedagogues, amateur musicians, women musicians, and spectator-auditors. Such an approach not only charts networks of artistic exchange between Italy and England—thus contextualising the work of composers such as Richard Dering (c.1580–1630) and Nicholas Lanier (1588–1666)—but also considers music's role in larger histories of translation, transculturation, migration, colonialism, and international diplomacy.

RICHARD WISTREICH (Royal College of Music, London)

'Il Vero Modo di Cantar': Migrations of Italian Vocalism

It has achieved the status of a myth: how Italy, the land of song, in a process beginning sometime in the sixteenth century, harnessed its native people's apparently inborn and irresistibly alluring singing style and so successfully exported it that by the mid-seventeenth century, it had already achieved a European hegemony within art singing that would, before long, become world-wide. Behind the myth lies, of course, plenty of fact: a rich historiography traces the colonisation by Italian vocality of vast swathes of European music culture through the dissemination of compositional genres; human migrations both out of and into Italy of singers, composers, teachers and consumers of music; and the consequent spawning of local diasporic and assimilated Italianate performance styles for native music of all kinds. Italian singing was, ultimately, the key driver of a network of dynamic structures of music consumption across Northern Europe, epitomised by the rapid development of a robust, multi-national commercial music-theatre industry and the many dependent economies that in some way it either directly supported, or which spilled over from it. Each was embroiled in complex hierarchies of fashion and ideology, driven by fluid forces of class, and cultural consumption. But attempts to account for this complex cultural history have, until recently, largely ignored what lies at the heart of it – singing itself. This paper examines some of the underlying forces that drove the mobility of Italian singing in the early Baroque era, with particular attention to the 'social materiality' of the singing body.

GABRIELE ROSSI ROGNONI (Royal College of Music, London)

The Transformation of Musical Instruments in the Long Sixteenth Century: A Cultural Perspective

Musical instruments, like most technological objects, undergo radical periods of transformation followed by phases of relative stability and adjustment. One of the most dramatic transformations occurred during the long sixteenth century, with the appearance of instruments that would define the Western sound for the centuries to come. The violin, guitar, all stringed keyboards instruments, and most woodwinds and brass instruments that would go on to become standard in European repertoire were either first introduced, or became popular, in this period.

Reflecting general processes of innovation at the time, none of these instruments can be described as inventions; rather all derive from complex networks of cross-hybridisation and the aggregation of pre-existing ideas. A combination of key technological advances and the interaction with social and musical drivers determined their long term success, or disappearance.

While the history of each of these instruments has been studied in detail, no attempt has been made to provide a comprehensive account of the cultural processes that underpinned the great musical instrument transformation of the sixteenth-century, particularly in relation to the broader history of innovation. This paper will address the development and circulation of musical instruments using methodological models derived from material culture and science & technology studies for the understanding of the history of ideas and highlight the connections between new instruments and the cultural transformation of the musical, social and technological world of the early Baroque.

THEMED SESSION

3
ROOM

Becoming a Church musician between France and Southern Netherlands: the training of the choirboys in the collegiate church Saint Vincent de Soignies (1680-1750)

This session, devoted to the musical archives of the church of Saint Vincent de Soignies (Belgium), presents the first results of a collaborative research project conducted by the Institut de recherche en musicologie (IReMus, Paris). This vast corpus is an exceptional source for rethinking the training, the activities and the practices of the church's musicians during the eighteenth century in the cross-border space situated between kingdom of France and Southern Netherlands. The three papers of the session will focus on the training of the choirboys in Soignies and in neighbouring ecclesiastical institutions between 1680 and 1750.

FABIEN GUILLOUX (IReMus, Paris)

Becoming a Church Musician in the Cross-border Areas between Northern France and the Southern Netherlands

Based on archives from a set of ecclesiastical institutions, this paper presents a synthesis of the current work on the principles that govern the courses of training and the circulation of teachers and choir's boys.

CÉCILE DAVY-RIGAUX (IReMus, Paris)

The Training of the Choirboys according to the Practical and Theoretical Writings Preserved at the Church of Saint Vincent de Soignies

The musical archives of the church of Soignies preserve numerous witnesses of the practical and theoretical learning delivered to the choirboys by the music master. From these sources, crossed with other contemporary documents, this communication will present a synthesis of the knowledge on the training of the choirboys in ecclesiastical establishments situated on both sides of the border of Northern France and Southern Netherlands.

NATHALIE BERTON-BLIVET (IReMus, Paris)

The *Chef-d'œuvre:* A Privileged Witnesses of the Training of the Choirboys

From the corpus of works composed by the choirboys of Soignies at the time of their exit from the *maîtrise*, crossed with the archives of the collegiate church and the memories of music teachers, this paper will review the knowledges and the skills of young musicians at the end of their training.

4 ROOM

Music Theory

GREGORY BARNETT (Rice University), *Chair*

MATT BAILEY SHEA (Eastman School of Music)

The Poetic Pre-History of Sentence Form

Sentence form has drawn a great deal of scholarly attention since the appearance of William Caplin's *Classical Form* in 1998. Few publications, however, have considered the origins of the form and many seem to assume that it emerged from instrumental repertoire in the late Baroque period. This paper reveals important connections between sentences and poetic texts in early popular song, especially in seventeenth-century British ballads.

SCOTT MURPHY (University of Kansas)

A Remarkable Non-Duplication of Stretto in J.S. Bach's The Art of Fugue

Scholarship on Bach's *The Art of Fugue* has not yet recognised a remarkable compositional feat in Contrapunctus VII, the work's third and final stretto fugue. This oversight may stem from how these stretto fugues are sometimes described. For example, the music theorist Tim Smith claims that no two stretti in Contrapunctus V are alike, and the music historian and keyboardist David Schulenberg claims that no two stretti among all three stretto fugues are alike. These observations are doubly flawed. First, these authors do not explicitly define stretto equivalence. Second, any definition of stretto equivalence inferred from their claims under-

states Bach's compositional prowess. Five types of transformations of a two-part stretto generally preserve its contrapuntal propriety: octave transposition of a single line, transposition of both lines into another key, invertible counterpoint at the octave, mirror inversion, and augmentation or diminution. Schulenberg's and Smith's statements must operate outside of these transformations, since Contrapunctus V and VI each contains multiple pairs of stretti related by at least one of the first four of these five transformations. Therefore, their statements could apply equally to a less impressive fugue in which every stretto was related by one of these transformations to another. However, of the 22 stretti among the 26 complete entries in Contrapunctus VII, not one is related by any one of these five transformations to any other. This presentation demonstrates this remarkable stretto non-duplication using a new instance of a Generalised Interval System, a concept of the late Harvard professor David Lewin.

ALEXANDER JAKOBIDZE-GITMAN
(University Witten/Herdecke)

How to Enliven Galatea? The Generation of Motion by Causes Occasionelles in Rameau's Harmonic Theory

In Rameau's 1748 opera "Pygmalion" one scene became particularly famous, where a simple harmonic triad is extremely powerfully deployed at the very moment when the statue is made alive. I will argue that this aesthetic experiment of Rameau-composer correlated to the perennial endeavour of Rameau-theorist to derive the laws of harmonic motion from the single sound propagation ("corps sonore"), i.e. to account for the transformation of static entity into a dynamic process. While responding to the precept for scientificity of the Enlightenment to originate all laws from a single principle, it was a fiendishly challenging task, for sound propagation may be rightfully considered as a natural phenomenon, thus pertaining to the domain of natural sciences, whereas the motion of fundamental bass appears rather as the cultural one. I will juxtapose two major sources of influence on Rameau. The first one is Denis Diderot, who in the "Letter on the Deaf and Dumb" points out a fundamental discrepancy: while the nature of human perception is more or less uniform, the means to describe it vary enormously, being dependent upon cultural factors (such as language etc.). I suggest that the reason why Rameau rejected this account later on was its implicit dualism. Instead, he picked up the notion of "occasional causes" advocated by Nicolas Malebranche. By borrowing the occasionalist thesis that all causation was directly dependent on Divine Will, Rameau was able to argue that all harmonic motion was directly dependent on a single sound propagation.

LECTURE-RECITALS

Aula Magna and *Musical Instrument Collection* - Musicology and Cultural Heritage Department Corso Garibaldi, 178

ASSI KARTTUNEN (Sibelius Academy, Finland)

6
ROOM

The Thorny Path of Passus Duriusculum: Performing Chromatic Music-related Gestures

Performing chromatic passages means making decisions, aware or subconscious, dealing with the articulation and timbre of each arduous and cumbersome step of this 'thorny path', *passus duriusculum.* In my presentation I discuss the musically gestural features of chosen chromatic patterns and passages. I pose a question, whether chromaticism could be comprehended, and performed, as a gesture, and thus experienced as a movement in a (musical) landscape. What kind of gestural is there embedded in the chromatic passages?

My music examples include details of *Toccatina sopra la ribellione di Ungheria* (1671) composed by Alessadro Poglietti. During the lecture concert I discuss these details in a theoretical frame of reference provided by carnal musicology, historically informed performance and the research of music-related gestures. Performing chromaticism encompasses a large number of performative possibilities starting from emphasising the rhythmical asymmetry, asynchronicity, aural materiality and corporeal hardships these passages often embed.

Although every professional keyboard player thinks about qualities of chromatic passages, this question is seldom explored as a research question of a performing musician. My purpose is to embrace the variety and possibilities we have as performers of the historical repertory and to broaden the way we conceive of performing as *historically informed* (HIP, historically informed performance). Therefore, I aim at paying attention to the qualitative changes of the historically informed musician's intentions.

Tarquinio Merula (1595–1665)	*Canzona Cromatica*
Girolamo Frescobaldi (1583–1643)	*Canzona Terza*
Johann Jacob Froberger (1616–1667)	F*antasia sopra Sollare*
Alessandro Poglietti (?–1683)	*Toccatina sopra alla Ribellione, di Ungheria, Galop, Allemande La Prisonnie, Courante Proces, Les Kloches*
Girolamo Frescobaldi	*Toccata Undecimia*

CHIARA BERTOGLIO (Facoltà Teologica dell'Italia Settentrionale)

The Reception of Bach in Fin-de-siècle Italy

The history of Baroque music is not only the history of its creation, but also that of its reception, particularly when and where it became a cultural object which influenced aesthetic and creative currents of later epochs. The reception of Bach in *fin-de-siècle* Italy is a case in point: while the most successful musical genre was by far Italian opera, some Bach-enthusiasts contributed to the spread, appreciation, knowledge and performance of his works.

One of them was Giuseppe Martucci (1856–1909), who performed many of Bach's masterpieces both as a pianist and as a conductor, and who lived in two of the principal "Bach-cities" in Italy, i.e. Naples and Bologna. His Bachian performances included works such as keyboard concertos, Cantatas and orchestral pieces, among which the Orchestral Suites; three of these, indeed, he transcribed for the piano.

This lecture-recital will present Martucci's version of the Second Orchestral Suite and discuss the style of his transcriptions: they juxtapose features typical for a late-Romantic Bach interpretation (such as slow and solemn tempi, thick textures, imposing sonorities) with other traits which seem to anticipate HIP interpretive styles; his transcriptions will be contrasted with Reger's version for four-hand piano and framed within the context of Martucci's study and reception of Bach.

