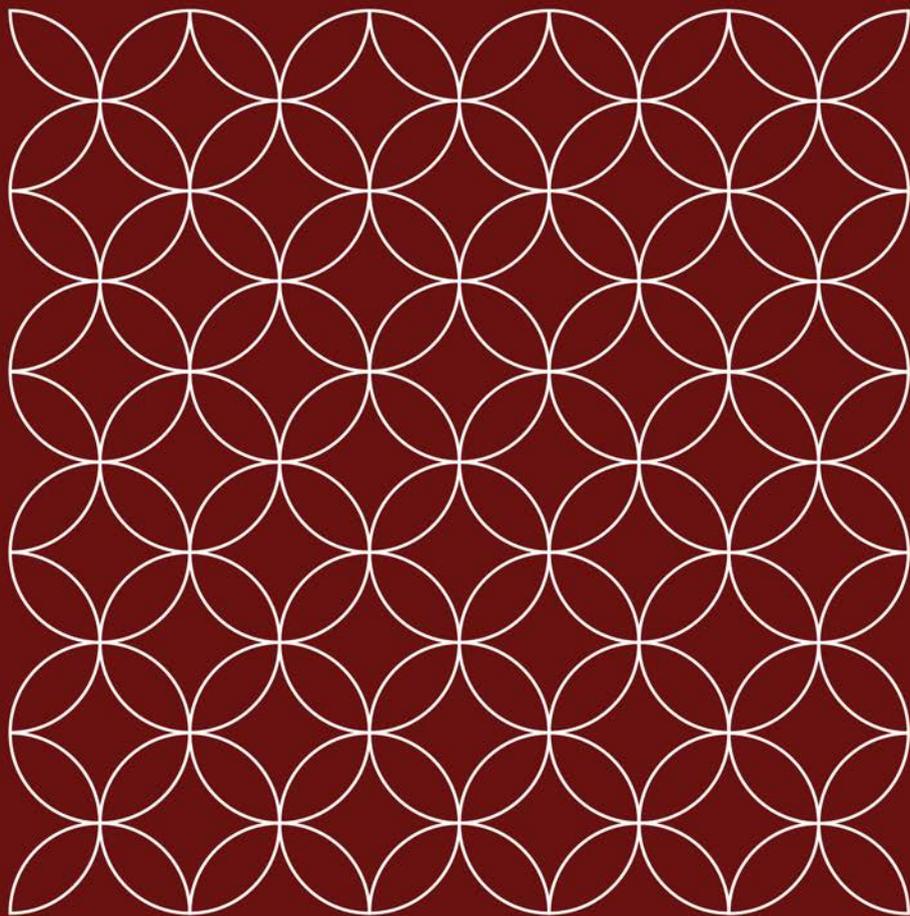


18TH BIENNIAL INTERNATIONAL CONFERENCE ON BAROQUE MUSIC



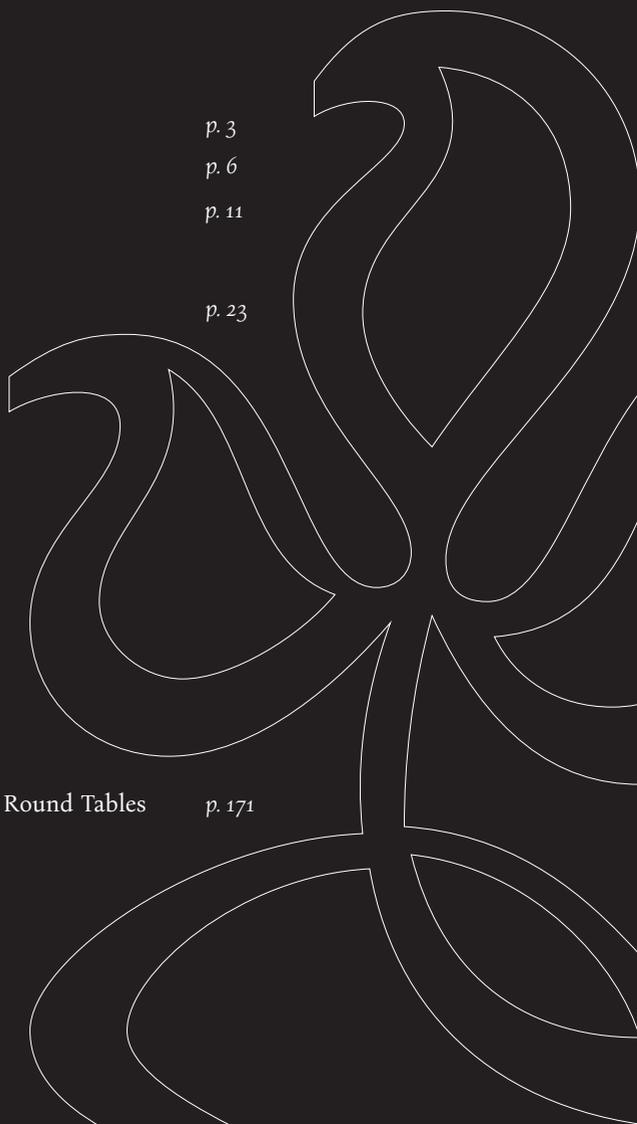
BIRMINGHAM
BAROQUE 2021



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Contents:

○	Welcome	<i>p. 3</i>
○	Guidance Notes	<i>p. 6</i>
○	Schedule	<i>p. 11</i>
○	Abstracts	<i>p. 23</i>
○	Themed Sessions & Round Tables	<i>p. 171</i>



Welcome



It is with great pleasure that I welcome you to Royal Birmingham Conservatoire for this, the 19th Biennial International Conference on Baroque Music. RBC, with its strong research culture, including its Forum for Seventeenth- and Eighteenth-Century Music, is ideally suited to hosting what is the world's foremost conference devoted to music of this period.

It goes without saying that we are extremely disappointed not to have been able to realize the plans for 'Birmingham 2020' as proposed in Cremona in 2018, and are unable to welcome you in person to our wonderful city and building. Nothing can compensate for the very special opportunity that the conference normally affords to catch up with longstanding friends and colleagues, and to forge new connections, especially with emerging researchers.

Even so, Royal Birmingham Conservatoire is delighted to be hosting the event online, and hope that you will nonetheless still enjoy the opportunity to interact with colleagues and their work, to renew contacts and make new ones. The fact that interest in participating in the conference remains undiminished, even in an online format, would seem testament to the precious place it holds in the heart of all those working on Baroque music.

DR SHIRLEY THOMPSON

Interim Principal, Royal Birmingham Conservatoire



We made our original pitch to host Birmingham Biennial Baroque back in 2018, under the warm sun and in the beautiful surroundings of historic Cremona. At that point none of us could ever have envisaged the world that we now find ourselves in. Whilst the format of the conference is very different to what we had originally planned, we have tried to maintain the two aspects that were central to our original pitch: performance (something that is an integral part of our work in a conservatoire context), and encouraging the next generation of Baroque scholars. In response to the first, we are delighted to be able to include two concerts as part of our programme. The first, on Thursday 15 July at 8.30pm (UK time) features the research of RBC's Head of Historical Performance, Dr Martin Perkins, with his group the Musical & Amicable Society and explores how those in the eighteenth century might have most frequently heard the greatest hits of the day: in a domestic setting. This concert is generously supported by the Handel Institute. The second concert, on Friday 16 July at 8pm (UK time), features a group of our recent graduates, Ensemble La Notte, who will be taking us on a tour of Italian instrumental music. Both concerts promise to be the perfect way to round off a day of Zoom discussions!

In order to address our aim of encouraging the next generation of Baroque scholars, we are very grateful to the Music and Letters Trust, whose generous support has enabled us to offer 30 fee waivers to PhD students and Early Career Researchers. I would also like to flag up the social event for these researchers and first-timers to the conference, taking place on Friday 16 July at 1pm, which we hope will provide a space for those important connections to be made in a friendly and welcoming environment (full details below).

The organisation of this conference has very much been a team effort. I am very grateful indeed to Dr Helen Roberts, without whose tireless work behind the scenes there simply would not have been a conference. Colleagues from the Forum for Seventeenth- and Eighteenth-Century Music have spent the last three years working on the practicalities of hosting this event, at a time when the goalposts seem to have been constantly shifting. The programme committee generously gave their time to read through not the usual one, but two tranches of abstracts, as well as offering advice and support as we decided on a way forward. We are also indebted to Royal Birmingham Conservatoire, who have supported this conference both financially and ‘in kind’ with technical support and many colleagues’ time. Thanks also go to Marta Mioduszevska, a student on the MA in Visual Communication at Birmingham Institute of Creative Arts (part of Birmingham City University), who created this beautiful booklet with such thought and care; the eagle-eyed amongst you may note that the font is named after a Polish Baroque queen! Above all, I would like to take this opportunity to thank you – as presenters and delegates – for the many messages of support I’ve received, and for continuing to make this the largest and most stimulating forum for Baroque music research. I look forward to “seeing” you!

DR CARRIE CHURNSIDE

*Chair of the Programme Committee for the 19th
Biennial International Conference on Baroque Music*

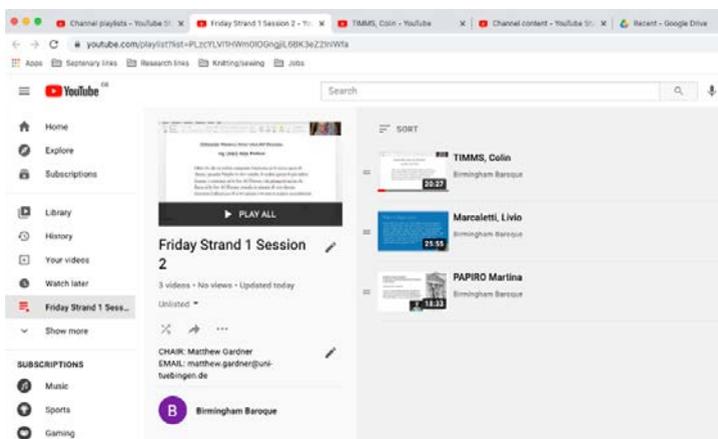
Guidance Notes

for Delegates

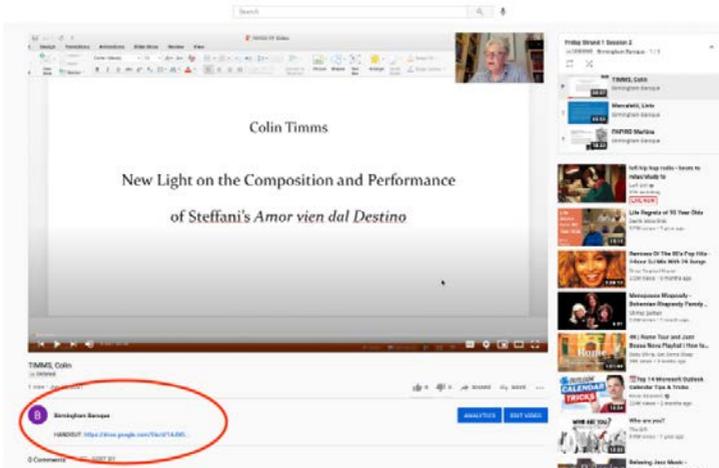
Birmingham Baroque 2021 is a fully online conference. The following information contains everything you need to know to make the most of this event, including instructions on accessing content and what to do in the event of any technical issues.

1. VIEWING PAPERS.

Papers are all delivered as pre-recorded videos which will be discussed in a series of live Zoom discussions as per the published schedule [\[LINK\]](#). Papers will be available to view from June 30th until July 20th for registered delegates only, after which they will be removed from YouTube. **Please do not forward any links to anyone who is not a conference delegate.** Papers have been organised into unlisted YouTube playlists, each of which contains all the papers for each discussion session. Click the link in the schedule to take you to the playlist. YouTube playlists look like this:

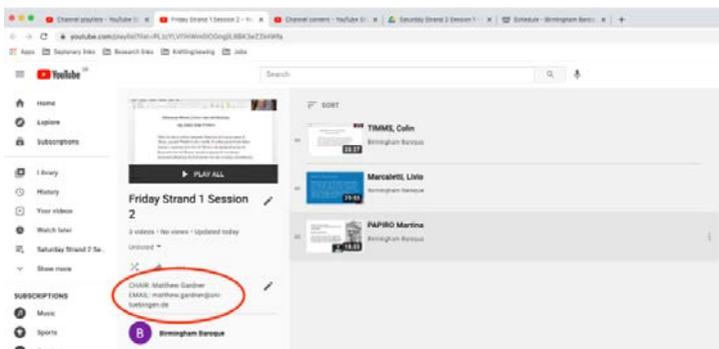


If a presentation includes a handout, there will be a download link in the individual video description (circled below):



2. SEND QUESTIONS AND COMMENTS TO SESSION CHAIRS IN ADVANCE.

An email address for the session chair who will lead discussion of the papers in each playlist is provided in the playlist description (circled below). You may use this to submit questions in advance of the Zoom discussion sessions. **Please do not use the comments section of YouTube videos to submit questions as these will not be monitored.**



3. ATTENDING LIVE ZOOM DISCUSSION SESSIONS.

Each session has a dedicated Zoom meeting link distributed to delegates with the YouTube links from June 30th. To access the discussion, simply join the Zoom meeting. You do not need a password and you can join and leave a meeting as you want. Your microphone will be muted when you join. Zoom sessions will all be recorded and uploaded to the relevant YouTube playlist during the conference so delegates can watch discussions they miss. These will be available until July 20th at which point they will be removed from YouTube and deleted. Session chats will be uploaded to Google Drive and the link added to the relevant playlist.

4. ATTENDING CONCERTS.

There are two concerts included in the price of registration. These will be streamed using Vimeo at the times indicated in the schedule. Registered delegates and ticket holders will receive links to these concerts shortly before the broadcast time.

5. SOCIALISING

We know that the breaks between sessions at a conference are often the most productive times! Whilst we can't provide virtual coffees, we have set up a dedicated social Zoom room which will be open from the first scheduled break until half an hour after the final event each day. The link to this room can be found on the schedule. You will be able to come and go as you please in this Zoom room and use the message board to correspond with other delegates, but the room will not be closely monitored. We recommend that delegates who want, for instance, to host a specific conversation during breaks, use their own Zoom accounts to do this.

6. FIRST TIME AT ICBM?

If you are a PhD student, Early Career Researcher, or if it your first time at the International Conference on Baroque Music, come along to our meet and greet at **1pm BST on Friday 16th July** in the social Zoom room. There will be an opportunity to join breakout rooms hosted by experienced academic colleagues and to chat with other ICBM first-timers about all things Baroque music. If you would like

to attend this event, simply join the social Zoom room at 1pm on the Friday. After a short welcome you will be invited to select the breakout room of your choice.

7. TECHNICAL SUPPORT DURING THE CONFERENCE

The Birmingham Baroque inbox (BirminghamBaroque2020@bcu.ac.uk) will be monitored throughout the conference for any queries. This is the best way to get in touch if you are having difficulties accessing any content.

