

MUSICOLOGY AND CULTURAL HERITAGE DEPARTMENT
PAVIA UNIVERSITY

Cremona Baroque Music 2018



**18th Biennial
International Conference
on Baroque Music**

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 than 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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AND THE

Comitato di Volontariato *Cremona Musicology International Conferences*

WITH THE SUPPORT OF

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CENTRO DI MUSICOLOGIA WALTER STAUFFER

UNDER THE AUSPICES OF

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BACH NETWORK

WE WOULD LIKE TO THANK

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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 *hjfucen 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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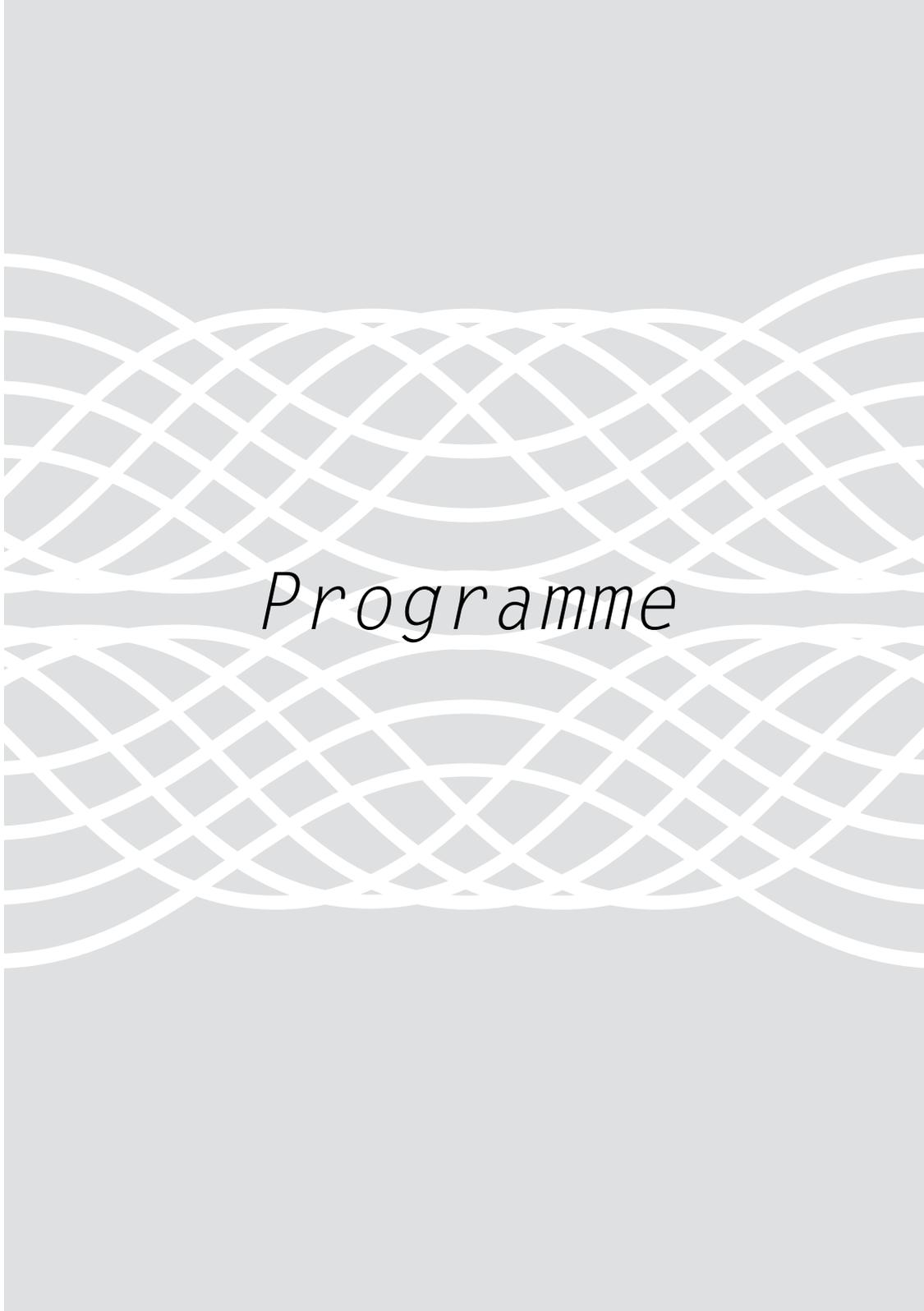
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Programme

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 musicisti 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



.....
 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.