SATURDAY, 14 JULY

Morning Sessions
9.00 - 10.30

1 ROOM

Prague and Central Europe

MARC NIUBO (Charles University, Prague), *Chair*

SZYMON PACZKOWSKI (University of Warsaw)

Christoph August von Wackerbarth and the Opera for the Wedding of Maria Josepha and Frederick Augustus (1719)

Musicologists know little of Field-Marshal of Saxony, Christoph August, Duke von Wackerbarth (1662–1734), a respected diplomat and one of the ministers of the Privy Council of Augustus II, King of Poland and Elector of Saxony. Wackerbarth belonged to the King's most trusted circle, dealing in the Dresden court's artistic matters as well as in military issues and its diplomacy. He had his say in purchases of artworks for the royal art gallery and oversaw crucial architectural work at the Saxon court. Finally, he coordinated one of the most famous musical projects in the history of the court at Dresden: the premiere of the opera *Teofane* by Antonio Lotti, given in Dresden to celebrated the nuptials of Royal Prince Frederick Augustus (the future Augustus III), with Archduchess Maria Josepha (daughter of Emperor Joseph I) on September 13, 1719.

This paper presents the genesis of the project and the history of its production from the perspective of its top coordinator, Duke von Wackerbarth, basing on his preserved correspondence. It will relate the trials and tribulations connected with providing

an appropriate libretto and an appropriate poet to write it, with the casting of singers, with the preparation of costumes and stage design, the construction of a new opera stage in Dresden and with the process itself of composing the music. Apart from Wackerbarth, characters of this story include the originators of the idea, the royal prince and his father, composers Lotti, Händel, Veracini and others, as well as numerous stars of the European opera stages of the time.

VÁCLAV KAPSA (Czech Academy of Sciences)

Music in Prague in the 1730s: The Inventory of the Knights of the Cross with the Red Star Revisited

The music inventory of the Knights of the Cross with the Red Star from ca. 1737/38 belongs to the paradigmatic sources both within research of "the musical culture of eighteenth-century Bohemia" (to cite the title of Barbara Ann Renton's important dissertation) and the exploring of rich terrain of music inventories from Czech lands started with the Jiří Fukač's founding thesis about this immense source (almost 3000 entries) discovered by him. Paradoxically, Fukač's edition of the Knights of the Cross inventory remains unpublished, while all subsequent studies drew from his typescript rather from the original source. What picture does the inventory provide of music in Prague at the time and immediately thereafter? And is it suitable for such query at all? The paper aims to search for possible answers to these questions, among others by analysing data from the column "Productio", which has received minimum attention since Fukač's effort.

GRETA HAENEN (Universität des Saarlandes/ Hfk Bremen)

Dating and Ascribing Anonymous Works in the Private Collection of Leopold I Habsburg

An essential source for the compilation of a catalogue of works by the Holy Roman Emperor Leopold I (r. 1658–1705), most of whose surviving compositions are preserved at the Austrian National Library, is his vast private music library (*Bibliotheca cubicularis*). Unfortunately, a large part of the collection is lost, while a number of works (some of which consist of several books, with the first volume missing) is preserved anonymously. It appears however that the original cataloguing system provides a key to the identification of composers of anonymous works, including the emperor himself. The library was organised by genre (as defined at court) and composer. Works by composers not working at court were ordered separately by genre only. As the paper used by court copyists was usually not watermarked, other ways of dating undated scores must be found. These include the shelf marks and the handwriting analysis, as well as the kind of cover used for early works.

The collection includes anonymous works by the emperor (e.g. Theatre music sub N12N5). Missing shelf marks also provide a clue about which kinds of works by Leopold may be missing (e.g. loculamentum N12: music for 8 intermedii or theatre pieces). In my lecture I will shed light on the cataloguing system and show how it is possible to roughly date missing pieces and attribute works to the emperor and other composers, based on the shelf marks in combination with analyses and comparisons with preserved libretti (e.g. Draghi, Richter).

2
ROOM

Historical Performance Practice

DAVID IRVING (University of Melbourne), *Chair*

PETER HOLMAN (University of Leeds)

With a Scroll of Parchment or Paper in Hand: The Baroque Composer as Time-Beater

Musicians from Johann Hermann Schein (1620) to Charles Burney (1781) and beyond were routinely depicted holding rolls or sheafs of paper, a *topos* intended to signify that they controlled large ensembles by beating time. When the paper had music on it, sometimes lying half unfurled, the message is that they were both composer and conductor, doubtless mostly performing their own music.

In this paper I investigate the ways Baroque composers directed ensembles by time-beating, dispelling some potent myths derived from modern conducting in the process. Baroque time-beating was not crude and ineffective, as is popularly supposed. The idea was to achieve the maximum precision of ensemble, usually just using simple up-down motions, while giving the performers the maximum individual autonomy. Until well after 1700 time-beaters read from continuo parts rather than full scores, often looking over the shoulder of the organist. Time-beating was reserved for large ensembles, particularly polychoral music, with the beat often relayed by assistants. It was thought unnecessary in small groups and in Italian opera – which was nearly always directed by the *maestro al cembalo*. In some milieux, particularly French opera, the time-beater was not necessarily the composer, but a relatively humble *batteur de mesure*. Finally, I address the myth of Lully's death, arguing that he did not direct his Te Deum by beating time audibly with a stick: pictures suggest that he used a roll of paper, like everyone else.

WILLIAM HUNT (Royal Birmingham Conservatoire)

In Search of the Original Performing Pitch: A Worthwhile Element of Practice-based Musicological research or Simply a Matter of Taste?

New research and greater proficiency in execution over the past few decades have greatly increased familiarity with many historical instruments and voice types, and our understanding of how they were probably used. Despite this, old habits are deeply ingrained. In much of the 'Baroque' repertoire, the application of an all-purpose pitch of A415 is one such habit that dies hard; the convenient but unimaginative resort to 'standard' instrument sizes is another; the deployment of falsettists on historically inappropriate vocal lines is yet another. But do any of them really matter?

Drawing on his experience as a participant in some recent concert and recording projects, William Hunt argues that the performance of a composition at its 'original pitch' (as opposed to the one at which we have become used to hearing it) can have a significant influence upon our appreciation of the music. Orlando Gibbons and J.S.Bach are two relevant composers. Though well separated by borders of geography and time, their practical experiences of the issues of different pitch standards clearly crossed in quite similar ways.

JOHN MCKEAN (Longy School of Music)

Boundaries of Practice: National Styles, Pedagogical Networks and Schools of Technique in the Baroque

When dealing with Baroque music, we are accustomed to thinking categorically about various national styles in aesthetic, compositional terms; we consider the 'Frenchness' of a suite by Couperin to be as intrinsic and clearly manifest (both visually and aurally) as the 'Italianness' of a sonata by Corelli. But what about the musicians of the seventeenth and eighteenth centuries who once performed this music? Were national styles not only an abstract aspect of composition, but also a concrete element of performance, embedded within and embodied by the kinesthetics of playing technique? In other words, is it possible to speak of historical 'schools' of technique in terms of national style? In this paper, I will explore these and other questions related to the notion of playing technique as a socially mediated construct. As with other widely recognised 'schools'—e.g. schools of thought (the Frankfurt School), of aesthetic practice (the Second Viennese School), or of playing (the Russian Piano School)—geography is, ultimately, only one of many factors that define and identify communities of playing technique; pedagogical lineages and professional networks often are as determinative of a musician's technical approach as his or her geo-political environs. Along these lines, it is interesting to consider how the transmission of technical practices might have conversely reinforced or transgressed the imaginary borders of national styles during the Baroque. Thinking about music history and performance practice in this way, through the lens of various historical schools and landscapes of playing technique, not only enriches our understanding of the past, but also can inform the way we perform Baroque repertoire in the present.

3 ROOM

Italian Opera 4

STEFANO ARESI (Stile Galante, Amsterdam), *Chair*

ALAN MADDOX (University of Sydney)

Rhetoric and Emotion in the Vocal Music of Antonio Caldara

Following the pioneering work of Ursula Kirkendale and Brian Pritchard, there has been renewed interest in recent years in the music of Antonio Caldara and its social, political and religious context. Admired by Mattheson for his "great knowledge of human affects and emotions", Caldara is particularly noted for his dramatic sense and affective expression. But how are we to read this emotional expression in its historical context? Recent scholarship on the history of emotions makes clear that emotions are by no means universal across cultures and times. On the contrary, they are culturally mediated and locally situated. The work of theorists including William Reddy, Barbara Rosenwein and Monique Scheer provides a strong methodological basis for understanding the social functions of musical emotions, but specific, historically appropriate analytical tools are needed in order to evaluate *how* the process of affective expression worked in music. Understanding the rhetorical-affective framework shared by librettists, musicians and audiences is therefore an essential starting point for understanding how the music was intended to function as an expressive medium, and what affective message it was intended to convey. Combined with the conceptual framework of the history of emotions, rhetorical theory provides powerful tools for analysing the emotional effect of Caldara's music as he adapted it to a variety of settings. This paper outlines the first stage of a study in which these methods are applied to selected passages from Caldara's dramatic vocal works, drawn from the Italian phase of his career.

TARCISIO BALBO (ISSM "Vecchi - Tonelli", Modena)

A New Source for Francesco Feo's *La Destruzione dell'Essercito de' Cananei*

The current bibliography about Francesco Feo reports as certain that the oratorio *La destruzione dell'essercito de' cananei con la morte di Sisara loro capitano*, performed in Prague in 1739, was commissioned by the local religious order of the Knights of the Cross with the Red Star. This affirmation, however, is only based on the printed libretto for the Prague performance (the only acknowledged source of the oratorio so far), and on the entry about Feo in the *Biographie universelle des musiciens* (1837) by François-Joseph Fétis, the latter being accepted uncritically by later scholars, including those who studied the musical archive of the Knights of the Cross with the Red Star.

The analysis of the archival sources and of the Prague libretto belies the affirmation by Fétis, and conveys the idea that the Prague performance of *La destruzione dell'essercito de' cananei* was based on a score acquired in Italy in the 1710s by the secretary of the Czech Royal Chamber, Baltazar Knapp. The score was subsequently sold by Knapp himself to the Knights of the Cross with the Red Star. Moreover, the libretto of a *dialogo per musica* preserved in the Biblioteca Comunale of Palermo, anonymous as regards the dramatic text and the music, at present provides a further clue to backdate the composition of Feo's oratorio. The dramatic text of *Il trionfo di Jaele*, performed in 1725 in Piazza Armerina, in the former province of Enna (Sicily), for a local young noblewoman who was taking the veil, matches, though heavily cut, with that of *La destruzione dell'essercito de' cananei*; it provides a metrically correct version of the oratorio, whereas the text for the Prague printed libretto has been clearly obtained from a score, and reinforces the hypothesis that *La destruzione dell'essercito de' cananei* is not a mature composition, but an early work by Feo.