Organising Committee

Chair - Carrie Churnside
Martin Perkins
Helen Roberts
Graham Sadler
Jamie Savan
Jeffrey Skidmore
Shirley Thompson
Colin Timms
John Whenham

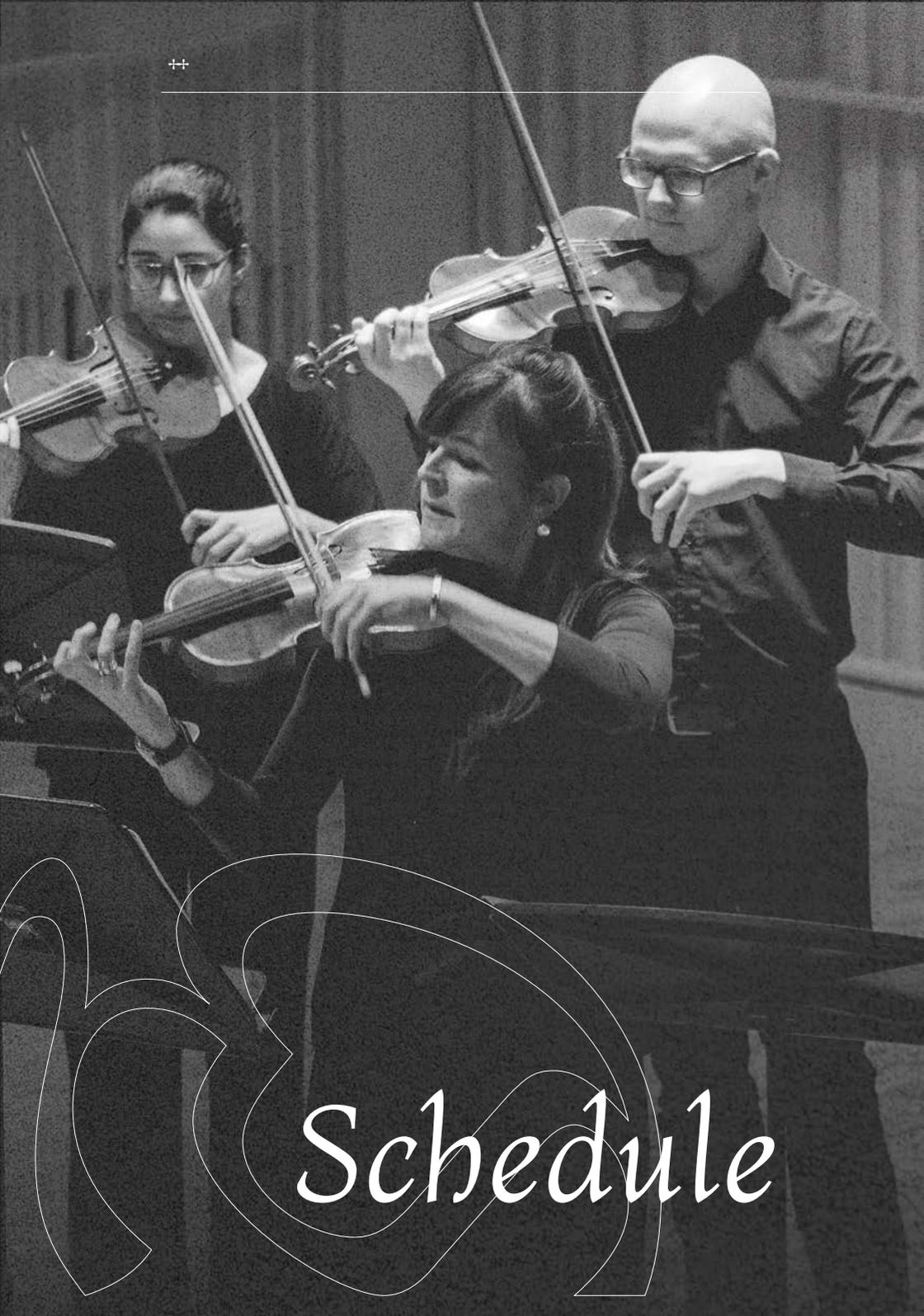


Programme Committee

Rebekah Ahrendt
Gergely Fazekas
Giulia Giovani
Massimiliano Guido
Alan Howard
Rebecca Herissone
David Irving
Théodora Psychoyou
Robert Rawson
Michael Robertson
Stephen Rose
Yo Tomita
David Vickers



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Schedule

THURSDAY 15/07

STRAND 1

2.00-2.20

Welcome

Session 1: 2.30-3.30

German Music: Devotion and Analysis

Chair: MICHAEL ROBERTSON

Olga Gero: *Musicalische Seelen-Belustigung* by Johann Albrecht Kress as a Musical Devotional Compendium

Hannah Spracklan-Holl: *Singing Womanhood in Early Modern Germany: Noblewomen's Devotional Songwriting Practices and their Confessional and Personal Identity*

Daniela Braun: *A New Instrument from Salzburg: The Biber Family and the Early Use of the Viola d'Amore in Austria and Southern Germany*

Gergely Fazekas: *Generic Transgressions, Symmetrical Structures and the Third Movements of J. S. Bach's Sonatas*

Konstantinos Alevizos: *Johann Sebastian Bach's Two-Part Inventions: A Pedagogical Default of the Master?*

Elizabeth Kotzakidou Pace: *Where Did All the Altos Go? Voice-Type Symbolism and The Representation of the Female Principle in J. S. Bach's Church Cantatas*

STRAND 2

Charpentier, Lully and Campra: Influences and Performance Practices

Chair: THÉODORA PSYCHOYOU

Graham Sadler: *Marc-Antoine Charpentier's Personal Collection of Italian Music*

Shirley Thompson: *Charpentier and Couperin: Evidence of a Mentor-Student Relationship*

Adrian Powney: *A Few Words About Time: Time Words / Terms of mouvement in the Autograph Manuscripts of Marc-Antoine Charpentier*

Ana Stefanovic: *Polyperspectivity in the Opera David et Jonathas by Marc-Antoine Charpentier*

Joao Rival: *Reconstructing Works Performed by the Académie Royale de Musique: The Overture from Téléphe (1713) by André Campra*

Matheus Prust: *The Revisions of Lully's Armide as a Source to Understand Different Models of Orchestral Accompaniment from 1686 to 1778*

STRAND 3

Soundworlds and Music in Context

Chair: BERTHOLD OVER

Eva Kuhn: *Agency of Musical Instruments: The Resonance of Instruments without Sounds in the Collection of Francesco II d'Este*

Jonathan Glixon: *A Memorable and Joyous Spectacle: The Sound World of Foreign Ambassadors in Venice*

Kimberley Hieb: *Local Liturgies and Provincial Politics in Late Seventeenth-Century Salzburg*

Konstantin Hirschmann: *All Roads Lead to the Sovereign's Praise: Dramaturgical and Poetological Observations Regarding componimenti per musica at the Court of Joseph I*

Alan Maddox: *Rhetorical Expression and Political Strategy in Antonio Caldara's L'ingratitude gastigata*

THURSDAY 15/07

STRAND 1

Session 2: 4.00-5.00

Bach Network Session (with JSBach.it)

Chair: SZYMON PACZKOWSKI

Bach and Theology

Benedikt Schubert: 'Regulierte Kirchenmusik': A new look at a well-known Bach document

Noelle Heber: *Bach's Lutheran Work Ethic: Insights from Ecclesiastes*

Lydia Vroegindeweij: *The Comforting Value of Luther's Hymns in Bach's Choral Cantatas*

Bach and Italy (with JSBach.it)

Raffaele Mellace: *Francesco Durante: almost Bach's alter ego*

Chiara Bertoglio: 'Piccolo libro d'organo': *Bach's Orgelbüchlein as transcribed by the Italian pianists*

Maria Borghesi: *Bach's Passions at the Opera*

STRAND 2

France: Issues of Performance and Context

Chair: GRAHAM SADLER

Alex Robinson: *Trumpeters in France During the Reign of Henri IV (1589–1610): Civic and Court Identity, Repertoire, and Performance Practice*

Gaëtan Naulleau: *The French Polyphonic Mass in the Grand Siècle: Facing the Organ*

Elizabeth Dobbin: *The Voice of the Stage, the Voice of the ruelle: The airs sérieux of the Recueils d'airs sérieux et à boire as a Window on Modes of Vocal Performance Practice in Late Seventeenth-Century France*

Delphine Clarinval: *The Oratorian Plain Chant: An Example of the Reform of Ecclesiastical Psalmody From the Brevis Psalmodiae Ratio (1634) of François Bourgoing to the Eighteenth-Century Choir Books*

Silvana Scarinci: *Ariadne savante*

Anna Schivazappa: 'Per mandolino e cimbalò': *The Performance of Scarlatti Sonatas on the Mandolin in Eighteenth-Century Paris*

STRAND 3

Britain: Networks and the Circulation of Music and Musicians

Chair: REBECCA HERISSONE

Stephanie Carter: *The Music Trade in Early Modern England*

Alan Howard: *From 'Fowle Originall' to 'Printed for the Author': The Autograph Score of William Crofts Laurus cruentas*

Lizzy Buckle: *It's Not What You Know: Performer Networks at Charity Benefit Concerts in London, 1750–1775*

Peter Holman: *Corelli, John Lenton and Mr. Twisleton: New Light on WoO 2 and WoO 4 and the English Reception of Corelli*

Mary-Jannet Leith: *'The Harmony of United Parts': Robert Bremner's Mission to Improve Scottish Psalmody in Late Eighteenth-Century London*

THURSDAY 15/07

STRAND 1

Session 3: 5.30-6.30

Modes of hearing and understanding German Baroque music

Chair: MICHAEL ROBERTSON

Junko Sonoda: *Listening in Seventeenth-Century German Protestant Music: A Computer-Simulated Hearing Analysis of Heinrich Schütz (SWV280 and SWV321)*

Cassiano Barros: *Theology, Politics, Education and Music – Possible Homologies in the Field of Musica Poetica*

Monica Lucas: *The Commonplace Art/Nature in Der vollkommene Capellmeister ("The Perfect Master of Chapel"), 1739, by Johann Mattheson*

Kayo Murata: *J. S. Bach and Triple Counterpoint in His Late Works*

Adrian So: *Johann Kubnau's Libretto for Three Easter Cantatas in 1703: New Perspectives on Operatic Styles in Church Music in Leipzig*

STRAND 2

Theoretical Approaches in Italy

Chair: JOHN WHENHAM

Andrew Lawrence-King: *Music of an Earlier Time*

Gregory Barnett: *Bemolle and bequadro: The Notation of Key Signatures and Seventeenth-Century Tonal Style*

Roberta Vidic: *The Importance of Key Signatures for a Vivaldi Chronology*

STRAND 3

Purcell

Chair: ALAN HOWARD

Bruce Wood: *A New Edition of Dido and Aeneas*

Sandra Tuppen: 'Phoebus rises': French Influence on the Prologue from Purcell's *Dido and Aeneas*

Alon Schab: *The Instrumental Music in Purcell's King Arthur (Ayres and Beyond)*

Christopher Suckling: *Restoring King Arthur*

Stephan Schönlau: *Imitative Counterpoint in Ground-Bass Alleluias of the English Restoration Period*

Rebecca Herissone: *Inventing Cultural Memory: The Contradictory Appropriation of Henry Purcell's Music in Early Eighteenth-Century Britain*

THURSDAY 15/07

STRAND 1

Session 4: 7.00-8.00

Bach Network Session, Round Table: J. S. Bach and the History of Emotions

Chair: DAVID IRVING

John Butt

Ruth Tatlow

Bettina Varwig

STRAND 2

Music Across Borders

Chair: REBEKAH AHRENDT

Themed Session: Lully in London: Transfers and Trans- lations, c.1670-1740

Hanna Walsdorf: *Lost in Trans-
lation? Tracing Lullian Tunes in
the Molière Adaptions Staged in
London, 1668-1737*

Andrew Walkling: *Lullian Rhythm
and Recitative in the English Com-
positions of Louis Grabu*

Michael Lee: *'I like better Baptists
works': Cesare Morelli's choice of
Lully transcriptions for Samuel
Pepys*

Themed Session: Music Across Borders: Manuscripts, Media- tors, Money

Stephen Rose: *The Price of
Italophilia: Wriothesley Russell and
Nicola Cosimi's Sonate da camera
(London, 1702)*

Maria Schildt: *The Early Circula-
tion of Jean-Baptiste Lully's Stage
Music*

Carrie Churnside: *When the Com-
poser is Also a Count: Patronage
and Power Relationships in the
Case of Pirro Albergati*

STRAND 3

Handel

Chair: COLIN TIMMS

Fred Fehleisen: *Becoming the
Kingdom of Our Lord, and of His
Christ: Beginnings, Endings, and
the Interaction of Chorale Phrases
Throughout*

David Vickers: *Handel Making
a Scene*

Matthew Gardner: *Handel's
Public Image in the 1750s and 60s*

Elena Abbado: *The Castrato's
Diary: Staging and Reception of
Handel's Rodrigo in the words of
Stefano Frilli*

Cathal Twomey: *'Things shall
Answer to Things': Rhetorical Pa-
rallelism and Anthological Strategy
in the Handelian Libretto*

Bill Mann: *Guarini, Tragicomedy,
and Rinaldo*

8.30

CONCERT: The Musical and Amicable Society, dir. Martin Perkins
(sponsored by The Handel Institute)

FRIDAY 16/07

STRAND 1

Session 1: 2.00-3.00

German Instrumental Music and Performance Practice

Chair: ROBERT RAWSON

Margaret Urquhart: *Bach's Violones*

Nathan Cox: *Fantasy of a Sound Regained: Emerging Directions of Organ Accompaniment and Performance Practice*

Luiz Henrique Fiammenghi: *Stylus Phantasticus: Rhetorical Precepts in the Music for Solo Violin Senza Basso*

STRAND 2

Opera in Naples

Chair: LOUISE STEIN

Valeria Conti: *Opera Texts from Venice to Naples in the Early 1650s: Sources, Productions and the Spreading of a (Textual) Tradition*

Eric Boaro: *Neapolitan Comic Da Capo Arias: A Rhetorical Compositional Theory*

Benedetta Amelio: *The Dramaturgical and Literary Representation of Love, Rage, and Sadness in the Neapolitan Opera Intermezzos (1720–1735): Some Examples from the Works of Sarro, Hasse, and Feo*

Roberto Scoccimarro: *Leonardo Leo's Opera Autographs: Analysing the Creative Process*

STRAND 3

Baroque Music in Contemporary Performance

Chair: JAMIE SAVAN

Alexander Douglas: *Anticoloniality and Musical Agency: Re-envisioning the Baroque in the #BlackLivesMatter Era*

Kate Fawcett: *Playing Relationships: From Bach to "Wow!"*

David Kjar: *Early Musicking as Liminal Musicking: Thirdspacing Streetwise Opera's The Passion as Culturally Informed Performance*

Emily Baines: *Resurrecting the Ghost: Implications of Bringing to Life a Mechanised Performance Style*

Sally Walker: *Multi Fingering System Management for Historical Woodwind Players*

Mark Tatlow: *'A cuore aperto': Performing Handel's Ah che pur troppo è vero*

FRIDAY 16/07

STRAND 1

Session 2: 3.30-4.30

Opera North of the Alps

Chair: MATTHEW GARDNER

Colin Timms: *New Light on the Composition and Performance of Steffani's Amor vien dal Destino*

Martina Papiro: *Singers as Actors in Baroque Opera: Presentation of a Research Project on Jommelli's Demofoonte for the Stuttgart Court (1764) as a Case Study*

Livio Marcaletti: *Cultural Translation and Baroque Opera: Italian vs German Culture of Laughter in Operatic Translations*

STRAND 2

Rome

Chair: CARRIE CHURNSIDE

Esma Cerkovnik: *'Roma convertita': The Idea of 'New' Rome in Roman Musical Representations in the First Half of the seventeenth Century*

Luca Della Libera: *Observations on L'empio punito of Alessandro Melani*

Peter Poulos: *The Siren's Loom: Leonora Baroni and the Fantastic of Rome*

Valentina Panzanaro: *'Movete in liete danze il piè concorde': Dramaturgy of Dances in the Different Sources of the 'Theatrical Feast' La Caduta del Regno delle Amazzoni (Rome, 1690) by Bernardo Pasquini*

Holly Roberts: *Rediscovery, Reason, and Religious Fanaticism in Alessandro Scarlatti's Il martirio di Santa Cecilia*

STRAND 3

Musical Aesthetics

Chair: HELEN ROBERTS

Brigitte Van Wymeersch: *Gabriel de La Charlonie and Mersenne: Interactions Between Two Intellectuals About Music*

Simon Fleming: *Charles Avison and the Concerto Grosso*

Marcus Held: *Francesco Geminiani's Views on Taste: An Aristotelian Approach*

Ina Knoth: *Through the Virtuoso's Ear: Listening to Music with Natural and Moral Philosophy in Mind*

FRIDAY 16/07

STRAND 1

Session 3: 5.00-6.00

Harpsichord Music: Sources and Performance Practices

Chair: MARTIN PERKINS

Mélisande McNabney:
'Du Simple au grand bruit':
Thoroughbass Realization Inspired
by the French Harpsichord
Repertoire

David Chung: *A Study of Scribal
Practice in Seventeenth-Century
French Harpsichord Music and its
Implications for Modern Editors
and Performers*

Marcos Krieger: 'Disposing
the fingers to make consonances'
(Sabbatini, 1628): *Fingerings
and Hand Use According to
Seventeenth-Century Italian Basso
Continuo Treatises*

Themed Session: Bach and the Harpsichord – Two Source Studies

Bernd Koska: 'Fait pour les
Anglois' – Why Did Bach Write the
English Suites?