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.



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 STEFANOVIĆ (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.

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

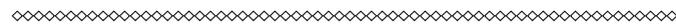
LUIS HENRIQUE FIAMMENGHI (SANTA CATARINA
STATE UNIVERSITY, UNIVERSITY OF SAO PAULO)

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 semi-tones, 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*.



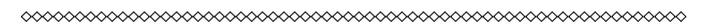
PETER WALLS (VICTORIA UNIVERSITY OF
WELLINGTON)

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.

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).

XX
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 career 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*

XX
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.

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.

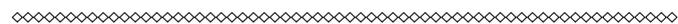
EVANGELIA KOPSALIDOU

(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.



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.

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 for 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 presentations 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 continuo” - (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

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

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 FÜRMANE (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 *Jubilate 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.

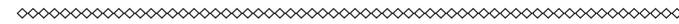


REBECCA HERISSONE (UNIVERSITY OF MANCHESTER)

'[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.

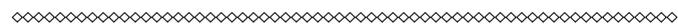


STEPHAN SCHÖNLAU (UNIVERSITÄT DER KÜNSTE
BERLIN / UNIVERSITY OF MANCHESTER)

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).



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 pre-existing 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' BAMBOLINI» *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

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.

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)

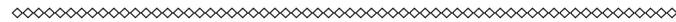
Mr. Handel, the Divas, and the
Marvellous Machines: Establishing
the Veracity of Arrangements
for Charles Clay's Organ Clocks
as Sources for Handelian Vocal
Performing Practice

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*

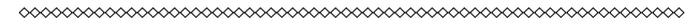
In his prologue to *Rinaldo and Armida* (1698), the playwright John Dennis is quick to distance this new work for the London stage from Lully and Quinault's earlier *Armide* (1686). Despite this, traces nevertheless remain, as evidenced in the dramatic presence of Armida's confidante Phenissa (a new 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

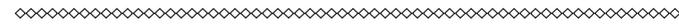


MARGARET MURATA (UNIVERSITY CALIFORNIA, IRVINE)

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.



LARS HENRIK JOHANSEN (NORWAY)

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

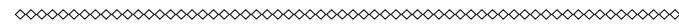
This paper is based on my Ph.D.-research on declamatory elements in the *Leçons de ténèbres* by Marc-Antoine Charpentier being done at the Norwegian University of Science and Technology. Here, the focus is on a comparison between some these compositions and the *Lamentazioni per la Settimana Santa* by 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*

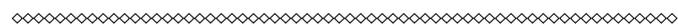


FRANK HEIDLBERGER (UNIVERSITY OF NORTH TEXAS)

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 Rosauero (T)

Tutti, III.5 «Più felice e lieto di» Lidia (S),
 Clori (S), and Rosauero (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 Vm⁷ 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

2
ROOM

Handel 5

PANJA MÜCKE (STAATLICHE HOCHSCHULE FÜR
MUSIK UND DARSTELLENDEN 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 nowadays 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 whether a choice of means in an interpretation can give a different meaning to the text that is performed.

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

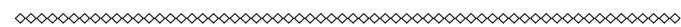
Published in Leipzig in 1732, Johann Gottfried Walther's *Musicalisches Lexicon* is an extraordinary source to investigate the editorial music production of the early modern age. Aim of this contribution is to present the results of an extensive bibliographic survey, aimed at identifying lost music editions. 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 *Recht-schaffener 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.

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 temporarily 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.

.....
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.

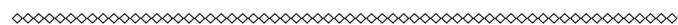
.....
YO TOMITA (QUEEN'S UNIVERSITY BELFAST)

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

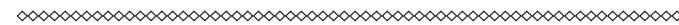
J. S. Bach's use of the technique of proportional parallelism, described in *Bach's Numbers: Compositional Ordering and Significance* (Cambridge, 2015, 2016), raises many questions about the origins, transmission, and changing significance of numerical ordering in musical composition. New research has 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 Fryderyk 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.