4 ROOM

The Art of Teaching Music

ANDREW WOOLLEY (Universidade Nova, Lisbon), *Chair*

BELLA BROVER-LUBOVSKY (Jerusalem Academy of Music and Dance)

Scuola dei Rivolti: Between Harmony and Counterpoint

My paper examines the theories of the *scuola dei rivolti* as advanced by the musicians concentrated around the basilica S. Antonio in Padua, starting from Francesco Antonio Calegari (1656–1742) and his successor Francesco Antonio Vallotti (1697–1780). Their theories were rationally explained by Giordano Riccati (1709–90) and Alessandro Barca (1741–1814), and transmitted to the nineteenth century by Luigi Antonio Sabbatini (1732–1809), Abbe Georg Joseph Vogler (1749–1814), Antonio Calegari (1757–1828), and Melchiorre Balbi (1796–1879).

Calegari and Vallotti promoted their views virtually concurrently (if not earlier) and independently from Rameau; their theory of the treatment of dissonant inversions contains several novel and unique premises. The liberal treatment of dissonances and harmonic complexity preached by the Paduan theorists did not reach broad public attention and were not generally accepted among Italian musicians, and therefore mostly exerted local influence. The license with which compound dissonant chords with their inversions were adapted in their harmonic vocabulary coexists with their desire for an elaborate polyphonic sonority in the strict contrapuntal manner of sixteenth-century masters. The Berlin Singakademie archive contains a notable manuscript of eight Magnificats by Palestrina with the inscription of Carl Friedrich Zelter: "This rare specimen, transmitted by the industrious hand

of P. Calegari from the old tablature, from the estate of the Blessed Capelmeister Sarti, had been received from the Capelmeister Mussini, his son-in-law, as a gift". By analyzing this and additional manuscripts, I shall demonstrate Calegari and Vallotti's ideas of how to attain a masterful synthesis of Renaissance contrapuntal techniques and tonal harmonic requirements.

FRANCISCO JAVIER LUPIÁÑEZ RUIZ
(Universidad de Guanajuato)

The Annotations of Johann Georg Pisendel in the Dresden Manuscripts: An Open Window to the Improvisation in the First Half of the Eighteenth Century

The famous Schrank II located at the *Sächsische Landesbibliothek - Staats- und Universitätsbibliothek* (SLUB) in Dresden contains about two thousand musical manuscripts compiled for the most part by Johann Georg Pisendel (1687-1755), concertmaster of the Dresden orchestra in the first half of the eighteenth century. A careful study of these manuscripts reveals a large number of notes by Pisendel himself. These annotations are mostly guides for ornamentation or improvisation. We find them in more than 160 pieces, being considered for its size and diversity one of the largest and most important sources for ornamentation of the first half of the eighteenth century.

The analysis of these annotations shows us a style that moves away from the contemporary treatises dedicated to the ornamentation and the sources, academic or not, intended for a more general public. On the other hand we find suggestive similarities with handwritten sources intended for the personal use of

the performers. This agrees with the idea already enunciated in 1958 by Pincherle and argued with diverse sources of the time of how the great musicians avoided as far as possible to make public "the secrets of their style".

> Indeed, ornamentation expressed, better than any other element of the art of the performer, his own style, his taste, his personality. He did not always like to put it within the reach of anybody at all" (Marc Pincherle and Isabelle Cazeau).

Since most entries are in Italian and German manuscripts dated between 1717 and 1730, the proposal will focus on the analysis and explanation of interpretive language linked to the ornamentation in that period, comparing the manuscripts of Dresden with the most relevant methods of the time and showing the similarities with the established canon but above all the surprising differences.

SARAH M. IACONO (Lecce Conservatoire)
PAOLO SULLO (Istituto Superiore di Studi Musicali, Livorno)

Con Dottrina ed Erudizione: Pasquale Cafaro, Teacher and Composer

Pasquale Cafaro is one of the leading musicians of the so-called *Scuola Napoletana* in the second half of the eighteenth century. A native of the Province of Terra d'Otranto, corresponding to the southernmost tip of Apulia, he was a pupil of his fellow countrymen Leonardo Leo and Nicola Fago and for his 'doctrine and erudition' - particularly in counterpoint - became the teacher of Queen Maria Carolina. Thanks to such a role as well as the title of master at the Royal Chapel, he wrote mainly church music and didactic exercises, as proved by the scores held at the Conservatoire "San Pietro a Majella". This paper 'in two voices' focuses on a number of sources by Cafaro preserved at some libraries located in Lecce, the main city of the ancient jurisdiction mentioned above. On the one hand, despite the distances, the volumes are intimately connected to the milieu of the Kingdom Capital as well as to France, because they were probably part of the extensive collection of Giuseppe Sigismondo, the first librarian of Naples conservatory. On the other hand, they demonstrate the effectiveness and longevity of the didactic method of the Neapolitan school. The research on these manuscripts was conducted both from a bibliographical and historical-analytical point of view to reconstruct the transmission and the circulation of the music by Cafaro, from the centre to the periphery.

5 ROOM

Bach Network 5 - Bach as a Model

BARBARA M. REUL (Luther College, University of Regina), *Chair*

Over the course of the last three years, the Bach-Archiv—supported by the Fritz Thyssen Foundation—has undertaken a research project focused on the systematic collection and evaluation of source materials by former private students of J. S. Bach. In this session the three members of the research team will describe some of the project's stunning results. Newly discovered materials from this project are providing important insights both about the life, works and performance practice of some little noticed Bach students, and also about Bach himself

MICHAEL MAUL (Barch–Archiv, Leipzig)

Does the Apple Never Fall Far from the Tree? The Bach Student Philipp David Kräuter and his Augsburg Church Music

It is generally known that Philipp David Kräuter in 1712/13 received a scholarship from the Augsburg town council in order to study with J.S. Bach in Weimar. After his return to his hometown he became Lutheran music director of Augsburg and filled this position until his death in 1741.

Due to an outstandingly good archival situation in Augsburg we can reconstruct many sides of Kräuter's activities as music director, including his performance practice, his own compositions, his repertory of church music by other composers, his fights with the Augsburg authorities etc.

In short: The archival holdings of Augsburg provide a fascinating picture of Kräuter's tenure and decisions as music director in this cultural center of Southern Germany. Some of his characteristics as a performer and leader of the municipal church music seem to be far from an adaption of what his famous teacher did in Weimar and Leipzig, and this raises the question of Kräuter's true relationship to J.S. Bach.

BERND KOSKA (Barch–Archiv, Leipzig)

Composing in the shadow of Bach? The works of Bach's students

The investigation of Bach's activities as a teacher has led many scholars to ask: To what extent did Bach influence his students' musical thinking, and specifically, their style of composition? Questions like these are both intriguing and difficult to answer. This paper will approach the topic by analyzing some little-known works by students of Bach such as Johann Ludwig Krebs, Johann Friedrich Doles, Heinrich Nicolaus Gerber and Johann Georg Schübler, whose compositions have been re-considered, and in some cases, re-discovered during the ongoing larger research project "Bachs Privatschüler".

Following a brief description of Bach's teaching methods and an overview of previous scholarly approaches, the focus of this paper will be the structure and transmission of the students' works. The aim is to show as precisely as possible how a model by Bach has been adopted, or if there is any other reference to the great teacher. This approach raises the broader question of the importance and relevance of Bach's music to a generation of musicians who developed aesthetic ideals wholly unlike those of their teacher, Bach.

MANUEL BÄRWALD (Barch–Archiv, Leipzig)

Bach's Students in the Academic Networks of the Mid-Eighteenth Century

Bach was involved in various ways in the academic networks of his time – through his personal relationships with members of Leipzig University as well as his membership in the Correspondierende Societät der musicalischen Wissenschaften. These networks were multi-dimensional in several ways: on the one hand they were structured by personal contacts and relationships, and on another more abstract level they involved public debates and the personalities involved in such disputes. Bach was drawn into these networks by his students, many of whom had active academic careers.

This paper will view the careers of several individual Bach students and consider the role they played in the earliest phase of Bach reception.

Morning Sessions
11.00 - 12.30

1
ROOM

Sacred Music

MICHAEL DODDS (University of North Carolina), *Chair*

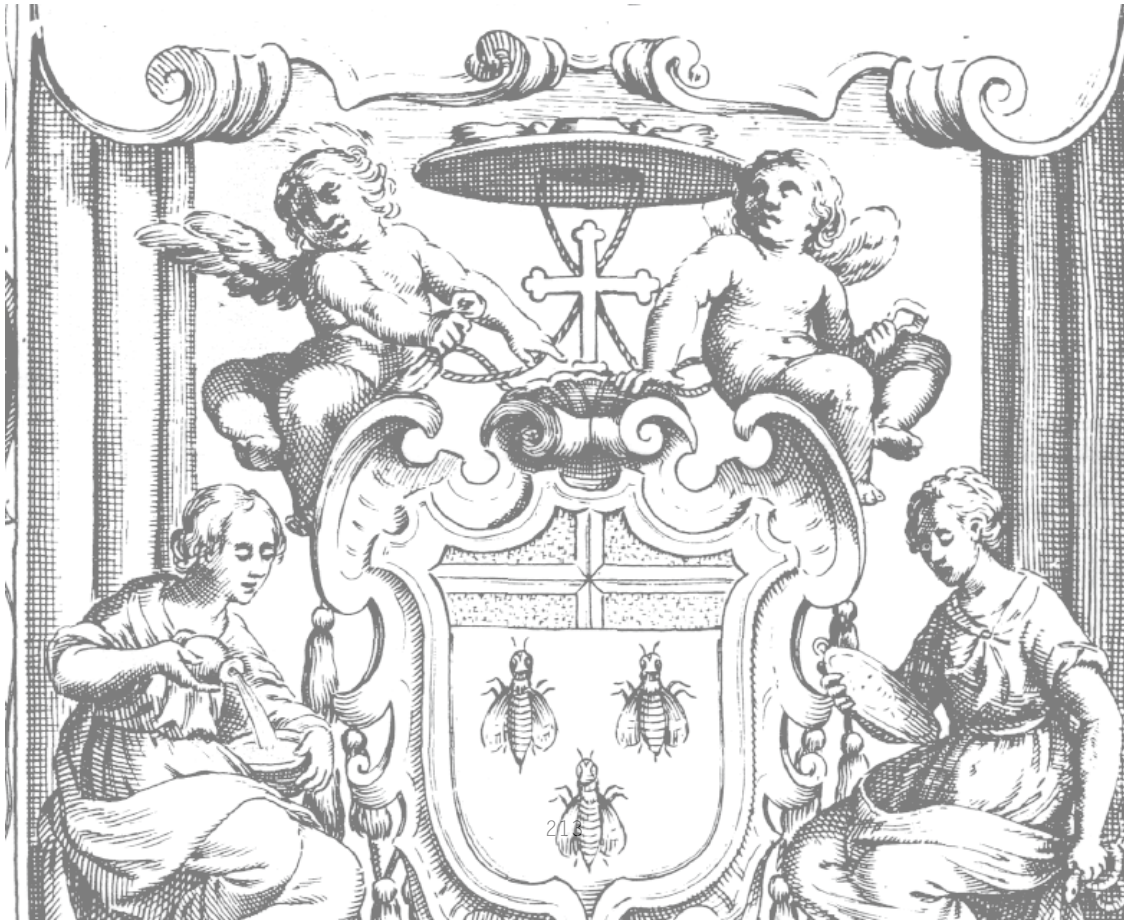
JEFFREY KURTZMAN (Washington University in St. Louis)

Liturgical Music in Italy 1580-1630: What the Published Repertoire Tells Us about Trends, Use and Change in the Performance of the Liturgy

Published sacred music probably represents far less than 10% of the music written for the liturgy in the period 1580-1630. Nevertheless, published music represents the character, the influences, and the expectations for liturgical music since every composer and publisher had to gauge accurately the demand for their offerings and sufficiently meet that demand to sell enough of their production to make a profit, either for themselves or for their investors.