Markus Zepf: 'Capellmeister
Bach' and the Mietke Harpsichord
for the Coethen Court

STRAND 2

Collections and Musical Sources

Chair: BRUCE WOOD

Nicola Usula: *'The lost words':
Traces of Librettos in Emperor
Leopold I's Music Collection
(Vienna 1658–1705)*

Inês d'Avena & Claudio
Ribeiro: *A Newly Discovered
Vivaldi Sonata? Considerations on
Authorship Attribution*

Graydon Beeks: *Coriolano
Transformed: The Early History
of Ariosti's First Royal Academy
Opera*

Steffen Voss: *The (Partly)
Rediscovered Score of Antonio
Lotti's Opera Isacio tiranno*

Giulia Giovani: *Le reciproche
gelosie* by Alessandro Melani and
Francesco Bartolomeo Nencini:
a trip across different versions

Michael Robertson: *Oboe
Band, Court Orchestra or Private
Retinue? The Six Manuscript Part
Books of D-HRD FÜ 3741a*

STRAND 3

Literature and Homage in Vocal Music

Chair: COLIN TIMMS

Beth Glixon: *Allusion and Intent
in Barbara Strozzi's First Book of
Madrigals*

Robert Ketterer: *Singing Ancient
Greek: Musgrave Heighington's
Select Odes of Anacreon in Greek
and [Six] of Horace in Latin (1736)*

Carlo Bosi: *From 'vizio privato' to
'pubblica virtù': Parallels Between
the Nouvelle and the Drammi per
Musica by Maiolino Bisaccioni*

Eugenio Refini: *Siren Songs
Across Strophic Forms and Free
Verse*

Amanda Eubanks Winkler:
*Staging Davenant; or, Macbeth: The
Musical*

FRIDAY 16/07

STRAND 1

Session 4: 6.30-7.30

Bach Reception and the Bach Family

Chair: RUTH TATLOW

Yo Tomita: *Who Were 'Those Who Supposedly Understand Bach' as Referred to by Chopin?*

Erinn Knyt: *J.S. Bach's Goldberg Variations Reimagined*

Tom Wilkinson: *Friedrich Schleiermacher's God and Nineteenth-Century Bach Deification*

Tomasz Górny: *Sara Levy Collection Resurfaces... Again. New Sources from the National Library of Poland*

Stephen Roe: *Johann Christian Bach's German Heritage*

STRAND 2

Italian Liturgical and Devotional Music

Chair: JOHN WHENHAM

Jeffrey Kurtzman: *Resolving the Controversies over the Monteverdi Vespers (1610)*

Jamie Savan: *Tradition and Innovation in Amadio Freddi's Music for Vespers, 1616*

Paolo Cavallo: *An Example of State's Sacred Music: Rhetorical and Musical Choices in Giovanni Carisio's Concerti Sacri (Venice, 1664)*

Adrian Horsewood: *Ab excellentissimis musicis auctoribus: The Mid-Seicento Roman Motet in the Anthologies of Florido de Silvestris*

Naomi Barker: *Liturgical Music at the Ospedale di Santo Spirito in the Seventeenth Century: Reconstructing Musical Practice*

STRAND 3

Round Table: Old Terms for New Tools: Historicizing French Baroque Music Analysis

Chair: DON FADER

Raphaëlle Legrand

Marie Demieilliez

Théodora Psychoyou

8.00

CONCERT: Ensemble La Notte (RBC alumni ensemble)

(sponsored by the Bradshaw Trust)

SATURDAY 17/07

STRAND 1

Session 1: 2.00-3.00

Performance Practice in Vocal Music

Chair: JAMIE SAVAN

Lawrence Zazzo: *Handel
Uncaged: Defragmenting Handel's
Cantatas*

Helen Roberts: *'An hydeous
noyse': Instruments in the Choir
in Seventeenth-Century English
Cathedrals Investigated Through
Practice-led Research*

Christian Kjos: *Advanced
Continuo Playing in Handel's
Continuo Cantatas*

Alexander Norman: *The Elizabeth
Segar Song-Book: Insights Into
Performance, Teaching and
Transmission in the Music of Henry
Purcell and his Contemporaries*

William Hunt: *The Rhetoric
of Verse Singing in the Pre-
Restoration Verse Anthem*

Paula Chateauneuf: *'Between
the Lines': Clues Towards a
Basso Continuo Style for Early
seventeenth-Century Italian
Monody*

STRAND 2

Round Table: Between Intermediality, Networks and Cultural Transfer: The Operatic Pasticcio

Chair: CARRIE CHURNSIDE

Berthold Over

Aneta Markuszerwska

Gesa zur Nieden

Ania Ryszka-Komarnicka

STRAND 3

Violin Music and Techniques

Chair: MARTIN PERKINS

Hazel Brooks: *Valentine Reading
and the 'Lyre-way Fiddle': Violin
Scordatura in Restoration London*

Jin Ma: *The Utilization of martelé
in Jean-Marie Leclair's (1697-1763)
Violin Sonatas*

Christoph Riedo: *Violin Music
Reconsidered: The Embodiment of
Early Modern Violin Playing*

Javier Lupiáñez: *New Approaches
to Ornamentation in the Eighteenth
Century Through the 'Working
Manuscripts' of Johann Georg
Pisendel*

Roger Ribeiro: *Free Ornamentation
in Corelli's Trio-Sonatas*

Fabrizio Longo: *On Five Violin
Strings: AA.360, a Manuscript Full
of Stories*

Federico Lanzellotti:
*Reconsidering the Estense Music
Collection in the Light of C. A.
Lonati's Manuscripts*

3.30-5.00

BUSINESS MEETING

SATURDAY 17/07

STRAND 1

Session 2: 5.30-6.30

Female Musical Connections and Networks

Chair: SILVANA SCARINCI

Christine Getz: *The Tini Prints for the Neighbourhood Church*

Magdalena Walter-Mazur: *Festive Music vs Everyday Music: Different Repertoires and Different Practices from some Central-European Monasteries*

Ilaria Grippaudo: *Scenografie del Sacro: Convent Theatre and Music in Palermo, 1650-1750*

Elizabeth Weinfeld: *Music, Business, and Belonging in the Early Modern Antwerp Salon*

Caroline Lesemann-Elliott: 'Not without tears on our Neighbor's side: The Spatialization of Music in Exiled English convents 1624-1724'

Catherine Gordon: *François Berthod's Airs de dévotion (1656) and the Creation of the Pious Honnête Femme*

STRAND 2

Iberian Sources and Musical Identities

Chair: DAVID IRVING

Rose Pruiksmá: *Representing Spain in Music and Dance: Seventeenth-Century Networks of Exchange*

Bernadette Nelson: *From Vicentino to Goldoni: A Royal Court Musician's Library in Mid-Eighteenth Century Lisbon*

Tiago Simas Freire: *Christmas calenda: Revealing the Only Two Examples in Seventeenth-Century Portuguese Polyphony*

Andrew Woolley: *The Manuscript Collection of an Anonymous Mid-Seventeenth-Century Composer: The cartapácios in the University of Coimbra General Library*

Ana Lombardia: *Shaping 'Spanish Music': Eighteenth-Century Violin Fandangos and their International Dissemination*

Luisa Morales: *Domenico Scarlatti's Construction of a Spanish Musical Style*

STRAND 3

Recorders, Lutes and Viols

Chair: HELEN ROBERTS

Matthew Spring: *English Masque Dances in Intabulations for the Lute: A Neglected Repertoire for the Solo Lute*

Grzegorz Joachimiak: *Collection of the Lute Tablature Manuscripts from the Cistercian Monastery in Grüssau: Genre's Diversity in Compositions for Lute and Music Ensembles*

Evangelia Kopsalidou: *A Catalogue of French Viola da Gamba Music (1610-1780)*

Stuart Cheney: *The Viol in France 1635-1650: From Ensemble Instrument to Soloist*

SATURDAY 17/07

STRAND 1

Session 3: 7.00–8.00

Baroque Singers and Attitudes towards Singing

Chair: RICHARD WISTRIECH

Valentina Anzani: *Castrati and Society: How Unmarriageable Singers Created Families*

Bruce Brown: *The gargarismi of Lazzaro Paoli: Singing, Pharmacology, and Castration in Eighteenth-Century Tuscany*

Anne Desler: *'Senza sentimento oscuro': Singers, Patrons, Rank and Power*

Viviane Kubo: *The Perfect Voice: Classical Conceptions About the Voice in Writings On Singing in the Seicento*

Lola Salem: *Embodying the voice: Listening to Marie Fel Through La Tour's Pastels*

Louise Stein: *Women Singers and Singing in the Early Hispanic Theatre*

STRAND 2

Exchanges of National Styles and Musics

Chair: REBEKAH AHRENDT

Don Fader: *The Arrival of French Dance in Northern Italian Opera at the Turn of the Eighteenth Century*

Robert Rawson: *Changing the Recipe and the Meal—Italian Vocal Works Transformed for Central-European Tastes and Contexts*

Paul Newton-Jackson: *Did Telemann invent the Polish Style?*

Amanda Babington: *What did Bonnie Prince Charlie Play on His Musette?*

Thomas Hochradner: *Going North, or How Allegris Miserere Came to Austria*

8.00

CLOSING REMARKS



Abstracts

The Castrato's Diary: Staging and Reception of Handel's 'Rodrigo' in the words of Stefano Frilli

ELENA ABBADO

(Austrian Academy of Sciences)

To date, the main source of insight regarding the reception of Georg Friedrich Handel's first Italian Opera, *Vincer se stesso è la maggior vittoria*, better known as *Rodrigo* (Florence, 1707), was the diary of Prince Anton Ulrich Saxe-Meiningen, who attended at least five performances and described it simply as 'hübsch', or nice (Pegah, 2009). This positive, but extremely laconic comment, has contributed to nourish doubts that have arisen since the very first biography of Handel (Mainwaring, 1760), where the only proof of the opera's success was the gifts received by the composer. A recent contribution from the dispatches of the Apostolic Nunciature of Florence (Della Libera, 2019) shows that the performances ended with the '*plauso e contento*' (applause and satisfaction) of the audience, which appears to definitively reveal the success of *Rodrigo*.

Thanks to the recent discovery of new documents about the staging and reception of *Vincer se stesso è la maggior vittoria*, especially the manuscript diary of the soprano castrato Stefano Frilli (c. 1664–1744) who played the leading role of *Rodrigo*, it is now possible to reconstruct the backstage and a more complete and detailed overview of the opera's reception.

Here the diary of Frilli is presented for the first time in relation to Handel, copied, translated and contextualized. The paper will also provide new documents concerning the identity of the hitherto unknown impresario who organised the entire season, in which Frilli sang the main roles in every opera, and his peculiar relationship with the Florentine public.

Johann Sebastian Bach's Two-Part Inventions: A Pedagogical Default of the Master?

KONSTANTINOS ALEVIZOS

(PRISM.CNRS-AMU, Aix-Marseille University)

The fifteen two-part inventions constitute perhaps one of the most known music collections of Johann Sebastian Bach, which has had a great pedagogical impact on posterity. By these means this collection englobes the composer's fundamental elements of music composition and instrumental execution as well. The essence of music learning. It is known so far that Bach first conceived the collection in 1720 and included it in the *Clavier-Büchlein* before giving it for publication in 1723, thus modifying the titles from *Preambulum* to *Inventio*.

This revision during these three years changed drastically the essence of the collection by altering not only the materiel but also and more significantly the order of the composition. The intervention will try to shed light upon the explanation of this modification made by the composer by contextualizing historically his choices, which were most likely made upon theoretical and perhaps commercial issues as well. Thus, delivering a music product that contradicts at the same time any magisterial progressive method of learning.

The analysis and comparison of the two collections will be used as element for critical thought in order to examine the motives that have led to the publication of the two-part inventions.

The Dramaturgical and Literary Representation of Love, Rage, and Sadness in the Neapolitan Opera Intermezzos (1720–1735): Some Examples from the Works of Sarro, Hasse, and Feo.

BENEDETTA AMELIO

(University of Vienna)

The period from 1720 to 1735 is to be regarded as the golden age of Neapolitan intermezzo, which has a very long and international tradition. In 1720 it began to be independent from the opera seria and a broad production can be observed until the coronation of the king Carl VII, however *intermezzi* were still produced thereafter.

In recent years, a group of researchers in Milan, under the lead of Prof. Claudio Toscani, found and collected a lot of musical and literary sources and began to publish some critical editions of *intermezzi*. The few studies made in the past years by Lazarevich, Troy, Degrada, Piperno, Cotticelli, Maione, Dobbs Mackenzie and Mellace, show that a better knowledge of the *intermezzi* is essential, because they are strictly linked to the opera's history of the Neapolitan music school and to many of its most known composers. Thanks to now newly available sources it is now possible to analyse rather understudied aspects, such as the musical, dramaturgical, and literary yield of stereotypes (e.g., love, rage, and sadness).

My paper's goal is a comparative analysis of intermezzos, both published and unpublished, in relation to the affect's stereotypes, describing the literary and dramaturgical solutions adopted in libretti set to music by three major composers of the time: Sarro, Hasse, and Feo.

Castrati and Society: How Unmarriageable Singers Created Families

VALENTINA ANZANI

(Università di Bologna)

The professional group of castrato singers was made of individuals whose bodies were sexed as male at birth, but surgically altered to prevent natural hormonal development for musical purposes. Because of the surgery they could not have children or marry but were, nonetheless, affected by laws that used milestones like marriage to define when men reached adulthood.

This study will challenge the reliability of assumptions, often repeated within existing scholarship, that portrays castrati as passive and unfortunate individuals, lacking a true character, destined to be always “children”, and will demonstrate instead through archival evidence that they actually used successful stratagems to find legal loopholes and to self-determine themselves in society.

This paper, using newly discovered archival sources, will examine in particular the relevant cases of the well-known Giovanni Carestini (1700–1759), Matteo Sassano (1667–1737), Antonio Pasi (1704–1745), Giovanni Battista Minelli (1689–1762) and Domenico Bruni (1758–1821) – representative of the habit of diverse Italian areas (respectively Ancona, Bologna, Naples and Brescia) as well as of different chronological periods – and will shed new light on two main aspects of castrato lives affected by their physical condition, such as getting full control of their goods and acquiring freedom to create their own family.

The study will not only identify how castrati exercised legal authority and occupied adult male social roles within their communities, but also reveal how gender non-conforming individuals negotiated in the past a legal system predicated on strict gender binaries.

What did Bonnie Prince Charlie Play on His Musette?

[LECTURE RECITAL]

AMANDA BABINGTON

(Royal Northern College of Music)

In the West Highland Museum there exists a rather worn-looking Musette attached to which there is a plaque that reads 'Charles Edward Stuart, last PRINCE of the Royal House of Stuart'. Born and raised in the Stuart court in exile in Rome, Charles' father, James Francis Edward had previously held court in Avignon and was brought up at the Stuart court in exile at the Chateau de Saint- Germain-en-Laye. There, the Stuarts had enjoyed the support and protection of Louis XIV, himself an enthusiastic musette player and possibly even the source of the instrument bearing Bonnie Prince Charlie's name. The Musette in the West Highland Museum was bought by I Skene of Rubislaw (an estate near Aberdeen) in Rome in 1802, supporting its alleged connection to the Stuart court in exile. But what evidence is there that Charles Edward Stuart played the Musette? And what did he play and with whom? Via a study of the Stuart family papers (gifted to the Royal Archive at Windsor Castle by Charles Edward's brother Cardinal York), this lecture recital seeks to provide potential answers to these questions. The paper will be accompanied by a performance of selected works suggested by the study findings.

Resurrecting the Ghost: Implications of Bringing to Life a Mechanised Performance Style

LECTURE RECITAL

EMILY BAINES

(Brunel University, London / Guildhall School of Music & Drama)

This lecture-recital brings to life a performance style hitherto preserved only in rare mechanical musical instruments and discusses both the practical and philosophical problems with such an approach.

Engramelle (1727–1805) claimed that barrel-organs and other mechanical musical instruments were the only possible means to preserve the playing styles of some of the greatest performer-composers of the eighteenth-century ‘in all their purity’. The performances of these instruments are certainly as close as we can possibly get to an audio-recording of an eighteenth-century performer, and in previous papers I have set out the evidence for their veracity as sources, particularly regarding performance practice for the music of Handel and other composers resident in England during the baroque period. On close analysis, these sources contain fascinating information concerning many elements of musical performance. Ornamentation is the most clearly audible, but this also has implications for the use of other interpretative features such as articulation, accentuation, *ritardando*, tempo selection, etc.

However, there are many problems encountered when attempting either to replicate mechanical ‘performances’ with ‘live’ players, or to simulate the performance style in other repertoire. For example, how to notate precisely how to perform the material, given the necessary shortcomings of musical notation? Whether to precisely reproduce the material, given different idiomatic characteristics of the

various instruments? What is the purpose of reproducing another's style? Does such an 'imitation' have a place amongst the repertoire? How might 'museum-piece' performance steer us towards a research-driven reconceptualisation of fundamental areas of performance practice?

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REPertoire

Minuet from *Rodelinda* - G.F. Handel (as played by H. Holland barrel-organ)

Pieces for Clay's Musical Clocks - G.F. Handel

Minuet from *Ariadne* (as played by C. Clay organ-clock)

Alla Fama from *Ottone* (arr. from Aylesford MS, British Lib R.M.19.a.1)

Sonata in F major (after Organ Concerto Op.4) - G.F. Handel (as played by H. Holland barrel-organ)

- Larghetto
- Allegro
- Alla Siciliana
- Presto

from Sonata in G minor - F. Barsanti

- Adagio
- Allegro

March in *Bonducca* - H. Purcell (attrib.?) (as played by H. Holland barrel-organ)

Emily Baines - Recorders
(other performers TBC)

Liturgical Music at the Ospedale di Santo Spirito in the Seventeenth Century: Reconstructing Musical Practice

NAOMI J. BARKER

(The Open University)

Although the music library of the Ospedale di Santo Spirito no longer exists as a single collection, its contents have largely been traced. How that repertory was used is more difficult to establish. This paper will draw on an untapped archival source to throw new light on liturgical music at the Ospedale in the late-sixteenth and early-seventeenth centuries. Although dating from 1752, a rubric held in the Fondo dell'Ospedale di Santo Spirito in the State Archive in Rome gives instructions regarding the correct observation of worship in the church of Santo Spirito and identifies specific pieces of music in connection with certain feast days celebrated by the confraternity. Some text incipits are also mentioned and can be used to identify known works associated with Santo Spirito. Working from the rubric and by using a process of cross-referencing various sources, the paper will suggest how it might be possible to reconstruct liturgical musical practices from the musical heyday of the Ospedale.

'Bemolle' and 'bequadro': The Notation of Key Signatures and Seventeenth-Century Tonal Style

GREGORY BARNETT

(Rice University)

This paper examines the use of *b* (*cantus mollis* or *per bemolle*) and *♯* (*cantus durus*; *per bequadro*) as key signatures in Italian music during the seventeenth century, focusing on the changing practice between madrigals of Claudio Monteverdi, on the one hand, and mid-century cantatas by Luigi Rossi, Maurizio Cazzati, and Barbara Strozzi, on the other.

On the basis of testimony by Giovanni Lanfranco (1533), Gioseffo Zarlino (1558), and Adriano Banchieri (1613) we may understand how *bemolle* and *bequadro* denote the flatward or sharpward tonal orientation of a composition. We can further observe a change in the use and meaning of *bemolle/bequadro* designations when, in the early seventeenth century, composers began marking changes between *bemolle* and *bequadro* sections within a piece (for example, 'Ma tu più che mai' from Monteverdi's *Quinto libro de madrigali*).