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 \flat or \natural 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 \natural -signature (G \natural), Frescobaldi (A \flat) plays on the possibilities for tonal ambiguity, and Peri (A \natural) 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 Theresa 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 Theresa’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 Theresa’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.

EV A 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.

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 seventeenth 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

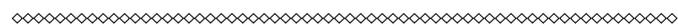
Italian Opera 3

NICOLA USULA (UNIVERSITY OF VIENNA), Chair

LUCA AMBROSIO (PAVIA UNIVERSITY)

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

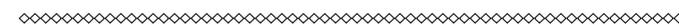
After the death of Clemente ix, the history of opera in Rome was characterised by the brief opening of the Tordinona Theater (1671-1674) and the extreme fragmentation of the production during the 1680s, in which noblemen as Lorenzo O. Colonna, Cardinal



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 pomp 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 Ladislaus’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 administrative, 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* rule—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?

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Afternoon Sessions

4.00 - 5.30

1
ROOM

Bach - Instrumental Works 2

FRED FEHLEISEN (JULLIARD SCHOOL, NY), *Chair*

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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

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

RICHARD WISTREICH (ROYAL COLLEGE OF MUSIC,
LONDON)

‘Il Vero Modo di Cantar’:
Migrations of Italian Vocalism

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.

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 vocalism 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.

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.

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)

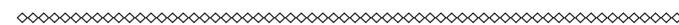
Boundaries of Practice: National Styles, Pedagogical Networks and Schools of Technique in the Baroque

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

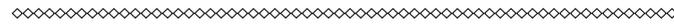
STEFANO ARESI (STILE GALANTE, AMSTERDAM), *Chair*



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*

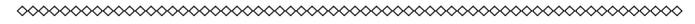
The current bibliography about Francesco Feo reports as certain that the oratorio *La distruzione dell'essercito de' cananei con la morte di Sisara loro capitano*, performed in Prague in 1739, was commissioned by the local religious order of the Knights of the Cross with the Red Star. This affirmation, 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 distruzione 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 Jael*, 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 distruzione 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 distruzione 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



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 Cantic 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 Susanna typology into Italy.



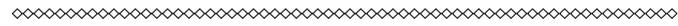
ANGELA FIORE (UNIVERSITY OF MODENA AND REGGIO EMILIA)

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 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.

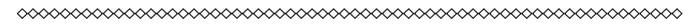


INBAL GUTER (UNIVERSITY OF HAIFA)

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 awe-struck in *Napoli ritornata à Romani* (Stampiglia/Badia), as the Roman army sounds the charge outside the city walls.

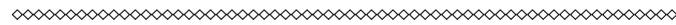
Through thorough analysis of the *libretti* and the scores, tracks of the war that, after all, affected three Habsburg emperors shall be scrutinised in my paper. Moreover, it shall be examined in what ways identity-forming concepts of self and of the enemy were woven into the *componimenti* that were 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 uncle, 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 cosmopolitanism 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.

5
ROOMBach Network 6 -
Bach Studies TodayRUTH 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.

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.



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

Conference
on Baroque Music
Cremona 2018

Concerts





Concerts

TUESDAY 10 JULY

Town Hall, Cremona

6.10 - 6.45

Welcome Concert

MARC'ANTONIO INGEGNERI **Quando l'errant' e stanco peregrino**
(1535–1592)

CLAUDIO MONTEVERDI **Lidia, spina del mio cuor**
(1567–1643) **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 | Margherita Bellini | Francesco Bombarda |
| Alba Cacchiani | Federica Colucci | Alessandro Cerea |
| Giulia Calovini | Alice Dozzo | Élias Champain |
| Mariavittoria Casali | Amina Fiallo | Niccolò Galliano |
| Michela Marcucci | Federica Trani | Lorenzo Giustozzi |
| Anna Martini | Mattia Arena | Lorenzo Luise |
| Emilia Pelliccia | Valerio Aruta | Lorenzo Novelli |
| Jade Pérocheau | Jianan Chen | Giuseppe Perri |
| Margault Poirrier | Stefano Colombo | Nicolò Rizzi |
| Laura Sicignano | Jacopo Freri | Vincenzo Tiralongo |
| | Gabriele Galleggiante | |
| | Crisafulli | |
| | Umberto Viola | |