My paper will trace the changes and trends in the repertoire as well as the way composers and publishers organised their prints from the beginning of this repertoire's rapid expansion in the 1580s through the stylistic developments in the first 30 years of the seventeenth century that diversified dramatically the character of music performed in the Church, setting the stage for the developments of the remainder of the century.

The repertoire reveals the role of instruments in the liturgy, the development of the *concertato* style, the addition of the basso continuo, the role of monody and few-voiced textures, the expansion of polychorality, the declining influence of psalm and Magnificat tones, the continued use of pre-existing secular, as well as sacred, compositions as the basis of new liturgical music, the gradual rejection of the restraints of the Catholic reform movement and the move toward variety and splendour in response to the Church's pastorale mission. The repertoire also reflects the vocal and instrumental forces ecclesiastical institutions were willing to employ in performing such music on many feasts throughout the liturgical calendar.



PETER S. POULOS (University of Cincinnati)

Religion and Cultural Exchange in Music for the Doge of Genoa

The figure of Susanna of the Bible was variously treated in art, music, and literature of the sixteenth-century as a Christological type—a symbol of redemption, justice, persecution, and moral rectitude. This paper investigates the transmission and representation of this and other northern-European devotions in Simone Molinaro's Motectorum published in 1597 and dedicated to Matteo Senarega, doge of Genoa. The music of the spiritual chanson Susanne un jour by the Franco-Flemish composer Jean de Castro permeates the opening motet of Molinaro's collection, Recogitandis donis tuis. Castro's chanson was linked to the community of Genoese merchant-nobles in Antwerp through the dedication of his work to Giovanni Giacomo Fiesco, consul of the Genoese Nation. Molinaro's citation may have been intended to recall Genoa's ties and influence with this northern satellite community. The music of the chanson is woven into the motet with a quotation from the Responsory, O vos omnes, by the Spanish composer Tomás Luis de Victoria, that accompanies textual citations and allusions to the Canticle of Hezekiah occurring throughout the collection. Susanna was often depicted in scenes with King Hezekiah as a type of Christ in iconography and Biblia pauperum originating in German speaking lands dating from the fourteenth and fifteenth centuries in a variety of religious symbology seemingly forgotten by the late sixteenth century. Thus, the Motectorum signifies a rare, if not entirely unique, example in music history of the introduction of this Susann a typology into Italy.

ANGELA FIORE (University of Modena and Reggio Emilia)

Musicians and Performers of the Musical Chapel of the Cathedral of Naples (1680-1720).

The Chapel of the Cathedral of Naples also known as the Chapel of the Archbishop was a vocal and instrumental ensemble, active from the seventeenth to the eighteenth to century, reporting directly to the Archbishop's court, whose task was to satisfy the liturgical offer in the many Neapolitan sacred institutions. The musicians of the Archbishop were involved in the ceremonies for the patron saints, during Marian devotions, as well as in the liturgies of canonisation or religious professions.

Hence music players and singers of the cathedral participated in the musical and liturgical activities of the various religious institutions, establishing with some of them a real artistic partnership over the centuries. As indicated by the decrees of diocesan synods, the Chapel of the Archdiocese was, in fact, the only one able to interact with ecclesiastical institutions. However, the chapel of the Cathedral contended for the sacred scene with the prestigious Royal Chapel, always considered the main Neapolitan musical institution, whose duty was instead to accompany the religious and social ceremonies of the court.

Unfortunately, there are no specific studies related to this chapel that probably had a leading role in the viceregal Naples. Through the documentation coming from the archives of the Neapolitan sacred institutions, one can outline the musical activity of this ensemble. This contribution also aims at clarifying the relationship between the Chapel and the city and at the same time at shedding light on the dozens of known and less known musicians involved in ordinary and extraordinary solemnities..

THÉODORA PSYCHOYOU (Sorbonne University)

Latin Presence and (Inter) Confessional Musical Practices in Seventeenth-Century Cyclades and Crete: A Preliminary Overview

Latin presence in the Greek area has been permanent since the roman empire and throughout its history. It evolved into a Catholic presence, after the East-West Schism of 1054, and got strongly implanted since the forth crusade (1204) and the Venetian rule, mainly in the islands, while Greece was under Ottoman rule since the conquest of Constantinople in 1453. Thus, the Jesuit missions that were deployed in Greece in the context of the Counter-Reformation, had the notable particularity to deal with a strongly multi-confessional environment, that was already highly Christian, mainly Orthodox but also, in some areas, Catholic, though under venetian and not roman governance, and in a context of tense Ottoman hegemony.

This paper will propose an overview of (what it is possible to know about) musical practices linked to the Catholic devotion in the Greek isles during the seventeenth century. There is no study dedicated specifically to this topic: this investigation is still on its early stage, but its potentialities are promising. In this paper I will focus on the case of the island of Syros, in order to discuss the nature of different types of sources (including those of the Jesuit collection, today centralised in Athens) and what they can let us know about devotional and liturgical practices involving music in a cross-cultural context, while displaying several effects of acculturation (such the use of *Fragolevantinika* and *Fragochiotika*, a Latin-alphabet script of Greek, especially in a consequent corpus of hymns).

2 ROOM

Scarlatti and Keyboard Music

THERESE DE GOEDE (Amsterdam Conservatoire), *Chair*

LUISA MORALES (University of Melbourne)

Debates on Domenico Scarlatti 'Spanish Style'

'Baroque flamenco' is an oxymoron and yet, a widespread concept for describing Spanish style in the sonatas of Domenico Scarlatti who is usually viewed as a key architect figure in the development of early flamenco music. Although the music style we recognize as flamenco only fully develops in the 1860s in the *café cantante*, the anachronistic reinterpretation of Scarlatti sonatas as mirrors of 'flamenco' music, has had a strong and growing impact in the realms of musicology as well as performance during the twentieth and twenty-first centuries. The rise of the Spanish guitar during the first decades of the twentieth century together with the exotic visions of Spain inherited from Alhambrist nineteenth-centuy aesthetics and the reception of Falla's writings and music, both in Spain and throughout Europe, has helped to fabricate an image of Scarlatti as an exotic composer, attaching his name to 'flamenco' style, a style which was only born decades after Scarlatti's death. This paper interrogates existing contradictions and narratives on the composer's Spanishness in context as expressions of social and cultural meanings.

INBAL GUTER (University of Haifa)

Approaching the Border: Scarlatti and the Trap of Repetition

One of the most significant developmental devices that contribute to the creation of musical form is repetition. As a developmental device, it may appear in different forms encompassing figures, motives, harmonies, rhythms and durations. Repetition may be exact, partial, or varied. Among the three forms, the latter is the most typical in music of the common practice. Varied repetition manifests different ways of extensions based on the primary components of the musical materials introduced. The ability to extend these ideas is based on the paradigm of tonal organisation, according to which, the major-minor system encapsulates hierarchical relations that allow extension of the musical material without necessarily repeating them in the same manner, but rather, in a gradual developmental process, which may be perceived as 'organic'.

Yet, exact repetition or partial repetition have nonetheless appeared during the common practice period. In this context, the case of Domenico's Scarlatti is particularly unusual. Scarlatti's keyboard sonatas exemplify different manifestations of repetitions that are likely to be interpreted as excessive, disproportioned or dysfunctional. These repetitions tend to appear unexpectedly, and they last for a long time. Consequently, the overall sense of organisation, as perceived by the listener, becomes unclear. In this paper I present different types of repetition in Scarlatti's keyboard sonatas and their ramifications with regards to tonal organization, the sense of time, and the listener's experience. I argue that in these cases, fully accomplished tonal organization is not guaranteed.

ANDREW WOOLLEY (Universidade Nova, Lisbon)

The Seventeenth-Century Keyboard Player's Workshop: A Case Study from Northern Portugal

Manuscripts giving insights into working practices of seventeenth-century professional keyboard players are few and far between. While on-the-page corrections may be found in keyboard manuscripts from several national traditions, they tend to be limited in scope: usually they consist of refinements to texture or modifications to ornamentation, but nothing more extensive. This is the case, for example, in the handful of solo keyboard manuscripts from late seventeenth and early eighteenth-century England that include creative emendations. Manuscripts of this kind inevitably give little information about how more fundamental aspects of the music they contain—such as its structure or the organisation of part-writing—would have been worked out by the composers. Simpler keyboard repertory, often but not always copied by professionals for their amateur students and patrons, tended to be copied fluently, and thus required little on-the-page adjustment; where more complex pieces were entered in this type of source these were probably taken from an existing exemplar. A notable exception, however, is a manuscript in the District Archive of Braga, Portugal (Braga, Arquivo Distrital, MS 964) containing a rich and diverse repertoire of liturgical and non-liturgical keyboard pieces as well as vocal music and pedagogical materials. A complex manuscript of over 250 folios, containing 28 types of paper, it is nevertheless mainly in the hand of a single copyist, possibly the organist and composer Pedro de Araújo (fl.1662–1705). The keyboard music in contrapuntal genres, the principal repertory of the source, is notated in the open-score format characteristic of seventeenth- and early eighteenth-century Portuguese keyboard sources. It stands out for the extensive on-the-page corrections as well as for the likelihood that it was copied in connection with the training of professional musicians.

3
ROOM

Opera across Europe

GIADA VIVIANI (Università di Roma Tre), *Chair*

KONSTANTIN HIRSCHMANN (University of Vienna)

La sconfitta di Gerione in Spagna: The War of the Spanish Succession Mirrored in Musico-dramatic Celebratory Pieces at the Viennese Court

On November 1st, 1700, Charles (Carlos) II, King of Spain, died heirless in Madrid. The War of the Spanish Succession (1701–1713/4) that broke out after the King's death was not only fought out on the various battlefields but was also reflected in musico-dramatic works across the continent, an aspect that in my paper will be examined on the basis of celebratory pieces (*componimenti drammatici* / *serenate*) composed for the Viennese court.Traces of the succession conflict can be found in many of the encomiastic operatic works of the time, may they be historically clad or allegorically embellished: As the future Emperor Joseph, for example, returns from the Siege of Landau in 1704, he is payed tribute to as intrepid Roman military general who has just razed Mauritania to the ground (*Il ritorno di Giulio Cesare*; Cupeda / G. Bononcini); Charles (Karl) III, pretender to the throne, leaves for Spain as vigorous Hercules to set the local population free from the yoke of the tyrannical usurper Gerione, a character who, as one can plainly see, is based on Philippe d'Anjou (*La decima fatica d'Ercole*; Ancioni/Fux); and in 1707, after the conquest of Naples through Habsburg troops, the two *principes civitatis* Carilao and Nimfio remain awestruck in *Napoli ritornata à Romani* (Stampiglia/Badia), as the Roman army sounds the charge outside the city walls.

Through thorough analysis of the *libretti* and the scores, tracks of the war that, after all, affected three Habsburg emperors shall be scrutinised in my paper. Moreover, it shall be examined in what ways identity-forming concepts of self and of the enemy were woven into the *componimenti* that were part of the imperial representation as well as the Habsburg propaganda machine. Finally, I will examine to what extent the music affirms the subjects treated in the *libretti* in a quasi-rhetorical manner.