This newer and freer practice emanated from the innovatory text-expressive resources of the *seconda pratica*, but the longer-term implications for tonal style are illustrated by mid-century cantatas of Rossi, Cazzati, and Strozzi that mostly (but not entirely) hold on to *bemolle/bequadro* designations of key signature. Here the widening gap between *bemolle/bequadro* designations and expanding pitch aggregates reveals a crucial change in tonal style. Key signatures with multiple flats and sharps soon followed, and we may understand this change of notation as a marker, not only of the changing tonal style of the period, but also of the evolving concepts—from *cantus* to key signature, from pitch aggregate to key—that accompanied it.

Theology, Politics, Education and Music - Possible Homologies in the Field of 'Musica Poetica'

CASSIANO BARROS

(Santa Catarina State University - Udesc)

The studies about seventeenth-century Lutheran musical poetics abound and, to the same extent, are anachronic and partial, frequently dedicated to the elocutive aspects of the creative process that these poetics describe. If we assume, according to Bourdieu (2000), that the comprehension of the symbolic forms of artistic representation depends on the comprehension of the 'vision of the world' of the social group to which each artist belongs and from which he operates his works, it is necessary to go further in the direction of reconstituting this vision and of situating these poetics in their own context of origin, in order to recover meanings hidden by the historical and cultural distance and to put in evidence the conflicts among rival powers that legitimated them as references in their time. Taking J. Burmeister's *Musica Poetica* (1606) as an example, this paper recovers the fundamentals of the field of seventeenth-century Lutheran politics, religion and education and re-establishes structural homologies among them. This puts in evidence the political nature of the musical work, insofar as it allows us to identify, in Burmeister and his readers, the conscience of their social function and value, and the deliberate action of promoting the social order and the common good. Besides that, those homologies also reveal the religious nature of the musical action, recognized as a divine purpose for acting in the world. In this context, musical treatises like Burmeister's may be read as a synthesis of the musical theoretical, poetical and practical production that represented the effects of the symbolical dominance of that period, or even as political and religious instruments of regulation of the musical production of their time.

'Coriolano' Transformed: The Early History of Ariosti's First Royal Academy Opera

GRAYDON BEEKS

(*Pomona College*)

The 1722–23 season of the Royal Academy of Music marked the arrival of a new *prima donna*, Francesca Cuzzoni, and a new composer, Attilio Ariosti. Handel's first new opera this season was *Ottone*, which was a major success achieving 14 performances between 12th January and 8th June. Ariosti's first opera, *Coriolano*, received only one fewer performance over a comparable time period. However, whereas *Ottone* has been extensively studied by Dean, Knapp, La Rue and others, *Coriolano* has been largely neglected aside from a perceptive article by Lowell Lindgren focusing on its dramatic structure and musical quality.

Much of this neglect is owing to a lack of sources. At the end of May 1723, the printer Richard Meares, under the supervision of the composer, issued most of the arias from *Coriolano* in a condensed score format; this publication is available in a modern facsimile. In addition, the overture was published in parts and Walsh issued singly a number of Favourite Songs, of which a bound volume survives in the Folger Shakespeare Library in Washington, D.C. Two states of the printed libretto are known from 1723, and another for the heavily cut and altered revival in 1732. Until recently these were the only sources known, and they provide only a partial picture of the opera as performed.

The appearance of two further sources makes it possible to trace in some detail the changes undergone by the opera during the course of its composition and first season. The University of California, Berkeley holds a manuscript collection of arias from *Coriolano* (MS 443) in the hand of John Christopher Smith Sr., which it acquired from the library of the pianist and collector Alfred Cortot. This manuscript preserves one aria not included in either of the prints, as well as early versions of arias for Cuzzoni, in all likelihood

written before her arrival in London. In addition, the British Library holds a copy of the first state of the 1723 libretto that contains handwritten insertions of five aria texts, four of which seem to be related to a performance of 19th March 1723 advertised as 'with the Addition of Four New Songs.'

This paper will attempt to disentangle the relationships between the surviving sources, and establish what audiences heard in 1723 and 1724. It will also clarify why, even though the Berkeley manuscript gives the initial impression of transmitting complete orchestral accompaniments to almost all the arias, the successful creation of a performing version of Ariosti's *Coriolano* will require more than simply composing the missing recitatives.

Neapolitan Comic Da Capo Arias: A Rhetorical Compositional Theory

ERIC BOARO

(University of Nottingham)

Neapolitan comic Da Capo arias have been neglected by compositional theory studies, which are neither sufficient to build a full-bodied compositional theory nor historically informed. My aim is to prepare the ground for a historically informed compositional theory of comic Neapolitan Da Capo arias. Because part of Neapolitan music students' curricula included literary studies as well, it considers this to be the key.

Using rhetoric to analyse music is hardly new. But this approach is different. Firstly, its understanding of rhetoric is grounded on a practical contemporary schoolbook, Vico's *Institutiones Oratoriae*. This allows for an in-depth and historically informed analysis concentrated on a particular repertoire. Secondly, Neapolitan music has attracted little attention by scholars of rhetoric, more focused on Germany.

I argue that the formal structures of these arias follow Vico's oratorical models. This requires a transfer of meaning from rhetoric to music. Moreover, I argue that not only every musical segment has a precise rhetorical function per se, but the meaning of the aria text of every musical segment creating a musical 'oration' matches its relative oratorical function. It is not impossible to think that, since Neapolitan maestros were so imbued with rhetoric, they applied it unwittingly to music. Every element of the analytical model has a function in its context. This was partially inspired by Caplin's functional theory, whose structures are powerful tools to analyse Classical music. The formal structures and procedures, of course, are not the same here as the Classical repertoire and need to be adapted.

From 'vizio privato' to 'pubblica virtù': Parallels Between the 'Novelle' and the 'Drammi per Musica' by Maiolino Bisaccioni

CARLO BOSI

(Universität Salzburg)

Much better known for his political pamphlets than for his purely literary production, the Ferrarese-born Maiolino Bisaccioni (1582–1663) was at one time secretary of the Venetian *Accademia degli Incogniti*, founded by Gian Francesco Loredan (1607–61) in 1630. To the collection of the *Cento Novelle amoroze dei Signori Accademici Incogniti* (1651), which he himself edited, Bisaccioni contributed with six *novelle*. These he later republished in an anthology of his own subdivided in four books (1637–64), which comprised 68 tales in total. Even by the copious standards of his times Bisaccioni's personal contribution to the genre is remarkable. Less well known is his activity as a librettist. Of these he authored three: *L'Ercole in Lidia* (Teatro Novissimo, 1645), with music by Giovanni Rovetta; *La Semiramide in India* (Teatro SS. Giovanni e Paolo, 1648), set to music by Francesco Sacrati, and *L'Orithia* (Teatro SS. Apostoli, 1650), music composed by Gasparo Sartorio. In addition, he wrote the *Cannocchiale per la Finta pazza* (Venice, 1641), which, beyond its evident promotional aim, also provided a pretext for political and moral considerations on one of the most successful operas of those decades. In this paper I propose an investigation of the relationships between libretti and *novelle* in Bisaccioni's oeuvre analysing possible common narrative strategies and the migration from one genre to the other of fictional situations and/or stock dramatic sequences and materials, highlighting at the same time the subtle emergence of political considerations matured in the author's several historiographical works.

A New Instrument from Salzburg:

The Biber Family and the Early Use of the Viola d'Amore in Austria and Southern Germany

DANIELA BRAUN

*(University of Music and Performing Arts Graz
– Doctoral School for Artistic Research)*

The viola d'amore as we know it today – an instrument with six, later seven strings and the same number of sympathetic strings – first emerged in the Salzburg region. Early records are the Partia VII in Heinrich Biber's *Harmonia artificiosa-ariosa* from 1693, clearly written for a six-string instrument, and the depiction of a viola d'amore with sympathetic strings in the ceiling fresco of Trinity Church in Salzburg from 1697.

Not only Heinrich Biber, but several other members of his family were known viola d'amore virtuosos. While his son Carl could follow in his father's footsteps as capellmeister of the archiepiscopal orchestra, Carl's sister Anna Magdalena and daughter Ludmilla Barbara had to join a convent to gain a similar position.

Strict conclave rules, introduced in the early seventeenth century after the Council of Trent made convents rely on endowments to subsist, rich dowries being a prerequisite for entering novices. The rules also meant outside musicians could no longer be employed. Nonnberg convent in Salzburg, originally founded for noblewomen, soon welcomed women with musical education into their community, their talent and training valued equal to a financial dowry.

The Nonnberg archives house several works with viola d'amore, predominantly written by the women. After their fundamental

training women could not receive further musical education, so the pieces show skill, but remain short and simple.

In my presentation I will introduce viola d'amore music from members of the Biber family and from the Nonnberg collection and explore the use of the instrument in those pieces.

Valentine Reading and the 'Lyre-way Fiddle': Violin Scordatura in Restoration London

[LECTURE RECITAL]

HAZEL BROOKS

(University of Leeds)

Valentine Reading was a string player at the court of James II. A posthumous satire shows he had a reputation for his use of scordatura on the violin, and his surviving music uses 11 different tunings. His best-known piece, 'Mr Reading's Ground', the first item in Playford's *The Division Violin* (1684), seems to have been popular and was widely copied and transcribed for other instruments. It is actually

a cut-down version of a more sophisticated piece, from a set of scordatura suites in a manuscript in Christ Church, Oxford.

This presentation explores Reading's extant music, examining the sources to see what light they shed on the composer's background, the transmission of the music, the influences which led to its composition, and violin techniques of the time. Reading is compared with other notable violinists active in Restoration London, including two from the previous generation, Thomas Baltzar and Davis Mell, both of whom also used scordatura. I will argue that violin scordatura may have been more widely used in seventeenth-century England than is generally assumed today. However, Reading's extensive use of it may have functioned as a type of 'USP', a way of making his personal mark as a violinist and composer, in a musical scene overwhelmingly dominated by the influential Italian violin virtuoso Nicola Matteis.

My discussion is illustrated with musical examples performed on a violin in seventeenth-century set-up, demonstrating the techniques mentioned and the sonority of various different tunings.

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REPERTOIRE TO BE PERFORMED

I shall perform music by Valentine Reading (fl. 1670s/80s), Nicola Matteis (c.1650–c.1695), and Davis Mell (1604–62), including Reading's extensive Chaconne from GB-Och Mus. 940.

The 'gargarismi' of Lazzaro Paoli: Singing Pharmacology, and Castration in Eighteenth-Century Tuscany

BRUCE ALAN BROWN

(University of Southern California)

When eighteenth-century critics satirized excessive vocal display, they sometimes likened it to gargling. But since antiquity, gargling has been advocated as a remedy for vocal problems of orators and singers alike. In this paper I explore this practice through medical and pharmacological treatises, and through an episode in Tuscany in which music, pharmacology, and castration intersected. An apothecary's ledger from the hospital in Pescia, from 1733/4, shows the teenage castrato Lazzaro Paoli being prescribed concoctions 'for gargling' on three occasions. That these were related to his singing is suggested by the fact that the *spedalingo* (hospital administrator) signing off on them, Bartolomeo Nucci, was also Paoli's singing teacher.

Nucci's ready access to medical knowledge and personnel, over the four decades of his tenure as *spedalingo*, and a 1766 accusation that he urged parents to have their sons castrated for musical purposes, raise the suspicion that he had facilitated Paoli's castration. Whether or not that was true, his involvement with Paoli's prescriptions supports the idea that singing masters of castrati were much concerned with their students' health. Contemporary descriptions of the ingredients used in Paoli's gargling solutions, and of their therapeutic application, afford some notion of their intended effect on his vocal apparatus. We gain an idea of Paoli's voice itself from six arias he sang in 1742 in two Roman operas, which he presented to his teacher (in the actual partbooks from which he had learned them) for inclusion in a vocal anthology (now at the University of California, Berkeley).

It's Not What You Know: Performer Networks at Charity Benefit Concerts in London, 1750–1775

LIZZY BUCKLE

(Foundling Museum / Royal Holloway, University of London)

Drawing on my database of musicians and concerts in eighteenth-century London, this paper will explore how performers at charity benefit concerts got to know each other, where they lived, the circles in which they moved and how they found employment. This will include a survey of performers' levels of experience, nationality, gender, where they lived, and the institutions with which they were associated. I will consider the extent to which these characteristics changed over time, or according to the beneficiary, location, type of benefit concert, or other contributors to the event. Analysis will also reveal which individuals and institutions were most influential in the social networks involved in organising, performing, and promoting these concerts, either in terms of the frequency with which they performed at such events, or the number of connections they had with other contributors. Exploring the networks of participating musicians will shed light on the inner workings of charity benefit concerts and reveal what motivated musicians to participate in these events.

The Music Trade in Early Modern England

STEPHANIE CARTER

(Newcastle University)

This paper will explore the commercial music trade in early modern England, tracing the commercial dissemination of music through the personnel of the trade and its customers in order to begin mapping trade distribution networks and the national spread of music resources. In so doing, I will place an emphasis on evidence for the country as a whole to rebalance our current knowledge of the trade, which privileges print production and centres of activity in London and the university towns. In particular this paper will explore the sale of printed music in the North-East and North-West during the seventeenth century. This will add a new dimension to our understanding of the complex nexus of music circulation in early modern England – the commercial trade in the circulation of music, as opposed to the well-established networks of manuscript circulation among professional musicians – drawing out wider questions of musical dissemination and consumption within the context of localised, regional and national culture, and focusing on print culture and commercial trade at the centre of a social history of English music.

An Example of State's Sacred Music: Rhetorical and Musical Choices in Giovanni Carisio's 'Concerti Sacri' (Venice, 1664)

PAOLO CAVALLO

(Istituto per i Beni Musicali in Piemonte, Turin)

Giovanni Carisio's *Concerti sacri* is a unique anthology of motets for 2–5 voices published in Savoy State in the middle of seventeenth Century. It was composed by a blind musician, Carisio, who was born around Vercelli. He wrote a lot of ballets and arias for the Court and Ducal Theatre in Turin from 1665 until 1682. He was employed by the musical chapel of the Savoy's court (from 1678) and became *kapellmeister* in Turin's Dome (from 1682 to his death in 1687). Carisio explored in depth correlations between political and spiritual life of his time. This study will explain in which way Carisio's anthology (which contains also three motets of Giovanni Battista Trabattone, who was Carisio's master) used rhetorical forms and handed over the tasks of the text in music. The first motet of the book, *Laetentur coeli*, is a weighty example of this musical approach, as we can see in two different sources of *Concerti Sacri* (stored in S-Uu and I-Asc). The first edition (S-Uu) should have been dedicated to the French Duchess of Savoy, Cristina, who acted as Savoy's regent. Cristina's unexpected death in 1664, when the anthology was about to be published, forced Carisio to change the dedication to the new Duke Charles II, modifying the opening structure of the book (I-Asc). Despite the situation, the first motet isn't sad. It allowed a new interpretation of public joy, adapting Cristina's birthday feast as a lay admission in heaven. Also, the other motets – as we'll see – were written to unify the new Duke's government and divine protection.

'Roma convertita': The Idea of 'New' Rome in Roman Musical Representations in the First Half of the seventeenth Century

ESMA CERKOVNIK

(Institute of Musicology, University of Zurich)

This paper aims to explore the idea of 'conversion' of the city of Rome from pagan 'centrum Mundi' to the Catholic image of 'civitas Dei' that gained popularity in the 16th century, and its distribution through arts, particularly music. The concept emerged as one of the aspects of broader Rome's self-perception at the time. It materialised itself in the urbanisation projects led by Pope Sixtus V and religious policies surrounding pilgrimage to Rome, particularly around *Anno Santo* celebrations, where urban strategies were intertwined and even motivated by the religious ones. This paper seeks to examine the implementation of this idea in dramatic musical works emerging in Rome in the first half of the seventeenth century which problematised such change and (often) served particular religious or political purpose. It focuses on allegorical characters personifying the city of Rome, who (among others) appeared in the opera *Sant'Alessio* (Rospigliosi/Landi), in the work *Apotheosis sive consecratio SS. Ignatii et Francisci Xaverii* (Grassi/Kapsberger), and *Amor pudico* (Cicognini/group of composers). The aim is to analyse their poetic, dramaturgical and musical strategies in the portrayal of Rome and the idea of its new, 'converted' status. The attempt will be made to explore the context behind these representations, particularly in the religious and devotional texts of the time, and in the contemporary guidebooks to the pilgrimage to Rome.

'Between the Lines': Clues Towards a Basso Continuo Style for Early seventeenth-Century Italian Monody

[LECTURE RECITAL]

PAULA CHATEAUNEUF

(Royal Northern College of Music)

This paper uncovers the hidden practical evidence in manuscript and printed musical sources of the earliest Italian monody which points towards a style of continuo accompaniment for the *stile nuovo*.

The instruction of an improvised art such as basso continuo was ill-served by the formal conventions of didactic publications. While early continuo treatises contain much in the way of harmonic and continuo theory they are limited in their practical advice. Added to this is the difficulty, indeed impossibility, of notating true-to-life examples of improvised accompaniments – as soon as they are written down they no longer sound extemporised.

Clues to the practicalities of how these accompaniments might have been realised can be found in other sources. Song manuscripts contain jottings which, while scarce and scant, indicate the kind of devices employed by the earliest continuo players. Contemporary descriptions of the accompaniment style of leading practitioners of this new art also provide observations which can be used by the 21st-century player.

The earliest basso continuo accompaniments were developed as a shorthand: multi-vocal compositions were often reduced to the outer two voices, with figures indicating (or replacing) what had been composed for the inner voices. The earliest monodists were composing with that 'bigger picture' in their ears. In this lecture I will demonstrate through performance how continuo figures directed players towards an accompaniment style which embraced and imitated vocality.