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”
Lætanix 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*



Concerts

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 (The Dargason): 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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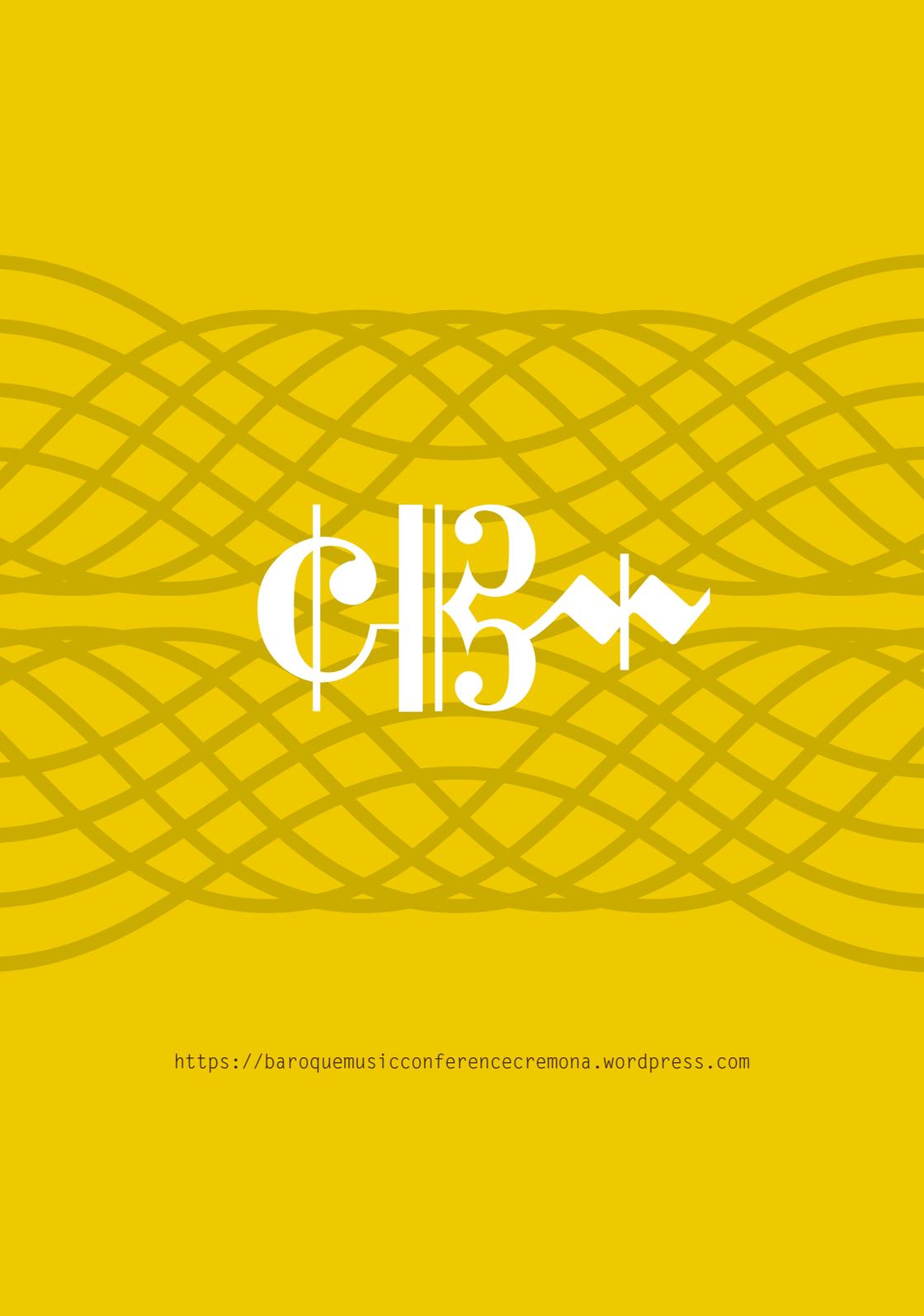
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