CLARA VILORIA HERNADÉZ (Universidad Complutense de Madrid)

From Infanta to Empress, from Hidalgo to Draghi: The Scenic Music Repertoire in Spanish during the Stay in Vienna of Marguerite of Habsburg (1666-1673)

During the second half of seventeenth century, the continuation of the Spanish Habsburg dynasty is endangered. Due to this fact. King Philip IV of Spain marries both of his daughters in the most relevant courts of Europe. Marguerite, the youngest, will marry his oncle, emperor Leopold I. This union, that reinforced the rule of the Habsburg dynasty, fostered the presence of Spanish music in a powerful court in which music played an important role (the emperor himself was musician and composer). For these reason, there is an important amount of works created and represented for the Viennese court, so as to please the Spanish Infanta. During the years that the young Spanish princess lived in Vienna, comedies and operas such as *El Prometeo* or *Fineza contra fineza* will be played on the court. Which was the reference of Italian composers in the

Imperial court, such as Draghi or Pagliardi, when they undertook the composition of music for Spanish texts? How the cultural transfer was produced and assumed? The aim here is to start a study of the context of creation those musical works that employ the Spanish theatrical model, and are based on texts of writers of the standing of Calderón de la Barca but result in an spectacle that gives an account of the cosmopolitism that characterised the European courts at the period. It is thus interesting to see how the Hispanic tradition was assumed by foreigner composers.

LARS MAGNUS HVASS PUJOL (University of Milan)

Antonio Maria Mazzoni (1717-1785) as a 'Maestro di Cappella' in Bologna and Opera Composer in Europe: An Approach to a Dualist Composer of the Eighteenth Century

Born in Bologna and known in Europe as 'Bolognese', Antonio Maria Mazzoni developed an interesting career as a composer, both local and international. He followed the natural path of a sacred *maestro di cappella* in his city: he became a member of the *Accademia Filarmonica di Bologna* as a singer when he was nineteen, and as a composer seven years later. After serving for several years in the church of S. Giovanni in Monte, he became *maestro di cappella* of the Bolognese cathedral of S. Pietro in 1767 until his death in 1785. At the same time, he undertook an activity as opera composer and conductor both in the Papal States and in other countries (Portugal, Spain, Naples, etc.), writing for famous singers such as Carlo Broschi "Farinelli", Antonio Raaf or Gaetano Majorano "Caffarelli", which gave him a certain prestige both in Europe and in his homeland.

In recent years his opera career has already started to be studied and some of his operas have been performed in modern theatres. Recently, the biggest collection of sacred music autograph manuscripts has been found in the musical archive of the cathedral of Bologna, preserved in the *Archivio Generale Arcivescovile di Bologna*, together with other manuscripts in the *Museo internazionale e biblioteca della musica di Bologna* and *Biblioteca di S. Francesco* that belonged to P. Giovanni Battista Martini and in the *Archivio di Stato* composed for the Benedictine monks of S. Procolo. Through this large collection of sacred works, Mazzoni emerges as an academician (it was the sacred counterpoint to show a musician's mastery at the time) and a *maestro di cappella* engaged in several churches (both in ordinary and extraordinary celebrations). This new approach is very important to understand better his career as an opera writer and conductor (both in Bologna and elsewhere), as an example of professional excursus of a composer of the eighteenth century.

4
ROOM

Counterpoint and the Roman Tradition

JOHN MCKEAN (Longy School of Music), *Chair*

JASON STOESSEL (University of New England)

Canon at the Intersection of Art and Science in early Seventeenth-Century Rome

The resurgence of canonic composition in early seventeenth-century Italy, especially at Rome, is a well-known historical phenomenon. In situating canon culturally, music historians have focused on composers' use of canons in conjunction with metaphorical and religious imagery, as theological symbols, and as expressions of hermeticism and Neoplatonism. This paper argues instead that canon exemplifies music's intersection with early scientific thought in the early seventeenth century. Jamie Kassler and Penelope Gouk have already proposed more generally that music participated in a dialogue between art and early science. They are nonetheless silent on canon's role in this dialogue. At Rome, Jesuit polymath Athanasius Kircher illustrates an early scientific approach to music in his *Musurgia universalis* (1650). Kircher's enthusiasm for automatic music composition and musical machines parallels his is approbative quotations of polymorphic canons by contemporary Roman composers Romano Micheli and Pier Francesco Valentini. Just as automatic or mechanical music relied upon early scientific principles known as combinatorics (which form the foundations of modern probability theory), the exploration by Roman composers of near infinite possibilities for combining a polymorphic voice with itself illustrates their participation in contemporary scientific thought. This reading challenges currently received narratives of Baroque music history and in part explains the undiminished interest of its composers in the contrapuntal art.

DENIS COLLINS (University of Queensland)

Analytical Approaches to Canon and Invertible Counterpoint in early Seventeenth-Century Roman Sacred Music

Rome stands out as a centre of intense cultivation of counterpoint at the turn of the seventeenth century. Sacred music in particular was the site of much experimentation with different forms of canonic imitation and invertible counterpoint. The proponents of these advanced contrapuntal techniques were active at several of Rome's leading institutions, but their music to date has attracted little scholarly attention. This paper advances new approaches to assessing the range of techniques in mass sections, motets and counterpoints on cantus firmi. The methodology takes note of emerging theories of combinatorics in writings on natural philosophy from the time. Rome was a centre of emerging scientific thought, as exemplified in the writings of Athanasius Kircher. Polymorphous canons by Roman composers are considered at length in his *Musurgia universalis* (1650), where principles and examples of combinatorics are also set out. Against this backdrop, I describe the multiple solutions to original contrapuntal combinations in the publications of Paolo Agostini, Pier Francesco Valentini, Francesco Soriano and Giovanni Del Buono. I show principles in common amongst these composers in their handling of specific canonic techniques and invertible counterpoint. The result offers a portrait of a lively and rigorous artistic climate in which counterpoint in the hands of Roman composers participated in the broader intellectual directions of the time.

5
ROOM

Bach Network 6 - Bach Studies Today

RUTH TATLOW (Bach Network), *Chair*

BACH-ARCHIVE RESEARCHERS

Presentation of Two Online Platforms from the Bach-Archiv Leipzig bach-digital.de and jsbach.de

Leading the way for digital publication in Bach studies, the Bach-archiv team continue to work on the ever-expanding resources available through open access bach digital platform, and have just launched the definitive Bach biography, on jsbach.de This session will explain the new functions on Bach digital, describe how the Bach Biographie will develop, and hear what functions scholars will find most helpful.

BACH NETWORK COUNCIL AND TRUSTEES

The Role and Aims of Bach Network in Bach Studies today

Bach Network is an international organization founded in 2004, and communicating largely through a website, social media and electronic communications. It has published twelve annual volumes in its open access journal *Understanding Bach,* organized eight biennial dialogue meetings, and presented sessions at each of the biennial baroque meetings since 2007. Above all, though, it has drawn together Bach scholars, performers and informed amateurs, generating open discussions about the latest Bach research and ideas to English- speaking world. Communications changed rapidly since 2004 and the output of Bach Network is responding to these changes. In this session we will present our activities and our vision for the next few years.

Afternoon Sessions
2.00 - 4.00

3
ROOM

Organology

HELEN ROBERTS (Royal Birmingham Conservatoire), *Chair*

GEERTEN VERBERKMOES (University of Ghent)

From Informed Instrument Making to Informed Music-Making: A Project Aimed at Performing Historical Music on the Geographically and Chronologically Most Suitable Instruments

Currently a PhD project is undertaken to investigate the life, instruments and working methods of the stringed instrument maker Benoit Joseph Boussu, who was active in Brussels in the middle of the eighteenth century. The project was initiated to obtain further biographical information on Boussu, but more importantly, because the Musical Instruments Museum in Brussels preserves a violin and cello by this maker which are both still in fully original late Baroque configuration. Finding bowed stringed instruments of this age in such untouched state is extremely rare, since the vast majority of them has been modernised in the past. Unsurprisingly, the two original instruments of the museum are not allowed to be tuned or played, preventing assessment of their playability and sound characteristics. Making precise reconstructions could overcome these restrictions, and that is exactly what is being done as part of the project. As a first step, the two original instruments were extensively studied, using state-of-the-art techniques such as CT-scanning and digital endoscopy, and based on these results, one cello and two violin reconstructions were made. The replication process also functioned as a form of 'workbench research', exploring the specific making techniques likely employed by Boussu, such as construction without an inner or outer mould. Subsequently, the musical possibilities of the replicas are studied through the performance of closely related—albeit largely forgotten—repertoire written by mid-eighteenth century court composers from Brussels.

The paper will present the results of the various stages of the study, from instrument research, through the reconstruction process to ultimately the selection and performance of music.

JONATHAN SANTA MARIA BOUQUET
(University of Edinburgh) and
ARIANNA RIGAMONTI (Pavia University)

Violins, Pochettes, or Mute violins? Shining a Light on the "Violins without Sides"

There are only three known examples of the so-called "violins without sides," and all of which are currently held in musical instrument collections in Scotland: two in St Cecilia's Hall and a third in Dean Castle in Kilmarnock. But, the lack of an in-depth research on these three instruments has led to ambiguous attributions, conflicting dating, and confusing taxonomical cataloguing. A research project has been undertaken at St Cecilia's Hall which aims to clarify dating, provenance, and attribution, as well as to better understand these instruments' function within a musical context. The project is two-fold and investigates the instruments with both historical and scientific approaches.

The historical study of the instruments explores the provenance and historical context of the violins without sides through examination of iconographic and written sources, as well as through comparing the instruments with other extant taxonomically similar examples. The scientific approach provides a detailed analysis of the construction and age of the instruments through photographic documentation (both in visible light and under UV induced fluorescence), industrial computed tomography scanning, dendrochronological analysis of the soundboards, and a spectroscopic and micro-chemical analysis of their surfaces. This paper will present the findings of this research and will provide valuable evidence to shine a light to these intriguing objects.

LECTURE-RECITALS

Sala Teatro

2.00 - 2.50

ULRIKA DAVIDSSON AND JOEL SPEERSTRA
(University of Gothenburg)

2
ROOM

Duo-clavichord lecture-recital on *The Art of Fugue*

This well-developed lecture recital explores the Art of Fugue through the duo clavichord. Of particular focus will be the unfinished fugue, and the ending proposed by Ruth Tatlow in response to Bach's use of proportional parallelism (Tatlow, *Bach's Numbers,* Cambridge, 2015).

3.00 - 3.50

JOYCE LINDORFF (Temple University, Philadelphia)

Between Europe and China: Pedrini's Journey in Letters and Music

Since the beginning of my extended residence in China (1991-1997) I have been working on various research and performance aspects of the life and work of the Italian priest, Teodorico Pedrini (1671-1746), who became music master in the court of the Kangxi emperor. Sent by Pope Clement XI to China as a missionary, Pedrini's dramatic nine-year odyssey took nine years. He remained in China for the rest of his life. After studying his musical manuscript and letters, and recording Pedrini's only known music, twelve Corellian sonatas for violin and bass, I remained curious about Pedrini's unusual and protracted travels. So for my cur-

rent sabbatical project I set out to follow his path, stopping at the places he visited, and using his letters as a geographical guide. This opportunity to connect the dots has opened questions about how cultures and traditions might have blended transnationally in the early eighteenth century, as well as how Pedrini's circuitous route was influenced by political and economic factors. In this lecture recital, Pedrini's music will illuminate these inquiries as well as the story of his astounding journey. Scholar and performer David Irving will join me in performing three sonatas from Opus 3: no. 2 in G minor, no. 5 in F major, and no. 10 in C minor, on violin and harpsichord.