The Viol in France 1635–1650: From Ensemble Instrument to Soloist

STUART G. CHENEY

(Texas Christian University)

The viol was a fixture in the French royal chamber music from at least the 1540s to the 1760s, leading to its patronage in upper-class circles and assuring it a prestigious place in French instrumental practices. Until the middle of the seventeenth century, the instrument's role was almost entirely in ensembles. Between 1635 and 1650, when the viol was on the brink of its transition toward a soloist's voice, isolated bursts of writings address the instrument's place in French music: Mersenne's *Harmonicorum Libri* (1635) and *Harmonie Universelle* (1636–7); Trichet's *Traité des instruments de musique* (c.1638); Maugars' *Response faite à un Curieux, sur le Sentiment de la Musique d'Italie* (1639); and Jacques de Sanlecque's little-known essay added to Jean Brouaut's *Traité de l'eau de vie* (1646).

Mersenne and Trichet write encyclopaedically, covering most instruments then in use, while Maugars writes from the point of view of a viol player himself who is one of the foremost soloists of his day and has experienced first-hand foreign viol idioms in England and Italy. Sanlecque's essay stands out; he justifies the symbolism of the viol in his coat-of-arms, highlighting the instrument's pseudo-mythological origins. He also includes details about English viol practices. Not surprisingly, three of the four authors mention England, the nation where the viol is most cultivated during this time. Bringing together the ideas and aesthetics of all four writers allows us to construct a clear picture of the viol's evolution just prior to its rise as an expressive solo instrument at mid-century.

A Study of Scribal Practice in Seventeenth-Century French Harpsichord Music and its Implications for Modern Editors and Performers

DAVID CHUNG

(Hong Kong Baptist University)

Recent rediscovery of seventeenth-century French harpsichord manuscript sources has added not only new pieces to this repertory, but also new versions of existing pieces. Significantly, many versions were copied by professional musicians including Jean Henry d'Anglebert (1629–1691), Charles Babel (1636–1716), Marc Roger Normand Couperin (1663–1734), and other musicians whose identities have yet to be confirmed. The list of ‘unfaithful’ scribal practice of these musicians includes altering the melody, rhythm, texture, ornaments and cadential gestures, as well as transposing the music and adding *doubles*, whether to show off their own skills (as composer and/or performer) or simply to pay homage to another composer. By focusing on pieces by Chambonnières which have reached us in multiple versions, this study aims to reconstruct the profiles of major scribes and to retrace their individual styles by an exhaustive study of handwriting, drawing of clefs and of time signatures, repeat signs used and other distinctive features such as ornament symbols, written-out embellishments and rhythms. An enhanced awareness of the scribal practice of musicians central to the dissemination of this repertory not only sheds light on the relationship between the ‘work’ and the performance, but also puts us in a better position to rebuild performance traditions buried among the manuscripts, such as the tacit practice of improvised ornaments and embellishments. Significantly, this paper will open up ideas for both modern editors and performers in both preserving the fluidity and reviving the creative spirit of this music.

When the Composer is Also a Count:

Patronage and Power Relationships in the Case of Pirro Albergati

CARRIE CHURNSIDE

(Royal Birmingham Conservatoire)

Count Pirro Albergati (1663–1735) played a substantial role in the musical life of Bologna at the turn of the eighteenth century. He was a friend of a number of composers, including Arcangelo Corelli and Giacomo Antonio Perti, and dedicatee of works by Giovanni Maria Bononcini and Giuseppe Jacchini. Papers held in the Albergati Archive (now housed in Bologna's *archivio di stato*) give an insight into his activity as a patron, including payment lists to musicians for some of the frequent musical entertainments he hosted. But perhaps more interesting are the ways in which he negotiated patronage as a composer himself. In some cases this is straightforward, such as presenting his family crest in lieu of the standard dedication (as in his *Cantate morali a voce sola*, op. 3, of 1685). But, as a member of a relatively minor noble family, he was also anxious to gain recognition from those in more prominent positions, including the Hapsburgs in Vienna. Archival documents reveal Albergati's planning and the strategies he employed, drawing on his family's historical connections and his network of contacts, in order to obtain permission to dedicate his *Pletro armonico*, op. 5 to Leopold I and in the (vain) hope of receiving an honorary title from Charles IV in return for his oratorios. As such, it provides an interesting case study of the power relationships of patronage when the composer is also a count.

The Oratorian Plain Chant: An Example of the Reform of Ecclesiastical Psalmody From the 'Brevis Psalmodiae Ratio' (1634) of François Bourgoing to the Eighteenth-Century Choir Books

DELPHINE CLARINVAL

(UCLouvain (Belgium))

/ F.R.S.-FNRS (Fonds de la Recherche scientifique)

In 1634, Marin Mersenne greets the *Brevis Psalmodiae Ratio*, written by Father François Bourgoing, as an 'ars nova & exacta Psalmodiae canandae'. Conceived to endow the Society of the Oratory of Jesus of the cardinal Pierre de Bérulle with its own musical identity, this theoretical and practical treaty is part of an ecclesiastical reform project. Thus, the thoughts of Father Bourgoing applied to codify the repertoire of the Oratorians and to contribute to the renewal of ecclesiastical singing.

I propose a reflection on Oratorian cantoral art. First, I will dwell on the place occupied by the *Brevis Psalmodiae Ratio* at the beginning of the seventeenth century. This first point will highlight the musical rhetoric of this treaty. Then, I will focus on the impact of psalmodic principles on the liturgy developed in the house of the Oratory of Paris in the eighteenth century. Finally, I will examine the influence and legacy of this treaty on the musical practice of the Berullians located in the County of Hainaut in the eighteenth century. Their choir books are witnesses of a close link between the conventual Oratorian houses from the Hainaut and the Kingdom of France. Through this paper, I hope to make you consider in a new light the nickname of 'pères au beau chant', granted to the Oratorians.

Opera Texts from Venice to Naples in the Early 1650s: Sources, Productions and the Spreading of a (Textual) Tradition

VALERIA CONTI

(*Université de Fribourg*)

Since the discovery of the Neapolitan score of *L'incoronazione di Poppea* by Giovanni Francesco Busenello, with music attributed to Claudio Monteverdi, scholars have been sceptical towards the reliability of the Neapolitan sources for *Poppea* and their textual closeness to the Venetian origins of the drama. Although some studies examined the libretto's evolutionary path from the 1643 premiere to the 1651 Neapolitan revival, the characteristics of the Neapolitan sources with respect to the others have never been studied in context. *Poppea* actually shares the same production framework and similar adaptation strategies with other six Venetian works staged in Naples between 1650 and 1653 by the touring companies known as *Discordati* and *Febiarmonici*, under the patronage of the viceroy Íñigo Vélez de Guevara: *Didone*, *L'Egisto*, *Giasone*, *La finta pazza*, *Veremonda*, and *Rosinda*, retitled *Le magie amorose*. The sources produced in Naples (seven libretto-editions and two scores) share many common features which can help us understand the nature of *Poppea*'s Neapolitan sources. If, on the one hand, they show traces of textual modifications that occurred after the Venetian premiere of each opera, on the other they often present textual materials far closer to the Venetian background than the extant Venetian sources, revealing elements related to the dramas' entire development. Through some examples, in my paper I will discuss the importance of these apparently marginal sources, which allow us to shed light on the textual tradition of these texts, on their early Venetian versions, but also on the Neapolitan operatic world and, finally, on the manipulative strategies outside of Venice.

Fantasy of a Sound Regained: Emerging Directions of Organ Accompaniment and Performance Practice

NATHAN COX
(*University of Sydney*)

Positive organs generally heard in concerts and recordings today are valued for their portable design and ease of tuning. Characteristically, these organs have limited stops, one manual, and lack a pedalboard. What's more, the cramped arrangement of pipes often results in a muffled tone unlike church organs of the period. While the ubiquity of positive organs has shaped 'tasteful' continuo organ accompaniment, primary sources of the era are unanimously clear that the use of different manuals, various principal and reeds stops, and pedal were indispensable in artful organ accompaniment. Such practices produce a sonic world that is impossible to recreate with a positive organ. In J.S. Bach's era, pitch standards (*Chorton* and *Cammerton*) made it essential practice to transpose the organ part down to accord with other instruments. This must necessarily have led to complex interactions between tuning systems (particularly organs tuned in meantone) that have gone unexplored in modern praxis. Since the 1990s, there has been a steady move back to the use of large church organs (originals or replicas) for continuo purposes, evidenced in concerts and recordings. However, the impact that this has had on individual and ensemble performing practices, has largely been undocumented, and often relegated to short and undetailed paragraphs in CD liner notes. This paper explores the practices and aesthetics of organ accompaniment in Bach's music according to documented evidence, and the role that emerging virtual organ technology might have in augmenting our current practices to promote new interpretative and expressive possibilities in organ continuo.

A newly discovered Vivaldi sonata? Considerations on Authorship Attribution

[LECTURE RECITAL]

INÈS D'AVENA & CLAUDIO RIBEIRO

(Royal Conservatoire, The Hague)

During an artistic residency in Venice in October 2018, we discovered a number of eighteenth-century anonymous manuscript sonatas for recorder and basso continuo at the library of the Conservatorio Benedetto Marcello. Specifically, in the Fondo 'Esposti e provenienze diverse', containing manuscripts stemming from the Ospedale della Pietà, we found the *Sonata per Flauto* in F Major, which we have attributed to Antonio Vivaldi (recorded on CD, released in 2019 - RAM1905, Outhere Music). This lecture-recital aims at demonstrating why we believe in this attribution.

Already in our first reading of the piece we observed several typical features of Vivaldi's work: the use of specific melodic motives, the repetition of measures and of short musical sections, ascending harmonic sequences combined with arpeggiation, the reaffirmation of the tonality by adding a half bar at the end of a section, the combination of dotted rhythms and triplets in the melodic line, and the use of 'melodic pedal points' in the upper part, among other aspects. We presented this newly discovered sonata, along with a comparative analysis, to the Istituto Italiano Antonio Vivaldi, substantiating the empirical observations we had initially made. Following a fruitful discussion, we wrote an article with this comparative material from Vivaldi's oeuvre and the F Major sonata.

Observations on 'L'empio punito' of Alessandro Melani

LUCA DELLA LIBERA

(Conservatorio di Musica Lincinio Refice, Frosinone)

Staged in February 1669 in the Teatro Colonna in Rome, Alessandro Melani's *L'empio punito* owes its fame to being the first opera in music based on the subject of Don Giovanni. In this paper, I will illustrate the state of research for the forthcoming critical edition. Part of the paper concerns the production context. I rechecked the documentary material kept in the Archivio Segreto Vaticano and Biblioteca Vaticana relating to the first performance. From this research, the decisive role of Cardinal Flavio Chigi emerges, while no documents of similar importance emerged in the archival sources of Cardinal Lorenzo Onofrio Colonna and those of the Rospigliosi family. The presence of Tiberio Fiorilli, also known as Scaramuccia, one of the best-known comedians of his time, represents interesting news. He was present with the Colonna family since 1661 and then again in 1668 and 1669. Just in 1669, he was performing comedies in Rome with his company. The Chigi, Colonna, and Rospigliosi families paid his dues for the rental of the boxes in the theatre. As is known, he was very active in Paris and in contact with Molière, whose *Don Juan* was staged in Paris four years earlier, in 1665. The libretto of Acciaiuoli has eccentricity concerning pre-existing models. The language and style both of the libretto and of the music highlight a substantial coexistence of very different stylistic registers. In the libretto, we find Tuscanisms, quotations from Ariosto and Tasso, as well as Roman references: the six statues that appear in the canteen at the end of the Third Act are nothing more than the six Roman 'talking statues', on which anonymous satirical messages against authority were placed. The music of Melani follows this variety, with some topic moments, especially in the duet 'Se d'amor la cruda sfinge', with such a strong intensity that we will find later, in the music of composers like Alessandro Scarlatti and Handel.

'Senza sentimento oscuro': Singers, Patrons, Rank and Power

ANNE DESLER

(Reid School of Music, University of Edinburgh)

The careers of eighteenth-century star singers developed within far-reaching webs of relationships with other theatre professionals and patrons. Not only was the professional hierarchy within individual operatic seasons or productions subject to continuous negotiation, but rather than being autonomous agents, even top stars, including Carlo Broschi Farinelli, depended on aristocratic support networks in advancing their careers. Evolving within a society that was highly attuned to matters of rank and status, relationships between singers and patrons could be highly complex.

Based on period correspondences, my paper analyses Farinelli's relationship with his most important Italian patron, count Sicinio Pepoli, and the latter's role in Farinelli's engagement in Ferrara (1731) and visit to the imperial court in Vienna (1732). A case study of the 1731 *Artaserse* in Ferrara on the occasion of the wedding of marquis Guido Bentivoglio d'Aragona offers insight into several aspects of singer-patron relationships: (1) the manner in which Farinelli enacted the power deriving from his market value and connections; (2) the strategies employed by the nobility to assert their social superiority and precedence, including interventions into the poetic and musical text; (3) the socio-economic tensions in negotiations between top-earning singers and patrons with finite monetary means. Framed by period theoretical discussions of nobility and hierarchy, my analysis pays particular attention to conventions of polite intercourse that singers had to master in order to deal successfully with aristocrats for whom the continuous articulation of their rank was of crucial importance.

The Voice of the Stage, the Voice of the 'ruelle':

The 'airs sérieux' of the 'Recueils d'airs sérieux et à boire' as a Window on Modes of Vocal Performance Practice in Late Seventeenth-Century France

ELIZABETH DOBBIN

(Leiden University, The Orpheus Institute)

Each month for almost thirty years, the Ballard publishing house produced a volume of vocal airs which circulated amongst the cultured and moneyed classes in Paris and the provinces. The highly popular *Recueils d'airs sérieux et à boire* (1695–1724) presented a hybrid collection of *airs sérieux*, *airs italiens*, *airs à boire*, airs drawn from stage works, and even instrumental pieces, and constituted a monthly iteration of aesthetic taste which both reflected and shaped musical trends. Destined for use in domestic circles and cultured social gatherings, the *Recueils* form an invaluable physical resource which can be used to enhance our understanding of music-making at the end of the late seventeenth-century.

This presentation will introduce the *Recueils* published between 1695 and 1699. Through the lens of the *airs sérieux* in those volumes, I will examine contemporaneous theoretical writings which address singing, looking at how these writings may have been put into practice by the professional stage singer and the singer practising her art in intimate venues of smaller proportions, such as the *ruelles* and salons in Paris. I will describe how elements of each singer's vocal practice may have mingled and coalesced. I will further describe and demonstrate how architectural space, the rules of propriety associated with social status and the highly codified world of gallant conversation which reigned in the salon conspired together to set these two vocal practices at odds, producing contrasting vocal results, the nuances of which are not accounted for in historically-informed performance of French baroque music today.

Anticoloniality and Musical Agency: Re-envisioning the Baroque in the #BlackLivesMatter Era

ALEXANDER DOUGLAS

(University of Wolverhampton)

This paper – both in response to and in parallel with the work of David Irving and Geoff Baker – seeks to begin a process of investigating ‘historical performance practice’ in the context of anticolonialism. Instead of the ‘assimilationist’ celebrations of BAME practitioners of Western Art Music that maintain the privileged status of the ‘aesthetic production’ of white Westerners, it is concerned with how genuine musical agency can obtain within this canon of repertoires and musicking practices for those whose forebears were unambiguously exploited as part of the material expansion of Western powers. Given that the ‘work’ concept does not apply to the WAM canon prior to 1800, the ‘conceptual imperialism’ of which Lydia Goehr has spoken victimises ‘the West as well as the rest’ – and Irving has recently (2021) argued that what is presently taken as a truly ‘historical’ performance is in fact racist. This suggests that a possible ineluctable consequence of b/Black and BAME involvement with WAM is a necessary erasure of identity.

But does the fact that baroque music was in fact counter-cultural and not reflective of the type of corpulent structures of thought ushered by the often-unreflective Romanticism of the 19th century suggest that there may in fact be something for non-white, non-Western musicians to find a more genuine type of agency within? What could that mean for vocal colour, ensemble phrasing, tempi, realisations of figured bass, ornamentation and more as baroque music is re-envisioned as a non-canonical set of practices in a manner not unlike that we have seen with jazz (where there are now global jazz traditions)?

Staging Davenant; or, 'Macbeth': The Musical

AMANDA EUBANKS WINKLER

(Syracuse University)

During the English Restoration period (1660–1714), Shakespeare's plays were presented in adapted form with lavish musical scenes, updated language, streamlined plots, dance, and special effects. As part of my collaborative AHRC research project with Richard Schoch, *Performing Restoration Shakespeare*, the Folger Theatre performed one of these works, William Davenant's *Macbeth*, with music by John Eccles (September, 2018).

Performing Davenant's musicalized *Macbeth* in 2018 proved its winsomeness for modern audiences; the production sold out completely. However, as my paper shows, the musical scenes provoked considerable tension in the rehearsal room, where six scholars of music and theatre collaborated with the Folger's creative team. The stage director Robert Richmond had been briefed on the baroque musical conventions for witches, but he was not persuaded that the mostly major key music would sound sufficiently 'evil'. To solve the supposed problem, Richmond set the play in Bedlam directly after the Great Fire of London (1666), a choice that aligned with the archaic sound of the music. The setting would also solve the problem of the 'jolly' songs, as the most disturbed patients performed them, shaping what people heard with gruesome stage action. Drawing upon rehearsal notes, filmed rehearsal footage, interviews with actors and other creative personnel, published reviews of the production, and data from audience surveys, I analyse how the director's performance choices revealed anxieties about using historical materials in a modern production as well as ways we might productively mitigate these temporal tensions as we stage these works today.

The Arrival of French Dance in Northern Italian Opera at the Turn of the Eighteenth Century

DON FADER

(*School of Music, University of Alabama*)

While French choreographic techniques had begun to permeate theatrical dance in Italy by the early years of the eighteenth century, the nature of this influence is unclear. This is in part because most studies of this period focus on major centers of new opera productions while those that employed French dancers and musicians were largely in the Northwest: particularly Turin, Milan, and Mantua. Milan was a particularly creative center under its last Spanish governor, the Lorraine prince de Vaudémont. Correspondence, pay records, librettos, and other sources demonstrate a considerable circulation of choreographers and their dance troupes in the region, as well as exchanges with Paris. Vaudémont commissioned eight new librettos from Pietro d'Averara, who had previously worked in Turin. These operas suited regional tastes, incorporating considerable spectacle and as many as seven *balli*. Productions involved collaborations between French choreographers, dancers, and musicians, and Italian singers and composers including Pollarolo, Perti, and Albinoni. They also included Michel de Montéclair, who wrote dance music for at least one opera. While few scores that include dance music survive, the study of these collaborations is aided by operatic *balli* transcribed by the Turinese court keyboardist, Roger Normand. These sources reveal that French dance music was incorporated into operas in at least three different ways: 1) separately-composed dance songs; 2) dance music in the same meter, key, and character as the vocal music; 3) scenes in which dance and vocal music were interleaved over a ground bass.

Playing Relationships: From Bach to “Wow!”

KATE FAWCETT

(Royal Birmingham Conservatoire)

The scoring of the Brandenburg Concertos is striking in its originality, each presenting a unique cast of instrumentalists. In performance, the question of how to configure each ensemble is often raised. Ostensibly innocuous rehearsal discussions about balance and sightlines open the door to a deeper consideration of how Bach's writing invites each player to interact in particular ways. If, as Middleton would have it, music 'offers a means of thinking relationships' (1990:223) then the Brandenburgs provide a framework which allows an embodied and playful exploration of this. Drawing on theoretical perspectives from twentieth-century music sociology (Schütz) and twenty-first century psychology (*Communicative Musicality*: Malloch and Trevarthen, 2000), alongside first-hand experience as performer and music therapist, this paper considers what Bach might teach us about the shared musical patterning which underpins all human relationship.

Generic Transgressions, Symmetrical Structures and the Third Movements of J. S. Bach's Sonatas

GERGELY FAZEKAS

(Liszt Akademia, Budapest)

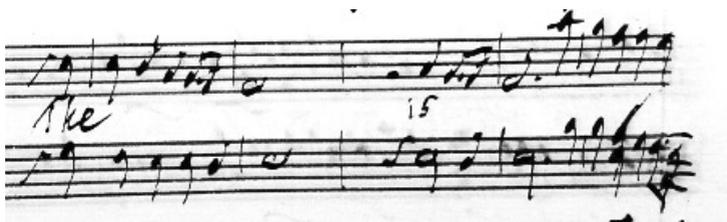
Ever since the rise of institutionalised music teaching and the birth of the formalised 'Formenlehre' in the 19th century, it has been hard to escape thinking of musical genre and form in terms of simplified categories. Textbooks define the early-eighteenth-century *sonata da chiesa* as comprising four slow-fast-slow-fast movements. Though far from being universal, this pattern does indeed broadly fit numerous sonatas written by late Baroque composers from Vivaldi and Handel, to Zelenka and Graupner, and most – if not all – of the sonatas of J. S. Bach. This paper delves into the third movements of sonatas; all that can be generally said for them is that they are the least remarkable and shortest of the four movements. The third movements of Bach's sonatas will be put into historical context and two movements of the violin-harpsichord sonatas (BWV 1016 and 1018) will be analysed with a view to showing just how much care Bach took with genre and form in even a supposedly modest sonata movement.

Becoming the Kingdom of Our Lord, and of His Christ:

Beginnings, Endings, and the
Interaction of Chorale Phrases
Throughout Handel's 'Messiah'

FRED FEHLEISEN

(The Julliard School)



While French choreographic techniques had begun to permeate theWhen setting the words 'the kingdom of this world...is become... the kingdom of our Lord, and of his Christ' in the Hallelujah chorus, Handel chose to employ a chorale phrase derived from 'Wachet auf.' He stated this phrase three times in succession, once for each segment of the text. Yet as he momentarily focused his imagination on how the physical world would change into a spiritual one, it seems that he created a musical transformation as well. A transformation that began with the purposeful avoidance of faulty parallels and resulted in an opening up of the tonal space to fill two octaves, framed by scales

moving in opposite directions. We can now revisit this compositional event in Handel's autograph manuscript score. But when we observe the voice leading changes he made, new questions arise concerning his use of chorales in *Messiah* that go beyond localized occurrences and extend to other aspects of his creative process as well. When we then expand our investigation to include the other two subjects employed here by Handel, the one used to set 'For the Lord God omnipotent reigneth,' and the other, for the words 'and He shall reign forever and ever,' a different way of hearing the piece begins to reveal itself. Larger symmetries and patterns of expectation now begin to emerge. The kingdom of Heaven certainly arrives in 'Hallelujah,' at the end of the world, but the process of its musical 'becoming' appears to have been well underway the moment Handel first picked up his pen. Through a discussion of the relationships that exist between Handel's compositional studies, sketches, and movements, from the Overture Fugue to 'Hallelujah,' I hope to show that a recognition of this 'becoming' process adds new contexts and layers of meaning, and that these can enhance one's experience of the work as well.

Stylus Phantasticus: Rhetorical Precepts in the Music for Solo Violin ‘Senza Basso’

LUIZ HENRIQUE FIAMMENGHI
(UDESC – Santa Catarina State University)

The *Stylus Phantasticus*, as proposed by the Jesuit polymath Athanasius Kircher (1601–1680) in his treatise *Musurgia Universalis* (1650), is based on the emancipation of musical sound in relation to the word. It is mainly characterized by an emphatic appeal to the senses, and its ultimate aim is the promotion of delight, in contrast to the rigor of compositions in an imitative and polyphonic style. Consequently, the focus of musical performance shifts from judgment and rules directed by words to fantasy and freedom guided by the materiality of sound. In this style, it is no longer the structure of the text that determines the arrangement of the musical discourse, but the image. However, the succession of images does not break with traditional syntax. Some factors such as symmetrical relations with regard to the tactus and the sharing of melodic and harmonic elements can ensure a unity among pieces of from independent movements, as in instrumental suites.

The example of Johann Paul Westhoff (1656–1705) is emblematic: in the *Sechs Suiten für Violine solo* (Dresden, 1696), he established parameters for the *senza basso* solo violin that will be emulated by future composers such as J.S. Bach and G. Ph. Telemann. In addition to taking the characteristic elements of the fantastic style to a high degree of complexity, synthesized by a refined polyphonic writing for an essentially melodic instrument, these works go beyond the mere demonstration of technical proficiency in an instrument. They include the creative process in the act of performance, as is the case of *ex-tempore* improvisation, and connect them to the reception of the musical discourse in such a way that one cannot be understood without the other.

Charles Avison and the Concerto Grosso

SIMON D. I. FLEMING

(Durham University)

The Newcastle-based composer Charles Avison is well known as a composer of concerti grossi. In total he produced seven sets of six or more concertos, including one that drew ideas from the *Essercizi* of Domenico Scarlatti. Avison's first set, the Op 2, was issued in 1740, but he continued to produce new works throughout his lifetime; his final set, the Op 10, appeared in 1769. The subscription lists to these works reveal Avison's growth from a provincial composer into a musician of national importance, and even the 1753 attack by the Oxford academic, William Hayes, did little to damage Avison's reputation. Death did not reduce the interest in his music either, and Avison's concertos continued to be performed throughout the nineteenth and twentieth centuries.

This paper will explore Avison's contribution to the concerto grosso genre, looking at the background to these works, the contemporary opinions on the worth of his music, the manner in which these works were performed, and the reasons as to why his music remained popular with British audiences long after his death. This paper will also draw upon Avison's personal writings, including the prefaces to his published works and his important treatise, *An Essay on Musical Expression* (1752). Avison's concertos ultimately occupy a unique place in the history of music in Britain, a fact that numerous other researchers have touched upon but have hitherto not explored in depth.

Handel's Public Image in the 1750s and 60s

MATTHEW GARDNER

(Eberhard Karls Universität, Tübingen)

After 1751, Handel did not produce any major new works and for the final eight years of his life instead relied on reviving music from earlier in his career. This fundamental change was largely owing to the deterioration of his health, and the continued performance of works was only possible with the help of his long-serving assistant, John Christopher Smith (junior). During the 1750s almost all of Handel's English oratorios were revived in London and reports of his health appear in the London press, as well as in private letters. Following Handel's death in April 1759, Smith together with John Stanley attempted to maintain the English oratorio season throughout the 1760s, supplementing revivals of Handel's works with their own oratorios, as well as pasticcios based on Handel's music. The reaction to Handel's death and its consequences in London, however, went beyond the oratorio season, with the composer being remembered in odes, poems and Mainwaring's biography, alongside the continued performance of his music, which centred around his English language works – oratorios and church music. By considering newspaper reports, performances and publications, as well as literary works dedicated to or about him, this paper examines Handel's changing public image in the 1750s and 60s, offering new insight into the last decade of his life, the response to his death and the lead up to the 1784 Handel Commemoration.

'Musicalische Seelen-Belustigung'

by Johann Albrecht Kress as a Musical
Devotional Compendium

OLGA GERO

(Independent Scholar)

The compositional output of Johann Albrecht Kress, a vice-Kapellmeister and later a director of the Hofkapelle in Stuttgart, is quite modest: he left only two printed collections, funeral music, and some manuscripts. Despite the shadow of his more famous predecessor Samuel Friedrich Capricornus, Kress was regarded highly as a composer and according to Eberhard Stiefel his works belong 'to the traditions of south German church music in the second half of the seventeenth century', but they have not been researched yet. Was Capricornus an inner rival for Kress? In contrast to Latin *Jubilus Bernardi* by Capricornus Kress set to music a German translation *Der süsse Name Jesu*. In the other prints he seems at first glance to base upon a tradition of publishing miscellaneous sacred concertos. He entitled his other print *Musicalische Seelen-Belustigung*, which followed rather florid titles of the German devotional books e.g. *Heilige Seelen-Lust* by Angelus Silesius than common musical printed collections. Some rare texts Kress used in his *Seelen-Belustigung*, such as German translation of *Rhythmica oratio* by Narziss Rauner, let us make an assumption that he wanted to create his own musical devotional work which should be a compendium of the different, sometimes extraordinary text sources, musical genres and compositional features. A few other pieces are not included in *Seelen-Belustigung* and kept as a part of convolute in the German State Library. The questions of their origins, affinity of *Seelen-Belustigung* with devotional books and a character of compendium are the focus of present investigation.

The Tini Prints for the Neighborhood Church

CHRISTINE SUZANNE GETZ

(The University of Iowa)

The heirs of Francesco and Simon Tini produced at least two volumes of sacred music associated with Santa Maria Segreta in Milan: Fabrizio Dentice's *Lamentazioni* (1593) and Giuseppi Gallo's *Sacri operis musici* (1598). The former features the five-voice lamentations of Dentice augmented with items from the Holy Week offices, some by Dentice and some by the anonymous compiler. The latter comprises eight and nine-voice sacred works for Mass and Vespers. As D'Amico (1994) and Curatolo (1992) have shown, Santa Maria Segreta served one of the largest residential populations in the city and was home to two popular Marian confraternities. It further had been renovated during the sixteenth century to include a loft for sermons and concerts. Although Fabris (1992) and Tibaldi (1999) have discussed the musical content of the prints, their role in devotions at Santa Maria Segreta remains to be fully explored. This paper demonstrates that the Tini prepared Gallo's *Sacri operis musici* for use in Santa Maria Segreta's Marian confraternity of the Sanctissimo Sacramento e Sancta Annunciata. It further argues that the nuns and religious to whom Gallo dedicated the individual works contained were either singers with familial connections to the confraternity or sang for its services. Finally, it suggests that the 1593 edition of Dentice's *Lamentazioni* was edited by Gallo, who was employed at Santa Maria Segreta at the time the volume was published and seeking polyphony for Holy Week that expressed the institution's distinct role in serving the local mercantile and noble populations.

'Le reciproche gelosie' by Alessandro Melani and Francesco Bartolomeo Nencini: A Trip Across Different Versions

GIULIA GIOVANI

(Università di Siena)

During the carnival season of 1678 (1677 in the local calendar), the pastoral opera *Le reciproche gelosie* by Alessandro Melani and Francesco Bartolomeo Nencini was performed in Siena with a dedication to the ladies of the city. Here, a discussion of the topic of jealousy provided the chance to remark on the disparities between attitudes towards infidelity in men and women. *Le reciproche gelosie* had at least one revival in Florence in 1691 on the occasion of the name day of Ferdinando de' Medici.

Previous studies have stated a further performance of Melani's opera took place in Florence in 1699, but analysis of the extant librettos and musical manuscripts shows a more complex history. Indeed, in 1697 the opera was performed in Rome with the title *L'Eurillo overo La Costanza negl'amori fra pastori*, with a partial revision of text and the insertion of brand-new arias composed by Giuseppe Della Porta. The Florentine performance of 1699, then, is a mixture of both 1677, 1691 and 1697 operas starting from the title. Furthermore, the Florentine version make full use of texts (and probably music) extracted by *L'Alarico* by Francesco Silvani and Bernardo Sabadini performed in Genova in 1698.

Melani's score is preserved in two manuscripts in the Vatican Library and Isola Bella archive, whilst many arias by Della Porta and Sabadini (and other attributed to Scarlatti) appear in two manuscripts in the Bibliotheque National de France. With a focus on historical and musical sources, this paper seeks to shed light on *Le reciproche gelosie* in the context of Sienese life and to highlight the discrepancies between different versions of the opera not only in the text, but also in the formal structures of the arias.

Allusion and Intent in Barbara Strozzi's First Book of Madrigals

BETH GLIXON
(University of Kentucky)

Barbara Strozzi's opus 1, her *Madrigali* for two to five voices of 1644, marked her transition, at least publicly, from singer to composer. Like so many things in the first decades of her life, the book bore the mark of her father, Giulio Strozzi. The choice of dedicatee, Vittoria della Rovere, the Grand Duchess of Tuscany, remarkable for a composer's initial publication, speaks to Giulio's own connections (through publications and exequys) to the Medici, and it was Giulio who wrote all of the texts for the twenty-five compositions.

Eight years earlier, Barbara's vocal talents were celebrated in the dedication to Nicolò Fontei's first book of secular songs, *Bizzarie poetiche*, with texts also exclusively by Giulio, but Barbara's compositions differ greatly from Fontei's mainly strophic ones. Strozzi's poems (here we see none by such stalwarts as Marino, Guarini, Tasso, and Petrarch) allow Barbara to demonstrate her mastery over the idioms of seventeenth-century music, with techniques such as descending bass patterns and the *stile concitato* familiar especially from Monteverdi's *Libro ottavo*, dedicated to songs of war and love.

My paper demonstrates how the volume can, in part, be seen as an homage to Claudio Monteverdi a year after the composer's death, with allusions to Monteverdi's *Orfeo*, his *Madrigali guerrieri, et amorosi*, and his *Selva morale*.

A Memorable and Joyous Spectacle: The Sound World of Foreign Ambassadors in Venice

JONATHAN GLIXON
(*University of Kentucky*)

In the seventeenth and eighteenth centuries, five European powers posted permanent ambassadors to Venice: the Kings of France and Spain, the Emperor, the Pope, and the Order of the Knights of Malta. These representatives participated, alongside the Doge, in the major religious and civic occasions in the Venetian calendar. They were also the subjects or sponsors of a series of often spectacular events with a notable acoustic component (musical and otherwise). Using archival documents and contemporary published accounts, my paper will explore this sound world, one that started with the spectacular public entry of the ambassador, with its accompanying festivities in the ambassador's palace. During his tenure, an ambassador might stage secular and religious celebrations in honour of important events in his home country, such as a military victory or the birth of an heir to the throne. Not surprisingly, ambassadors would try to outdo each other, with splendid music and other acoustic effects providing important elements. Outside of official events, ambassadors were barred from socialising with Venetian patricians, so they entertained each other with banquets, balls, and the like. While the departure of an ambassador who had been assigned to a new post elsewhere did not provide much in the way of ceremonial opportunities, one who was unfortunate enough to die while in office would be honoured by the Venetian Republic with a full state funeral, complete with funeral liturgies in San Marco, a procession, and the ringing of bells.

François Berthod's 'Airs de dévotion' (1656) and the Creation of the Pious 'Honnête Femme'

CATHERINE GORDON
(Providence College)

French-language sacred songs were part of efforts by the Reformed Catholic Church to target lay women and enforce a standard of belief and behaviour based on Christian doctrine. By the mid-seventeenth century, the Church's activities coincided with the *querelle des femmes*, an initiative concerning the status and value of women, which for some, like Jacques Du Bosc, connected Christian virtues with *honnêteté* and *galanterie*.

This paper asserts that François Berthod's *Airs de dévotion* (Book One, 1656), which are *contrafacta* of *airs sérieux*, represented a Christian version of *honnêteté* and *galanterie* in line with the *querelle des femmes*, thus a morality of virtue and honourability mixed with a sociability involving good taste and wit. Berthod's airs correlate with Pierre Le Moyné's *La Dévotion aisée* (1652). Addressed to female courtiers expected to achieve a modest level of devotion, Le Moyné indicates that leading a pious life is a viable goal for *honnête femmes*. Any activity undertaken by courtiers could be *honnête* and *galant* when instructive and agreeable. She was not expected 'to act like a nun or philosopher.'