Joyce Lindorff, *harpsichord* and
David Irving, *baroque violin*

SUNDAY, 15 JULY

Morning Sessions
9.00 - 10.30

1
ROOM

Singers across Europe

DANIELE SABAINO (Pavia University), *Chair*

NASTASIA SOPHIE TIETZE (Institut für Musikwissenschaft Weimar-Jena)

Boy Sopranos in the Early Roman Opera. Cast convention and Dramaturgical Function

Rappresentatione di anima e di corpo (1600), *Eumelio* (1606) and *David musicus* (1613) – in this first three Roman dramas which were entirely set to music, boy sopranos were involved in singing and staging the title role. Even during the pontificate of Urban VIII. (1623–1644) sources document, that boys, called "putti", appeared in several operas. Giulio Rospigliosi's comment to his brother concerning the concept of the Saint opera *S. Bonifatio* illustrates the status that boy sopranos had within the aesthetic concept of the Barberini operas: "Ma spero, sara sentita con gusto, perche sara fatta e cantata da putti."

Although the participation of boy singers during the early phase of the Roman opera is undenied, their role, function and significance has rarely been examined by scholars. The paper discusses the results of a quantitative study focusing on boy sopranos within the Roman opera's cast. Operas, intermedios and hybrid forms between opera and spoken drama which were staged between 1600 and 1644 are taken into account. The evaluation will show that similar to other voice types there has been a cast convention for boy sopranos which evolved during the first decades. This convention refers on

one hand to the aesthetic connotation of the boy's voice and body, which is reflected by the dramaturgical function of their singing parts as will be shown exemplary. On the other hand, as a consequence of the boy's casting regarding school plays and extracurricular there is a shift of comic elements from the school drama of the Jesuits into the drama of the 'court'. This aspect opens a new perspective on the development of the genre 'opera'.

EMILIA PELLICCIA (University of Vienna)

Francesco Borosini, and the Cantata *Quando miro o stella o fiore* for Anton Ulrich, Duke of Saxe-Meiningen

Francesco Borosini (* ca. 1685 – † after 1756) was one of the most important tenors of the eighteenth century, who managed to have a career comparable with some of his castrato or soprano colleagues.

In Vienna he got to contact with the city's most considerable noblemen: amongst them was Duke Anton Ulrich of Saxe-Meiningen. His large collection of music and librettos (today preserved in Meiningen) contains one cantata by Borosini for castrato voice and basso continuo. This piece probably represents an occasional composition of the singer, whose activity as a composer has not been brought into focus yet: as of today, this cantata is the only example of his music. Despite this, the composition shows a rare virtuoso singing style, which differs remarkably from the usual writing for castrato. It contains steep changes among the registers and uncustomary notes for a high voice, that could somewhat revise the way we think about baroque vocal technique. Perhaps did the Borosini's own stylistic peculiarities—which display primarily in the Viennese arias written for him—inspire such a technically demanding writing? The little knowledge we

have about the origins and the context of the cantata, e.g. if it was ever performed and if so by whom, will result in many questions remaining unanswered. However, the analysis of the piece—may it have been intended for a specific singer or just for an "idealized voice"—can certainly contribute to prior studies about castrato voices and their peculiar vocal range.

VALENTINA ANZANI (University of Bologna)

Castrato and *pater familias*: The Case of Antonio Bernacchi (1685-1756)

The castrato Antonio Bernacchi was a leading exponent of the musical world of the early eighteenth century. A pupil of Francesco Antonio Pistocchi, he became a successful virtuoso on the scenes of Italy, Germany and England. Later in his career gathered around him a large group of pupils—many of which became famous in the next generation—and was princeps of the renowned and influent Accademia Filarmonica of Bologna for two consecutive times.

Unpublished contemporary sources such as legal acts, accounting documents, testaments and parish books—besides tracing in detail Bernacchi biography and his vocal, artistic and professional profile—outline with high precision the most intimate aspects of the everyday life of a man who dealt with his castrato delicate condition, and explain the precautions that he adopted to adapt and relate to his social context.

This paper aims to expand in particular the relationships that Bernacchi developed with his most intimate pupils, his dear friend and colleague Antonia Merighi and their respective families, describing how, with them, he managed to overcome the legal inhibition to marry and the physical impossibility to have children: he created such mutual bonds of social and economic

support that could be compared to those of a real family. The paper will also demonstrate how, by circumventing the coeval laws, Bernacchi managed to implement practices otherwise impossible for him to be realised, such as ante litteram civil union, adoption and transmission of assets, through which he profiled a sort of family genealogy which gave him an artistic, human and patrimonial lineage.

STEFANO ARESI (*Stile Galante*, Amsterdam) and **LIVIO MARCALETTI** (University of Vienna)

"La sola mia abilità (qualunque ella siasi)" Reconsidering Farinelli's Manuscript Embellishments

Dated 30 March 1753, the manuscript Mus. Hs. 19111 of the Austrian National Library is a gift Farinelli sent from Madrid to Maria Theresia in Vienna: the beautiful watercoloured score is actually considered one of the most intriguing sources of 'original' eighteenth-century vocal embellishments. The manuscript offers the opportunity to understand how the famous castrato attempted to represent his vocal skills on paper for a 'customer' living in a musical and cultural environment different from that in which the castrato was performing. Its goals are remarkably different from other well known sources containing written-out embellishments, either manuscripts (Bordoni, Haendel, Carestini) or prints (Marchesi, Velluti). Farinelli's manuscript collects six arias by Hasse, Giacomelli, and Farinelli himself: two of them include variations for the vocal part, written in red on specific staves and/or glued on paper bands. Surprisingly, only few studies address the music analysis of these variations, since current musicological literature about Farinelli rather focuses on biographical and patrimonial aspects of his life and career. His embellishments draw upon a concept of ornamentation remarkably different from the modern historical informed approach to eighteenth-century Italian arias. The paper will focus on aspects of the vocal (and in a broader sense 'musical'). The manuscript will be compared with other eighteenth-century sources containing written-out ornaments applied to similar repertoire and created for local (and not transnational) readers, such as Johann Adam Hiller's *Sechs Italiänische Arien verschiedener Componisten* (1778) as well as the aforementioned examples, in order to stress the uniqueness of Farinelli's precious manuscript in an European context, comparing a Spanish manuscript representing the summa of Italian singing for an Austrian music lover with other Italian, German and English sources produced for locals.

BRUCE ALAN BROWN (University of Southern California Los Angeles)

"Alla mia scuola hà cantato robbe anche difficilissime…": The Material Remains of the Scuola di Canto of Cavaliere Bartolomeo Nucci

"In my school he has sung even extremely difficult things without errors," boasted Bartolomeo Nucci to Padre Giambattista Martini in Bologna in 1774, about his fourteen-year-old student Biagio, a castrato. Though not a professional singer himself, Nucci (a recruiter of castrati) was esteemed as a teacher by Giambattista Mancini, singing master to the imperial court in Vienna, who in that same year declared that the only true singing schools remaining were the Venetian and Neapolitan conservatories and Nucci's school in Pescia, in Tuscany. The present paper examines the sub-

stantial portions of Nucci's music library that were acquired by the University of California, Berkeley, in 1959. Analysis of a dozen volumes of cantatas and arias at the core of the collection affords insight into Nucci's teaching methods and the networks through which he acquired repertoire, especially as individual items frequently name their cities and theaters of origin, and the singers who first performed them—Cuzzoni, Bordoni Hasse, Amorevoli, et al. Some pieces, lacking ritornelli or instrumental parts, were unusable for performance, suggesting that they were for teaching purposes. These manuscripts exhibit traces of a cataloguing scheme, several long-term copyists' hands (Nucci's among them), as well as inscriptions by and about Nucci's students—including one (dated 1774) by the aforementioned Biagio (Mariani, later a pupil of Manzuoli). These materials demonstrate that Nucci's students had at their disposal anthologies containing some of the era's best, most demanding arias, by composers from Vivaldi and the early Neapolitan school through Galuppi and Hasse at mid-century.

2
ROOM

Bach Network 7 - Bach Studies Today and Lost Bach Sources

STEPHEN ROE, *Chair*

MARIA BORGHESI (Hochschule für Musik "C. M. von Weber", Dresden / Deutsches Historisches Institut, Rom)

J. S. Bach in Italian Historiography: Concepts and Cultural Perception

How was the Italian historiography of J. S. Bach influenced by the musical and musicological debates in the late twentieth century? And vice-versa, how did the scientific and popular texts about Bach influence the composer's cultural perception, in terms of the critical debate and practical approach? The starting point of this paper are twentieth-century texts about Bach and his music, including biographies, musicological comments included in scientific, religious and popular reviews, significant monographs, conference proceedings, as well as portraits and opinions expressed by critics.

The last three Bach's anniversaries (1950, 1985, 2000) provide materials addressed to both experts and amateurs. In this paper I will first portray the Italian musicological debate on Bach during the twentieth century, identifying references coming from beyond the Alps. Then, I will focus on how the image of Bach, his production and his role in music history have changed over the decades, highlighting points of contact between the cultural debate and specific concepts and historiographic ideas. Finally, the paper will attempt to clarify how the musicological production influenced the practical approach to Bach in didactic, concerts and recordings.

RUSSELL STINSON (Lyon College)

VI VARIERTE CHORÄLE für die Orgel von J. S. Bach für das Pianoforte zu vier Händen eingerichtet: A Lost Source from the Mendelssohn Circle Recovered

This paper focuses on a neglected Bach source from the early nineteenth century that I will connect to Felix Mendelssohn and his circle. The source in question is a print evidently from around 1831 containing six organ chorales composed by or attributed to Bach (BWV 654, 620a, 740, 614, 622, and 659) and transcribed for piano, four hands. According to the thematic catalogue of Bach's oeuvre prepared by Franz Hauser (1794-1870), the transcriber is Johann Nepomuk Schelble, a good friend of Mendelssohn's who also served as director of the Caecilienverein in Frankfurt.

Mendelssohn alludes to Schelble's print in a letter from 1832 that was published for the first time in 2009. It is addressed to Marie Catherine Kiéné of Paris. In this missive, Mendelssohn informs Madame Kiéné that he has just copied out for her two of his "favorite chorales" by Bach, arranged by someone other than himself as piano duets. To judge from how Mendelssohn described one of these works to Madame Kiéné, and knowing what we do about his Bach repertory at the time, he copied out Schelble's transcriptions of "Schmücke dich, o liebe Seele," BWV 654; and "Wir glauben all an einen Gott, Vater," BWV 740.

I will consider Schelble's transcription methodology as well as the various biographical issues that the letter raises, and I will incorporate a recording of Schelble's transcription of "Schmücke dich." I hope to shed light not only on Bach reception in the nineteenth century, with special respect to the practice of piano transcription, but also on Mendelssohn's life during his grand tour of Europe.