Berthod's introduction and airs connect with Le Moyné's treatise in intent and content, representing a female religious sensibility which reveals an attempt to mix an air's pleasurable melodies with sacred instructional lyrics. Berthod's *airs de dévotion* belonged to a comprehensive effort by the Church to shape the role of women at all levels of French society, providing a means of gaining a respectable identity compatible with the social requirements expected of the *honnête femme*.

Sara Levy Collection Resurfaces... Again. New Sources from the National Library of Poland

TOMASZ GÓRNY
(*University of Warsaw*)

I will briefly introduce and discuss unknown sources from the National Library of Poland, namely a collection of ten keyboard concertos by Carl Philipp Emanuel Bach, copied by Georg Amft around the year 1900 based on materials sourced from the collections of Sara Levy and Zippora Wulff. These manuscripts have not to date been acknowledged either in the literature on the instrumental music of Bach or in the critical commentaries to the collected works edition currently being prepared by the Packard Humanities Institute in cooperation with Bach-Archiv Leipzig, the Saxon Academy of Sciences and Humanities in Leipzig, and Harvard University. A lot of attention will be devoted to *Concerto A-Minor*, Wq 26. Amft's copy of that piece was made based on a manuscript kept in the Royal Library in Berlin (Königliche Bibliothek) and it bears an inscription attesting that the copy was made from an autograph. Seeing as the Amft's *Vorlage* is now lost, the Warsaw document appears to be an important indirect source for an early version of Wq 26.

Scenografie del Sacro: Convent Theatre and Music in Palermo, 1650–1750

ILARIA GRIPPAUDO

(Liceo Musicale Regina Margherita, Palermo)

From the second half of the seventeenth century, Palermo's convents contributed to the musical framework of the city through the performance of musical plays, oratorios, feste teatrali and other similar works. It is known that since the Cinquecento, as well as contributing music to sacred services, female communities employed music to enrich and ornament their entertainments. With the emergence of the typically Baroque taste for astonishment, music began to play a more prominent role, becoming one of the most important elements in convent theatre. The nuns often took part in public performances, during which they sang and played musical instruments, thereby confirming that convent life was not characterized by strict enclosure. On the contrary, there were frequent musical exchanges between the nuns and the lay community, particularly during the feast-day celebrations and on other special occasions. This musical lavishness is demonstrated by the oldest and richest female institutions of the city, such as the Dominican convent of Santa Caterina. Through seventeenth- and eighteenth-century libretti, we learn that the nuns actively contributed to the creation of triumphal chariots and the composition of poems, and, especially, that they used to perform in public. In this respect, documentary sources have proved to be helpful in deepening the contribution of the female religious communities to the diffusion of the genre of the oratorio in Palermo. The analysis of the surviving libretti will serve as a starting point for understanding the musical customs of several convents of the territory, which boasted collaborations with important local musicians of the contemporary musical scene.

Francesco Geminiani's Views on Taste: An Aristotelian Approach

MARCUS HELD

(Tatuí Conservatoire, São Paulo, Brazil)

Francesco Geminiani (1687–1762) was an Italian, Corellian-trained violinist who was based in the cosmopolitan city of London in 1714. As primary and secondary sources have shown, Geminiani was quickly considered not only a major artist, but also a great teacher of the Isle – a reputation that was sustained throughout his life. Amongst his various pupils, one can recall both English-born Matthew Dubourg (1703–1767), who led Handel's premiere of the *Messiah* oratorio, and Charles Avison (1709–1770), whose thoughts on musical aesthetics are of especial interest to the field. From 1748 until his death, Geminiani devoted himself to musical thought and pedagogy, having published several treatises for professionals and manuals for dilettante music makers. This paper aims to provide a hermeneutic scheme of the foreign violinist, composer and theorist's concept of Taste – which was a recurrent topic of British enlightenment – and how it can be related to the Aristotelian concept of Virtue. In Aristotle's second book of *Nicomachean Ethics*, the philosopher argues that virtue relies on the middle way between two opposite vices, and that the good character has to be raised through observation, reflection, training and emulation. Similar ideas concerning Taste can be traced on Geminiani's theoretical *œuvre*, and it will be possible to understand how the author was connected and well updated to the mid-eighteenth century British trends of philosophical thought.

Inventing Cultural Memory: The Contradictory Appropriation of Henry Purcell's Music in Early Eighteenth-Century Britain

REBECCA HERISSONE
(*University of Manchester*)

The posthumous reception of Henry Purcell's music in the early eighteenth century was influenced by factors that produced two mutually exclusive figurations of the composer: on the one hand, his vocal music was *fêted* – primarily within literary circles – for the expressiveness of his English text setting, within a campaign to defend the London stage against Italian opera; on the other, he was associated – mainly by prominent church musicians – with the learned style of contrapuntal composition emanating from the ‘ancient’ canon of Palestrina, Byrd and Tallis. Paradoxically, Purcell appears therefore to have been used to represent both the ‘moderns’ view that effective musical expression was achieved through natural associations enabling it to move the senses, and the ‘ancients’ perspective, which valued rigorous technical training based on emulation of past masters. Beneath this dichotomy lay a more complex set of contradictions: Purcell's text-setting style relied on mimetic techniques rejected by the ‘moderns’; he himself claimed to have emulated Italianate idioms, not English ones; and understanding of his ‘ancient’ techniques was apparently based on knowledge of little of his erudite contrapuntal output. Most tellingly, contemporary performances of his music habitually updated its ‘antiquated’ style, ironically removing many of its celebrated features. In the light of these contradictions, this paper uses the methodological lens of cultural memory studies to explore the manipulation and misrepresentation through which the narratives of the composer's significance to the burgeoning English musical canon were created, thus highlighting the profound tensions underlying the developing sense of historicism in the period.

Local Liturgies and Provincial Politics in Late Seventeenth- Century Salzburg

KIMBERLY BECK HIEB

(West Texas A&M University)

Situated within the Holy Roman Empire, the Archbishopric of Salzburg occupied a distinct geopolitical position in the seventeenth century. As an individual principality subject to both the Pope and the Holy Roman Emperor the region was governed by an elected prince-archbishop who assumed both sacred and secular power. Building on the existing scholarship regarding piety and politics in the Holy Roman Empire (Saunders, 1995; Weaver, 2012; Coreth, 2004; Fisher, 2014; and Honisch, 2013) this paper presents a diachronic investigation of the sacred music produced at the court that mirrors the shifting nature of Salzburg's localized piety and political disposition under a series of late seventeenth-century prince archbishops.

Composers Heinrich Biber and Andreas Hofer served Salzburg prince-archbishops Guidobald von Thun (r. 1654–1668), Maximilian Gandolf von Kuenburg (r. 1668–1687) and Johann Ernst von Thun (r. 1687–1709) and left behind a robust repertory of sacred music that reflects local traditions. These compositions are associated with particular Catholic feasts yet set non-liturgical texts, amalgamations of prose, poetry, and scripture. The inventive repertoire cultivated by each individual prince-archbishop, therefore, reflects his religious values, which were inherently political according to his position as both a sacred and secular ruler. Moreover, tracking the shifting nature of Salzburg's local sacred traditions under each administration grants insight into each ruler's approach to Catholic governance and richly augments our understanding of regional Catholic history, which begs for further exploration (Monson, 2002; Ditchfield, 1995; Ducreux, 2011).

All Roads Lead to the Sovereign's Praise: Dramaturgical and Poetological Observations Regarding 'componimenti per musica' at the Court of Joseph I

KONSTANTIN HIRSCHMANN

(*Institute of Musicology, University of Vienna*)

Under the brief reign of Emperor Joseph I (1705–1711) at the Viennese Court, on occasion of the name- and birthdays of the imperial couple it was common practice to compose small-scale operas which for formal or thematic reasons did not obtain the status of a *dramma per musica*, works in one part, usually without any scene-subdivision, that bore labels like *componimento per musica*, *poemetto drammatico*, *festa per musica* or simply *serenata*.

These encomiastic *pièces d'occasion* served first and foremost as a vehicle to pay homage to the sovereigns, to legitimate their authority and dominion, emphasizing their virtue and dynastic heritage. The dramaturgical, poetological roads that librettists pursued to arrive at the goal of praising the monarchs were manifold, as are the generic terms used to label the works. The two main librettists of the era were Pietro Antonio Bernardoni and Silvio Stampiglia, two *poeti cesarei* who had fundamentally divergent opinions on how a *serenata* should work. While the former, heavily influenced by French Classicism, used to dress his *poemetti drammatici* as *drammi per musica en miniature*, the latter preferred to shape his *componimenti per musica* as large allegorically or historically clothed festive scenes.

In my paper I thus aim to examine the dramaturgical tactics inherent in the Viennese *componimenti* of the first decade of the *settecento* and the musical implications they triggered, highlighting the diversity but also extracting the common thread of a genre that for a long time had been as neglected by music historiography as the reign of Joseph I.

Going North, or How Allegri's 'Miserere' Came to Austria

THOMAS HOCHRADNER

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1770, April 11, Wednesday in Holy Week, father and son Mozart went to listen to Allegri's famous *Miserere* in the Cappella Sistina – and apparently did so for the first time, according to the letter Leopold wrote to his wife Anna Maria three days later. In autumn of the same year, Charles Burney also visited Rome and was told a lot about the 'Sistina hit', reflecting this information thereafter in his traveller book. Moreover, he edited the work in 1771 and at first look seems to be the initiator of its reception – which is not true at all, as some sources reveal. One of these refers to Vienna and was handed down by Burney himself: hence Emperor Leopold I once received a copy directly sent by the Sistina's Chapel master. Accordingly, Allegri's *Miserere* was known north of the Alps long before the Mozarts departed for Italy – so why did they know nothing but rumours about the composition?

Tracing back Burney's anecdote leads to the Viennese sources of Allegri's *Miserere*. As they all date from the very late eighteenth century, they first seem to be without relevance. Yet further investigation results in the surprising fact that these sources are not based on Burney's first edition of the *Miserere*, but on another edition printed by Giussani in Milano in the 1790s showing an earlier version of the work which was sung by the Cappella Sistina only up to the 1730s. By degrees some more links to the anecdote came to light...

Corelli, John Lenton and Mr. Twisleton: New Light on WoO 2 and WoO 4 and the English Reception of Corelli

PETER HOLMAN

(University of Leeds)

Corelli's sonatas (or 'simfonias', as he doubtless called them) WoO 2 and WoO 4 have long fascinated scholars and performers, partly because of their quality, partly because they are almost his only surviving multi-voiced works apart from the op. 6 concertos, but also because most of their manuscripts survive far from Rome, in England. There is also a Roger print of WoO 2, also with English connections, of which only the viola part survives. Hans Joachim Marx tried to redress the balance in his *Corelli Gesamtausgabe* (1976) by using manuscripts in Naples as his primary sources, despite their being late and transmitting some anachronistic features. In 1999 Agnese Pavanello drew attention to a manuscript of part of WoO 2 in the Santini collection at Münster, attributed to Alessandro Scarlatti.

In this paper I argue that a manuscript in the hand of the violinist and composer John Lenton (1657–1719) should be regarded as the primary source of both works; that Lenton used manuscripts (one surviving, but unknown to Marx) copied in Rome by an unidentified English amateur, perhaps as early as the 1680s; that Lenton performed them at the Lincoln's Inn Theatre around 1700; and that they mark the moment when specially composed sets of theatre airs began to be replaced by Italian sonatas and concertos. I will also reveal the identity of the elusive trumpeter 'Mr. Twisleton', who performed WoO 4 in London in 1713, claiming (untruthfully) that Corelli wrote it 'on purpose' for him 'when he was at Rome'.

*'Ab excellentissimis
musicis auctoribus':
The Mid-Seicento Roman Motet in the
Anthologies of Florido de Silvestris*

ADRIAN HORSEWOOD

(Royal Birmingham Conservatoire)

The sacred concertato motet in Italy during the second half of the seventeenth century has received far less scholarly attention than its forebears, falling as it does beneath the shadow of such structurally and textually freer genres as the oratorio. Much recent scholarship has set 1650 as a terminus, the view being common that it was primarily in the 75 years following the Council of Trent that the motet became 'one of the most widespread, technically sophisticated and culturally significant genres' (García and Filippi, 2019). With particular regard to the motet in Rome, the period from c. 1650 to the end of the century has – in contrast to the contemporaneous motet production of Bolognese and Venetian composers – generally been characterised as a period in which compositional conservatism held sway, punctuated only by the brilliance of Carissimi and (to a lesser extent) Orazio Benevoli, Francesco Foggia, and Bonifatio Gratiani. Taking as a reference point the fifteen motet anthologies curated by Florido de Silvestris between 1643 and 1672, this paper will outline stylistic developments in the mid-seventeenth-century Roman motet, seeking to show that the genre displays many of the stylistic and structural innovations of opera and cantata; additionally, that these innovations came not from the pens of only those luminaries previously named, but were more widespread. Discussion of how the treatment of texts changed over this period will also help to inform the musical discussion.

From 'Fowle Originall' to 'Printed for the Author': The Autograph Score of William Croft's '*Laurus cruentas*'

ALAN HOWARD

(*Selwyn College, Cambridge*)

In 2006 the Bodleian Library acquired the autograph score of William Croft's concerted Latin ode *Laurus cruentas*, composed in celebration of the Peace of Utrecht, for the occasion of his Oxford doctorate in 1713. The manuscript preserves the only extensive autograph material to survive for the composer's Utrecht music, the longer English-language companion piece *With noise of Cannon* surviving only in the remarkable score copied by Croft's thirteen-year-old apprentice James Kent for presentation to John Dolben, and in the later engraved publication of 1720 (alongside copies of the Latin ode in both cases). The new manuscript was acquired too late to be considered by Harry Johnstone in connection with his 2004 article on Croft's odes and their performance at Oxford, and has not been discussed in detail since. I have examined it extensively in recent months, however, in connection with my forthcoming edition of the odes for *Musica Britannica*. Drawing in particular on the work of Rebecca Herissone on the functional characteristics of earlier, Restoration ode manuscripts, in this essay I use Croft's autograph to demonstrate his likely familiarity with and adoption of the working methods of older composers including Purcell and Blow. I then go on to outline a hypothesis concerning the role of this same source in the preparation of the 1720 print, drawing in particular on the relationships between readings in the autograph and other sources of the work in order to explain some of the more curious features of the autograph's present-day state.

The Rhetoric of Verse Singing in the Pre-Restoration Verse Anthem

WILLIAM HUNT

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The decades around 1600 in England are a period of huge development in both its language and its literary arts. Poetry exhibits an unprecedented flowering and celebration of the vernacular; the study of Rhetoric forms a key part of the grammar school curriculum and is a subject discussed by a host of leading writers. Yet contemporary sources of musical theory, few in number by contrast with those in Germany or Italy, seem to give little clue as to how this may all be reflected in musical composition or performance, and nor do the composers themselves. But is that the full picture? A repertory in which we might expect to see it manifest is the peculiarly English one of the verse anthem, a remarkable fusion of several musical influences, not least the dramatic (though traditional performance would hardly lead us to suspect that). For verse singing (the central element of verse anthem) arguably involves a kind of sung oration, akin to a musical sermon, and the rhetoric of sermonising is a powerful tool of the English Reformation. My aim is to identify features, both rhetorical and poetical, in the verse anthem as it developed from Byrd, through Hooper to Gibbons, which demonstrate how this repertory relates to a wider movement in the written and spoken word of the period.

Collection of the Lute Tablature Manuscripts from the Cistercian Monastery in Grüssau: Genre's Diversity in Compositions for Lute and Music Ensembles

DR. GRZEGORZ JOACHIMIAK

(Institute of Musicology at University of Wrocław)

The former Cistercian abbey in Grüssau (Krzeszów) is located in Lower Silesia (Poland). Before secularization in 1810, the abbey contained lute tablature manuscripts, which according to the current state of research can show that there were at least 15 volumes. There are over 2,000 compositions, all are written in French lute tablature notation for lute in tuning f¹ d¹ a f d A mainly in circle of musical style of S.L. Weiss. They also include pieces that were intended to be performed as wider than just a lute solo. Particularly interesting in this context seem to be the compositions and genre terms assigned to these works, in particular those named 'Partie', 'Concertus', 'Symphonia' etc. The found concordances for many examples allow not only to fill in the missing voices of the pieces, but also sometimes to indicate the attribution, to bring the reception of the composer's work closer, as well as to analyse the works in order to determine what genres of music we are dealing with. Usually, the typology in this music in musicological literature closes in sonata da camera or da chiesa, lute duets, lute concerts or sonatas for lute and music ensemble. In my paper, I would like to draw attention to pieces from the so-called Grüssau lute tablatures whose titles are not explicit in terms of some genres for music ensemble. The interpretation of these matters will also take into account the cultural context, and in particular the issues related to seventeenth- and eighteenth-century Silesia.

Singing Ancient Greek: Musgrave Heighington's 'Select Odes of Anacreon in Greek and [Six] of Horace in Latin' (1736)

ROBERT C. KETTERER

(University of Iowa)

Musgrave Heighington was an English composer active in the 1720s through 1740s. Around 1736 he published an unusual set of odes dedicated to Robert, Lord Walpole, titled *Six Select Odes of Anacreon in Greek and Six of Horace in Latin*. With one exception, the settings are for solo high voice. The words of the Anacreontic odes appear in plain Greek letters. Despite the title, there are only three Horatian Odes in the volume. Instrumentation is for strings, woodwinds, trumpet and continuo. Handel and Pepusch were among the subscribers. Latin odes are rare in England outside academic contexts, and the setting of Greek odes in Greek is unique.