ANDREW FRAMPTON (Merton College, University of Oxford)

A Tale of Two Passions: The 1897 Melbourne Performance of J.S. Bach's *St Matthew Passion*, BWV 244

A landmark series of performances in 1870s Britain of Johann Sebastian Bach's *St Matthew Passion* sparked a new wave of interest from outside Germany in Bach's sacred music, and for many years the work was performed at St Paul's Cathedral in London as an annual Holy Week event. Australian contemporaries of these English Bach revivalists wished to replicate this success, and the first Australian cathedral performance, given on 1 April 1897 in the city of Melbourne, was closely modelled on those of London. Remarkably, most of the original performing materials from this special event survive today. They reveal that two separate editions of the work were used simultaneously: an abridged vocal score edition in English, and thirty orchestral parts taken from a controversial nineteenth-century German edition. The parts contain numerous markings, inserts and paste-overs that reveal in vivid detail the cuts and alterations that were made to the score, and some of the performance practices employed. This paper examines these hitherto unstudied sources together with contemporary press accounts of the performance, showing how Bach's great religious drama crossed borders of time, denomination and geography to reach, for the first time, an Australian church audience at the end of the nineteenth century.

3
ROOM

Musical Instruments

URSULA KRAMER (Johannes Gutenberg-Universität), *Chair*

EMANUELA VAI (University of Cambridge)

Dis-playing Musical Instruments in Renaissance and Early Modern Culture: Crossing the Borders of Materiality and Immateriality in Music

Decorations, monsters, grotesque creatures and the physiologically-distorted heads of beasts and humans were frequently depicted and carved into the scrolls and headstocks of Renaissance stringed instruments. Yet these teratological figures have eluded critical attention. Typically approached as 'containers for sound', the physical characteristics of musical instruments are conceived as secondary to the music they make, mentioned only insofar as they are 'ornate'. But what might the monstrous carvings, decorations and protuberances of these 'silenced instruments' - designed more for display than for music-making - say about the visual, material and non-auditory dimensions of Renaissance and Early Modern musical culture?

Through a series of examples from different collections, this paper explores the tension between the 'playing' and 'dis-playing' of musical instruments, paying particular attention to 'silenced instruments' that were designed less for music-making and more for display in a variety of viewing contexts, from private collections to public performances.

HELEN ROBERTS (Royal Birmingham Conservatoire)

'Maintained for the Decorum of our Quire': Wind Instruments at Canterbury Cathedral, 1589-1670

The presence of wind instrumentalists during services at Canterbury Cathedral during the seventeenth century has long been acknowledged. *Tibicines* [pipers] first appear in payment records alongside choir *substituti* in 1598 and continued to contribute to the soundscape of the Cathedral until the late 1660s. However, further than the occasional cursory mention in the secondary literature, their role and function has never been examined in detail. This paper seeks to address this by presenting evidence from the archives of Canterbury Cathedral and the City of Canterbury, which both challenges some existing assumptions about Canterbury's cathedral musicians and their role, and reveals a vibrant musical scene which crosses the boundaries between the Cathedral precincts and the city at large. I will discuss the identities and backgrounds of the cathedral musicians, archival and anecdotal evidence for their function, and how these strands interact with the shifting religious-historical landscape of Canterbury at this time. By understanding more about who the performers were and what their role may have been, it is possible to inform the debate about what they may have played at a location where almost no repertoire from the period survives. This approach also provides a glimpse of an urban musical scene from the perspective of its participants, rebalancing an historical narrative that so often privileges the musical text, and hinting at the rich tapestry of music-making taking place in this provincial city.

MARC VANSCHEEUWIJCK (University of Oregon)

Se non è vero, è ben trovato: The "Violoncello da Spalla" in the Twenty-First Century"

Twenty years have passed since Gregory Barnett published his groundbreaking article "The Violoncello da Spalla: Shouldering the Cello in the Baroque Era" (JAMIS, 1998), and almost fifteen since several (mainly) Baroque violinists—led by Sigiswald Kuijken in Brussels—have "re-invented" an instrument played on the shoulder that they have called the "violoncello da spalla." Treatises, documentary sources, and iconography certainly attest to the existence of bass violins played "horizontally," but a number of misunderstandings and misinterpretations, combined with a few "falsi storici" have led to this tiny twenty-first-century violoncello da spalla to have been well accepted in the world of Historically Informed Performance.

Based on recent research, I propose to rectify certain assumptions, and to re-evaluate through close-readings of written sources and iconographic materials the small instruments musicians have recently used to play even Baroque solo concertos and Bach's Cello Suites. In addition, and in combination with information from treatises and iconography, I will consider organological characteristics, string manufacture, playing techniques, and repertoire (primarily in Italian and German-speaking areas) to establish once and for all why this modern invention is in fact an aberration based on a double anachronism.

4 ROOM

Portugal and Latin America

FRANCISCO JAVIER LUPIÁÑEZ RUIZ (Universidad de Guanajuato), *Chair*

RUI CABRAL LOPES (Universidade Nova, Lisbon)

Cultural and Musical Implications in the *Villancicos de negros* of the Portuguese Royal Chapel (1641-1668): A Perspective from the Surviving Sources

The last decades have seen an increased growth and diversity of studies concerning the Iberian villancico of the seventeenth and eighteenth centuries, in different institutional contexts such as the Monasterio de Santa Cruz of Coimbra, the Salamanca Cathedral, the Royal Chapel of Madrid and the Royal Chapel of Lisbon. One relevant strand of this vast repertoire is the *villancico de negros*, a subgenre characterized by the dialects and cultural practices of the African slaves which proliferated both in Spain, Portugal and in Latin America. This specific subgenre holds the fourth place in the linguistic panorama of the Lisbon Chapel, after the works in Spanish, Portuguese and Gypsy. It is also the most important non-Castilian subgenre in such a prominent musical corpus as the Music Library of King João IV († 1656).

The present paper intends to offer a systematic approach of the surviving textual repertoire of *villancicos de negros* from the Portuguese Royal Chapel, focusing on thematic, choreographic and implicit musical lines and promoting connections with several studies already produced on the same subject by Spanish, Portuguese, American and Latin-American scholars. It includes also the result of a concordance analysis involving other sources of villancicos containing musical notation, which will provide a complementary perception of the aural ambiance that would have surrounded the ceremonies of Matins of the Portuguese Royal Chapel, until the late 1660's.

CRISTINA FERNANDES (Universidade Nova, Lisbon)

"When in Rome, do as the Romans do": Portuguese Cardinals' Musical Patronage and their Artistic Networks after the Conclave of 1721

King John V of Portugal, who ruled between 1707 and 1750, adopted an ambitious diplomatic policy towards the Holy See in order to project an image of Portugal abroad that could match the great European powers. In accordance with this procedure, arts and music assumed a key role in the representation of the Portuguese Crown in the Papal City. The conclave that following the death of Clement XI in 1721, which elected Michelangelo Conti—apostolic nuncio in Lisbon between 1698 and 1709—as Pope Innocent XIII, contributed to strengthen these actions. Cardinals Nuno da Cunha e Ataíde and José Pereira de Lacerda travelled to Rome and remained some years in the city. Like the ambassadors and other diplomatic agents, they quickly assimilated the main features of Roman polycentric society and its courtly culture. Besides the artistic and ceremonial investment related to their titular churches (Sant'Anastasia and Santa Susanna), they became members of Accademia dell'Arcadia and were promoters and commissioners of musical works performed in their residences and in other venues (the national church of Sant'Antonio dei Portoghesi, the Collegio Romano, the Collegio Clementino and the Teatro Capranica), involving composers such as Alessandro Scarlatti, Carlo Cesarini, Francesco Gasparini, Giuseppe Orlandini and Giuseppe Amadori. At that time, some of the most talented Portuguese composers of the Baroque era (that is Francisco António de Almeida, António Teixeira and João Rodrigues Esteves) were studying in Rome. The musical activities fostered by the Portuguese cardinals were firstly pointed out in the context of wider studies by Saverio Franchi and

Manuel Carlos de Brito, but a research directly focused on their musical patronage has not been carried out so far. New historical sources, found recentlyin Rome, Lisbon and Toledo, may provide a more accurate picture in order to clarify the main artistic networks and the role of music within the cardinals' duties regarding political and ecclesiastical representation. Moreover, the study will consider the impact of the Roman experience after their return to Lisbon, in terms of cultural and musical transfer.

BERNADETTE NELSON (Universidade Nova, Lisbon)

Crossing Cultural Boundaries: Black African Slave Musicians and European Musical Collections at the Courts of Portuguese Nobility, c. mid to late Sixteenth Century'

In the age of exploration and expansion, the Portuguese took the lead in transporting slaves from Africa and elsewhere to be sold in mainland Europe. Indigenous songs and exotic dancing displays held a fascination for the Portuguese and as early as the mid fifteenth century Africans were invited by the royal court to perform at special events. By c. 1500 slaves and black African wind players and drummers became a standard feature of several Portuguese courts. Their presence was an outward highly visible and sonic symbol of power and prestige. Archival documentation about slave musicians is extremely scanty. However, the recovery of a *post-mortem* inventory of the 5th Duke of Braganza, D. Teodósio I (d. 1563), enables a reconstruction of this leading noble court that not only contained luxury goods from all over the world—Europe, Africa, India and the Far East—but was also characterized by both a pan-European musical culture and a globally more far-reaching musical personnel of black African slaves. Music in the chapel and library demonstrates a keen interest in acquiring printed books from publishing houses in northern Europe and Italy, besides manuscripts, and the record of the varied collection of over 150 musical instruments is one of the largest in European history. It is evident that the slave musicians played the majority of these and they were also custodians of the collection. Focussing on this court, this paper explores the role and duties of slave musicians, the instruments they played, and their overall contribution to the prestigious profile and image of their patrons.

Morning Sessions
11.00 - 12.30

2
ROOM

Musical Editions

YO TOMITA (Queen's University, Belfast), *Chair*

BRUCE WOOD (Bangor University)

The Curse of the Collected Edition

Collected editions have a nasty habit of conferring canonic status on the readings adopted in them. This paper will examine how that phenomenon has, in different ways, seriously compromised performance traditions in a number of standard works; how in certain instances it continues to do so; and how it has also distorted the historical perspective in which some works have been viewed. The paper concludes by detailing recently completed (and as yet unpublished) research which comprehensively corrects the record in one such case, touching also upon several others.

GEORG CORALL (University of Western Australia)

From Score to Performance: When does an Eighteenth-Century Copyist become an Arranger?

Scholarly *Urtext* editions of eighteenth-century works professedly aim for the clearest possible reading of a particular composer's musical intention. Questions arise, however, when period instrument musicians come upon passages in their parts that appear to be impossible to play, or only to be performed with great difficulty. Herein lies some of the interest of the present investigation: what do these ambiguous parts indicate and how can we interpret them today? Janice B. Stockigt states in her article on the role of professional copyists during the eighteenth century that the extraction of performing parts from a score was frequently not undertaken by the composers of a work. Stockigt provides evidence from extant scores and parts of works by Jan Dismas Zelenka that demonstrate the practice of copyists adapting *colla parte*-wind parts according to their tessitura and range; and she further cites Jean-Jacques Rousseau, who clearly informs his readers in his *Dictionnaire* that 'if [he] had to judge the taste of a musician without hearing him, [he] would ask him to extract an oboe part from the violin part: every copyist should know how to do it'. Consequently, this raises the question of the reliability of those sources generally consulted for modern *Urtext* editions. It is, therefore, necessary to revisit the primary and secondary literature informing of the work processes of composers, arrangers, editors and performers to tackle the academic understanding and also to aid current-day performers in their approach towards the eighteenth-century scores that provide us with such ambiguous information.

THEMED SESSION

3 ROOM

Music meets Museums: Modern Venues for Early Music

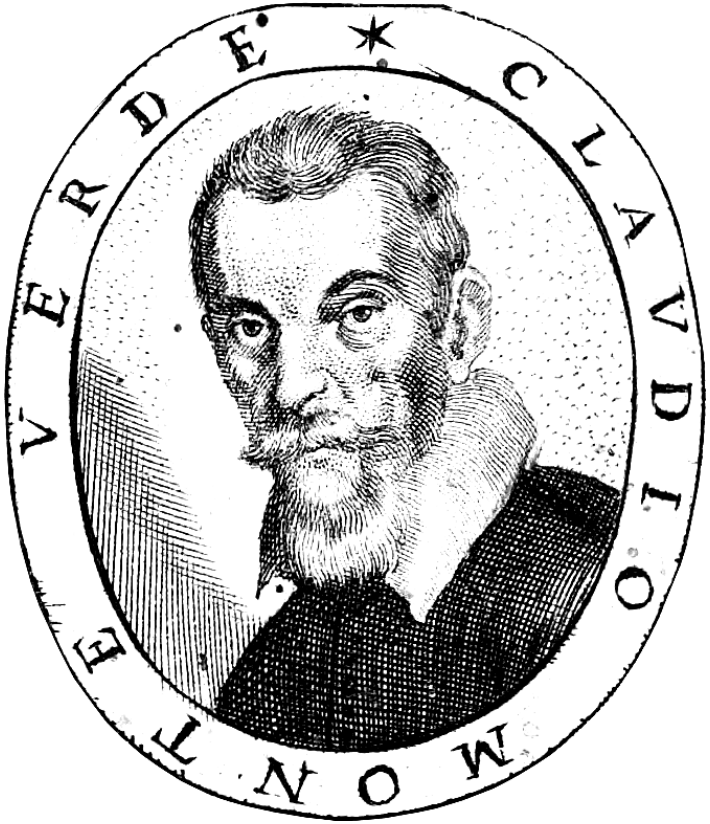
Presented by
LAURA TOFFETTI (Conservatoire de Musique Danse et Théâtre de Mulhouse) and
GIOVANNA CARUGNO (University of Parma)

The two researchers investigate different aspects of the educational impact of baroque music in museums. Experiencing baroque repertoires in different and unusual contexts allows new perspectives of fruition and enhancement of the music, promotes exchanges between cultural institutions and improves connections between academic fields, which still appear to be far from each other. Both researchers proposed baroque music pathways to secondary school students.

The first case study demonstrated that visiting a musical instruments museum–as a specific forum to acknowledge the musical heritage of the baroque era–represents a significant advantage for music education in schools. Positive influences were observed on general motivation and involvement of the students, on practising and listening to a somewhat unfamiliar repertoire. The data analysis confirmed that baroque music should then be taught not only in the classroom but also inside more inspiring spaces where cultural heritage is preserved, such as museums, galleries and expositions.

Furthermore, the session focuses on the results of a second study case, carried out at the Museo di Roma, where an approach to visual art through the interaction of music heritage, was experimented tactilely and visually. Elaborating on early Baroque theorists, who formalised the relation between rhetoric and music and emphasised its potential of captivating the listener throughout

his emotions, the researchers studied the pertinence of its use in the field of museum education. The experience proved the use of baroque music to carry out aesthetic contents but also complex cognitive processes and suggested new pathways of divulgation of classic repertoires. Besides the artistic project, the workshop dedicated to secondary school students allowed a first definition of the learning process based on music (Music-Based Learning).



SPECIAL ROUNDTABLE

Teatro Bibiena, Mantua
2.00 - 4.30

Art and Music in Mantua between Guglielmo and Vincenzo Gonzaga

JEFFREY KURTZMAN, *Chair*

PETER ASSMANN (Palazzo Ducale, Mantua)

The Town at the End of Sixteenth Century: Art, Architecture and Culture

PAOLA BESUTTI (University of Teramo, Accademia Nazionale Virgiliana, Mantua)

Places and Music: The Court and *Accademia degli Invaghiti*

LICIA MARI (Catholic University of Brescia, Basilica of S. Barbara, Mantua)

The Palatine Basilica and Francesco Rovigo

Conference
on Baroque Music
Cremona 2018

Concerts

TUESDAY 10 JULY

Town Hall, Cremona
6.10 - 6.45

Welcome Concert

Marc'Antonio Ingegneri (1535–1592)	**Quando l'errant' e stanco peregrino**
Claudio Monteverdi (1567–1643)	**Lidia, spina del mio cuor** **Fugge il verno dei dolori** **Damigella tutta bella** **De la Bellezza le dovute lodi**
Marc'Antonio Ingegneri	**Domine, Iesu Christe**
Claudio Monteverdi	**Adoramus te, Christe** Cantate Domino

CORO DELLA FACOLTÀ DI MUSICOLOGIA

Giulia Vitale – Lorenzo Novelli, *violins*

Lorenzo Ciaglia, *harpsichord*

Giovanni Cestino, *conductor*

Chiara Aquilani
Alba Cacchiani
Giulia Calovini
Mariavittoria Casali
Michela Marcucci
Anna Martini
Emilia Pelliccia
Jade Pérocheau
Margault Poirrier
Laura Sicignano

Margherita Bellini
Federica Colucci
Alice Dozzo
Amina Fiallo
Federica Trani
Mattia Arena
Valerio Aruta
Jianan Chen
Stefano Colombo
Jacopo Freri
Gabriele Galleggiante Crisafulli
Umberto Viola

Francesco Bombarda
Alessandro Cerea
Élias Champain
Niccolò Galliano
Lorenzo Giustozzi
Lorenzo Luise
Lorenzo Novelli
Giuseppe Perri
Nicolò Rizzi
Vincenzo Tiralongo

THURSDAY 12 JULY

Cathedral of Saint Mary of the Assumption, Cremona
9.15 - 10.30

Francesco Durante (1684–1755)	**Magnificat per coro, soli, archi e continuo**
Niccolò Jommelli (1714–1779)	**Sinfonia in re minore per archi e continuo**
Davide Perez (1711–1778)	**Mottetto per San Michele Arcangelo**
Emanuele d'Astorga (1680–1757)	**Stabat Mater per coro, soli, archi e continuo**

Paola Valentina Molinari, *soprano*
Marta Fumagalli, *alto*
Michele Concato, *tenore*
Matteo Bellotto, *basso*

CORO E ORCHESTRA GHISLIERI
Giulio Prandi, *conductor*

Marco Bianchi, Alberto Stevanin, *violin*
Gianni Maraldi, *viola*
Jorge Alberto Guerrero, *cello*
Nicola Barbieri, *double-bass*
Gabriele Palomba, *theorbo*
Maria Cecilia Farina, *organ*

Valentina Argentieri
Caterina Iora
Paola Valentina Molinari
Marta Redaelli

Anna Bessi
Elisa Bonazzi
Isabella Di Pietro
Marta Fumagalli

Michele Concato
Simone Milesi
Roberto Rilievi
Paolo Tormene

Matteo Bellotto
Renato Cadel
Marco Grattarola

Filippo Tuccimei

FRIDAY 13 JULY

Chiesa di Sant'Agata, Cremona
7.30 - 8.30

Beatus Vir

Claudio Monteverdi (1567–1643)	**Sinfonia** *per 2 vl e b.c.* **"Madrigali guerrieri, et amorosi"** **Lætaniæ della Beata Vergine** *per 6 voci e b.c* **"Messa a quattro voci et salmi"**
Salomone Rossi (1570–1630)	**Sonata seconda** *per 2 vl e b.c.* **"Il Quarto libro de Varie Sonate"**
Claudio Monteverdi	**Dixit Dominus secondo** *per 8 voci, 2 vl e b.c* **"Selva morale et spirituale"** **Ut queant laxis** *per 2 soprani, 2 vl e b.c* **"Selva morale et spirituale"**
Salomone Rossi	**Sonata quarta** *per 2 vl e b.c.* **"Il Quarto libro de Varie Sonate"**
Claudio Monteverdi	**Beatus vir primo** *per 6 voci, 2 vl e b.c.* **"Selva morale et spirituale"**
Salomone Rossi	**Sonata ottava sopra l'aria** **"È tanto tempo hormai"** **"Il Quarto libro de Varie Sonate"**
Claudio Monteverdi	**Magnificat primo** *per 8 voci, 2 vl e b.c* **"Selva morale et spirituale"**

CORO COSTANZO PORTA AND ENSEMBLE CREMONA ANTIQUA
Antonio Greco, *conductor*

SATURDAY 14 JULY

Auditorium Giovanni Arvedi, Cremona
6.30 - 7.30

Farewell Music

Damiano Barreto, *violin*
GALIMATHIAS ENSEMBLE

Giuseppe Antonio Brescianello (1690–1758)

Chaconne

Antonio Vivaldi (1678–1741)

Concerto per archi e basso continuo RV 114

I. Allegro. Adagio.
II Ciaccona

Henryk Wieniawski (1835–1880)

Theme original varié, op. 15
Version for solo violin and orchestra
by Giouri Bessonov

Gustav Holst (1874–1934)

St. Paul Suite, op. 29 no. 2

I. Jig: Vivace
II. Ostinato: Presto
III. Intermezzo: Andante con moto
IV. Finale (TheDargason): Allegro

Violin I: Damiano Barreto, Patrizia Vaccari, Giuseppe Mondini, Giulia Vitale
Violin II: Arianna Rigamonti, Clara Foglia, Giulia Volcan
Viol: Lorenzo Novelli, Adina Cifoletti
Doublebass: Michele Bondesan

SUNDAY 15 JULY

Basilica Palatina
di Santa Barbara, Mantua
7.30 - 8.3

CAPPELLA MUSICALE DI SANTA BARBARA

Bruce Dickey *Cornett*
Giorgio Tosi *Violin / Viola*
Claudia Pasetto *Viola da Gamba*
Elena Bianchi *Dulcian*
Elena Bertuzzi *Voice*
Umberto Forni *Organ*

Francesco Rovigo	**Canzon I, à quattro** **Canzon II**
Lorenzo Sanci	**Amo Christum, alto solo**
Francesco Rovigo	**Canzon III**
Claudio Merulo	**Toccata Seconda del I tono, dal I Libro**
Claudio Monteverdi	**O quam pulchra, canto solo**
Francesco Rovigo	**Canzon IV**
Giulio Cardi	**Audite Caeli, canto solo**
Francesco Rovigo	**Canzon V**
Federico Malgarini	**Quam pulchra es, basso solo**
Francesco Rovigo	**Canzon VI**

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Dipartimento di Musicologia
e Beni Culturali

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