I have found a second edition in the Newberry Library in Chicago, correctly titled *Six Select Odes of Anacreon in Greek and Three of Horace in Latin*. In this edition, the Greek words have diacritics, and above the bar lines the Greek has been transliterated into English letters to aid pronunciation. My paper explores two issues. 1) The second edition—published for performers rather than subscribers—can tell us about how Heighington conceived the pronunciation and musicality of his ancient Greek texts. Treatment of Greek metrics and vowels appears random, but resolves into systems that a learned audience would appreciate. 2) The Greek and Latin odes, together form a coherent program, beginning with the Anacreontic announcement of the subject of love, wine, and age, and concluding with Horace's unique Ode for two voices (3.9), in which love conquers death.

Early Musicking as Liminal Musicking: Thirdspacing Streetwise Opera's 'The Passion' as Culturally Informed Performance

DAVID KJAR

(Chicago College of Performing Arts, Roosevelt University)

In this paper, I focus on one point of cultural convergence where 'the pastness of the present and the presence of the past' coalesce in a compelling and provocative manner. Such a point—where the performer, listener, and composer metaphorically meet—is what I call Early Music's Third Sound Space. Emphasizing the subjective aspects of this space, I provide a close reading of the 2016 promenade performances of J.S. Bach and James MacMillan's *The Passion* in Campfield Market (Manchester), which engages homeless and formerly homeless residents alongside the singers of The Sixteen, a professional 'modern' orchestra, and conductor Harry Christophers. As an abridged English-language version of J.S. Bach's *St. Matthew Passion*, the one-hour production engages eight Jesuses, employs theatrical action, mixes amateur and professional singing, includes new music by James Macmillan, contrasts video production with up-close staging, and requires performers and listeners (who must stand) to move throughout the venue—all while signifying two intertwined storylines: the explicit passion of Christ with the more implicit one of the homeless. In my analysis, I propose and apply spatial, temporal, vocational, and thematic frames for aesthetically analysing the liminality of such early musicking. By drawing conceptual connections between early musicking and Thirdspace thinking through Soja and Lissau's rereading of Lefebvre and Bhabha, I reveal how this early-performance inherently sounds the trialectics of cultural spatiality.

Advanced Continuo Playing in Handel's Continuo Cantatas

[LECTURE RECITAL]

CHRISTIAN KJOS

(Norwegian Academy of Music)

My artistic research project at the Norwegian Academy of Music (2015–2019) has aimed to highlight the role of the harpsichord player and the interpretation of basso continuo in G. F. Handel's continuo cantatas. How the continuo realisation is shaped is particularly crucial to the overall expression in this repertoire. A wide range of possible solutions has emerged in the intersection between improvisation, composition, imagination and speculation within a source-oriented approach. Aiming to give these cantatas a musical guise rarely heard among performer's today, I have focused on an advanced and soloistic harpsichord continuo that includes imitation, counterpoint, harmonic additions, 'duet-making' with the vocal part and other rarely heard features described in Heinichen's *Der Generalbass in der Composition* (Dresden, 1728), Mattheson's *Grosse Generalbaß-Schule* (Hamburg, 1731) and Daube's *General-Bass in drey Accorden* (Leipzig, 1756) in addition to several Italian(ate) and English sources. I have also used idioms from Handel's own keyboard music.

There are frequently significant discrepancies between how historical sources describe continuo playing and how many of today's harpsichordists interpret and perform their part within the context of the HIP movement where two contrasting approaches stand out: those who accompany discretely with few parts and a transparent accompaniment: unofficially nicknamed 'Softies'; and those who generally play fuller: 'Loudies' – from which my project receives its title

I have aimed to develop realizations that go beyond mere chordal playing in this much-neglected repertoire. Hopefully, this will challenge existing views and conventions among several branches of today's early music community.

Through the Virtuoso's Ear: *Listening to Music with Natural and Moral Philosophy in Mind*

INA KNOTH

(Hamburg University, Institute of Historical Musicology)

Musgrave Heighington was an English composer active in the 1720s. The English virtuoso of the seventeenth and eighteenth century – referring to a ‘virtuous’ and ‘learned’ gentleman (Peacham, 1634), not a musician – and his love for the arts and sciences (including their curiosities) made him a solid part of the audience in music performances. A sober look at a virtuoso’s average knowledge of natural and moral philosophy – with sensual perception as their shared field of interest – raises questions about how theories such as Robert Hooke’s lectures on sound at the meetings of the Royal Society or John Locke’s *Essay on Human Understanding* (1690) may have affected the virtuoso’s listening experience.

This paper aims at understanding the virtuoso’s listening experience by concentrating on Roger North as an eccentric example of this type of listener. North’s roughly 2,000 manuscript pages (especially his several versions of *Cursory Notes of Musicke, On Sound* and his *Essay on Musically Ayre*) serve as a starting point to illustrate how ‘popular’ understanding of scientific knowledge might have affected music listening. Focussing on North’s understanding of the faculty of memory in its interplay with hearing and judging, some of his most curious notions on music can be regarded as consistent deductions joining natural and moral philosophy with amateur music practice. Ultimately, they open up a new perspective on other virtuoso listeners as well as musicians’ attempts to meet the virtuoso’s ear.

J.S. Bach's 'Goldberg Variations' Reimagined

ERINN KNYT

(University of Massachusetts, Amherst)

Scholars have already discussed the origin of J.S. Bach's *Goldberg Variations*, the structure of the piece, its publication history, and performance practice issues, but recent reimaginings of the work (i.e., arrangements, transcriptions, and recompositions) have received scant attention. This is, perhaps, because of the work's reputation as a masterpiece. Yet honouring and revering a work can assume different guises that go well beyond canonic veneration of a score and twentieth-century notions of textual fidelity. Recent composers have paid homage to Bach by reimagining Bach's subjects, compositional procedures, and forms, using contemporary approaches.

This article aims to broaden Bach reception studies by exploring how the multiplicity of styles in the *Goldberg Variations* inspired new musical material in recent multi-author collections of variations based on Bach's: *The New Goldberg Variations* (1997) and *13 Ways of Looking at Goldberg* (2004). Both pieces fall somewhere on a spectrum between the newly composed and the arranged; they simultaneously pay homage to Bach's masterpiece while deconstructing and recombining themes and techniques from Bach's masterpiece to form new wholes. Thus, instead of creating a single work that is the culmination of a single lifetime of achievement and experience, as Bach did, several composers collectively presented diverse contemporary perspectives on the music and techniques of Bach. In the process, they revealed as much about the values of their own age as Bach's music and compositional techniques.

Through analyses of these two multi-author compositions in conjunction with close readings of program notes, documents, mentions of five additional subsequent multi-author compositions, and consideration of composer interviews, the article shows how the plurality of Bach's late style helped generate new pluralistic

postmodern compositions based on Bach's *Goldberg Variations*. In doing so, it expands notions of Bach's output as not only summative, but also generative. In the process, the article not only sheds additional light on the reception of Bach's *Goldberg Variations*, but also contributes to ongoing discourse about the expansion of the work concept in the postmodern age.

A Catalogue of French Viola da Gamba Music (1610–1780)

EVANGELIA KOPSALIDOU
(*Democritus University of Thrace*)

Playing the viol became an art during the seventeenth and eighteenth centuries in France. The aim of this paper is to present a catalogue of French viola da gamba music during this period. This catalogue forms an essential tool of a study of the viola da gamba repertory from 1619 to 1773, a period which includes the apogee and the decline of the instrument in France. The period saw a transition in the use of the viol from consorts to solo music and to ensembles in which the viol was mixed with other instruments, giving an important role to the pardessus. Thus, the corpus of works composed during this period represents an aesthetic ideal as well as the set of creative processes aimed at the expression of beauty and show at the same time the way from the apogee to the decline.

Where Did All the Altos Go?

Voice-Type Symbolism and The Representation of the Female Principle in J. S. Bach's Church Cantatas

ELISABETH KOTZAKIDOU PACE

(The Musical Oratory Foundation)

The current research employs established methodologies from the fields of Cognitive Anthropology, Cognitive Linguistics, and Music Analysis to investigate the symbolic function of J. S. Bach's highly consistent (and therefore, most likely, very intentional) voice-type assignments to the recitatives, arias, and duets of his sacred cantatas. Of the four voice types structurally available to the composer (soprano, alto, tenor, bass), the employment of the alto is found to be driven by a category that is linguistically the richest: it is comprised of a multifaceted diversity of closely connected mythological elements effortlessly coalescing into a highly complex conceptual category, that of the **female principle**. This is actually a historically well-established category found in many cultures around the world, operating in universally available mythologies, and just as much permeating the particulars of Christian symbolism.

The uncovered musico-semantic evidence is first considered in the context of what is known regarding past performance practices in Lutheran and other Christian settings. The findings are then reevaluated in light of some important ethical considerations stemming from the social contract currently in place in our modern western societies. This inquiry yields direct practical recommendations applicable to our present day historically informed performances of this repertory—whether presented in the context of a church service or in the concert hall.

'Disposing the fingers to make consonances': Fingerings and Hand Use According to Seventeenth-Century Italian Basso Continuo Treatises

MARCOS KRIEGER

(Susquehanna University [ELCA], Pennsylvania)

Investigations of seventeenth-century Italian basso continuo sources often dwell on the prescription of harmonies for specific bass notes, with rules based on the linear intervals created by the bass notes that determine which harmonies should result. However, the seminal works on basso continuo for keyboard from that time also feature descriptions on how the player should employ specific fingers and hand positions to create the desired harmonies above the written bass line. Banchieri (1609), Sabbatini (1628), Penna (1672), and Bismantova (1677), as well as other anonymous contemporary manuscripts, all offer some advice on technique, culminating with Gasparini's *L'armonico pratico al cimbalo* (1708), which, as Luigi Tagliavini already observed, is not only a valuable source of early performance practice but 'is also illuminating on certain details of keyboard technique, particularly fingering.'

This paper provides a detailed examination of these recommendations about the kinaesthetic approach to playing basso continuo, given in contradiction to the ubiquitous assertions in these documents that to play continuo one must already be an accomplished keyboard player. Therefore, these directions on technique are an acknowledgment from the authors that the novel use of the keyboard in continuo realization, combining sight-reading and mental calculations, necessitated adjustments in the haptic system of keyboard players of that time. Moreover, this investigation elucidates to modern continuo players that, beyond the differences in harmonic practices between seventeenth- and eighteenth-century basso continuo, there are some specific seventeenth-century performance decisions which must be considered for a historically accurate approach to this repertoire.

The Perfect Voice: Classical Conceptions About the Voice in Writings On Singing in the Seicento

VIVIANE ALVES KUBO

(PUCPR, Brazil)

Italian documents on singing in the early seventeenth century in Italy describe the voice metaphorically, using terms such as ‘soft’, ‘clear’, and ‘sweet’. Since these subjective concepts challenge possible reconstructions or delimitations of a vocal pattern from that period, it is nearly impossible to arrive at a hermetic terminological translation of these terms. This does not exclude, however, the contextual importance of these themes in documents of the early Seicento. These terms relate in particular to the classical traditions linked to the orator’s ‘perfect voice’, described specially by Quintilian, Cicero, and Isidore. In addition, more specific aspects of voice production present in documents on oratory, such as volume, the role of the breath and throat, as well as roughness and smoothness of the voice point to the strong influence of Aristotle and Hippocratic Galenic medicine. The perception of the voice as a musical instrument and the conceptions related to its structure and physiology are characteristic of this theoretical framework and also become an important influence on Paduan medicine in the early Seicento. The transversality of the theme of voice as an object of medicine, oratory, philosophy, and music can be found in several concepts used in treatises and testimonies referencing singing in this period. These terms have become vague due to the lack of reflection on the traditions that underlie this terminology on the part of current literature, which this paper begins to remediate.

Agency of Musical Instruments: The Resonance of Instruments without Sounds in the Collection of Francesco II d'Este

EVA KUHN

(*Universität der Künste Berlin*)

The Galleria Estense today holds a collection of rare and valuable instruments, among which are some that have drawn attention in such sundry monographs as: *L'Arpa di Laura*, a study of the famous harp commissioned by Alfonso II d'Este and intended for Laura Peperara of the *Concerto delle donne* in Ferrara. Of equal fame is the violoncello constructed by Domenico Galli, which was a wedding present to Duke Francesco II, together with a concordant set of 12 sonatas.

The engravings with various figures from Greek mythology decorating these instruments give insight into the meaning of music at the d'Este court of seventeenth-century Modena. Acknowledged as a connoisseur and being 'most intelligent in music,' Francesco II increased the Ferrarese collection considerably with a variety of curious instruments. Some of them, like a violoncello by Antonio Stradivarius, were doubtless meant to be played. The bizarre and extremely delicate harpsichord and other instruments out of marble, puzzle scholars. It is hard to imagine these instruments producing any common music sound. Yet contemporary witnesses describe sounds of 'magic.' Organological investigations prove contrary.

This paper will, looking at the collection in its entirety, suggest in the end, that their 'resonance' might have been intended beyond that of pure 'sound.' The purpose of the observations will be a deeper understanding of music that go beyond notes on paper or the production of specific compilations of sounds.

Resolving the Controversies over the Monteverdi Vespers (1610)

JEFFREY KURTZMAN

(Washington University in St. Louis)

In recent years articles by Roger Bowers and Jonathan Wainwright as well as introductions to new critical editions of the Monteverdi Vespers published by Bärenreiter and Carus-Verlag have revived old controversies regarding the liturgical integrity of Monteverdi's *Vespro della Beata Vergine* and the role of the five *concerti sacri* published as part of the composer's 1610 print. Discussions of these issues in all of these publications ignore both the historical context of Monteverdi's print and the nature of liturgical performance in Monteverdi's time. Extensive material has long been available regarding that historical context, and recent studies of liturgical performance, in particular by David Crook, reinforce the 1967 view of the role of Monteverdi's *sacri concerti* by the late Stephen Bonta. Taking all relevant factors into account, it is not difficult to resolve these controversies and illustrate that they are the outcome of the tendency of modern musicology, with respect to Monteverdi, to problematize issues out of ignorance rather than seeking to understand them in their original context. This paper will demonstrate on the basis of historical materials and liturgical performance practices that Monteverdi meant exactly what he published and said: the *Vespro della Beata Vergine* comprises a liturgically coherent service for the principal Marian feasts of Monteverdi's day with thematically appropriate sacred concertos interpolated in sequence between the psalms.

Reconsidering the Estense Music Collection in the Light of C. A. Lonati's Manuscripts

FEDERICO LANZELLOTTI

(*University of Bologna*)

Francesco II of Este (1660–1694) gave a crucial boost to the development of Modenese music copying activities. The repertoire copied for the Duke, actually almost entirely held at the Biblioteca Estense of Modena, was built up for two reasons: acquiring sources which could depict an overview of local and outer music life and events; collecting instrumental and vocal music of several famous masters of that time, like Stradella, Legrenzi and Pasquini.

New research on extant sources show that Modenese copyists appeared to be strongly interested also in the compositions of 'Milanese' violinist Carlo Ambrogio Lonati (c. 1645 – later than 1701), known as 'Il gobbo della regina Cristina di Svezia'.

The paper reconsiders Lonati's Modenese handwritten sources with regard to their production; introduces a new record about the copying of his music and proposes the revision of some conjectures, among which the presence at Modena of some presumed autographs of the author. Sixty years after O. Jander's investigations of Modenese copyists, this proposal offers the early results of an insight into Lonati's sources actually preserved there and develops a wider knowledge of Modenese copying settings during Francesco II's duchy.

The vocal and instrumental sources are considered in an intergeneric way. This approach, based on a solid codicological and philological core, is employed in order to bypass misunderstandings caused by stylistic methodologies previously used: its use seems particularly useful in order to achieve a recontextualization of Lonati's violin sources.

Music of an earlier Time

ANDREW LAWRENCE-KING

(*Opera Omnia, Moscow*)

Despite Einstein's *Relativity* (1905), we still live and make music within a classical understanding of Time 'like an ever-rolling stream.' This is Newton's Absolute Time (*Principia*, 1687), only gradually accepted over subsequent decades. The works of Monteverdi, Schütz, even Lully and Purcell, are music of an earlier, pre-Newtonian Time.

That Time is Aristotelean, dependent on 'motion in respect of before and after' (Physics). What implications might the philosophy, principles and practice of Aristotelean Time have for the historical Science, Art & Use of seventeenth-century music?

The historical embodiment of Time as the movement of the Tactus hand – not conducting! – can be hypnotic, facilitating Flow. Tactus unites philosophical Time and musical notation with real-time duration and practical musicking. (Milan, 1536; Grant, 2015). Zacconi (1592) lists its qualities and synonyms. Time's character is presented in c. 1600 dramas.

Like Music of the Spheres, Time is defined by astronomy, imitated by clocks, micro- modelled by the human pulse. Tactus represents the Divine Hand. Dante's Primum Mobile drives musical Proportions and Divisions.

Period sources assume that tempo giusto must be found (not chosen at whim), but without high-precision clocks. The quality of tempo is experiential, not quantitative (Carissimi, 1696). The minim is calibrated to 1 second (Mersenne, 1636): subtle tweaks are beyond description within the conceptual framework.

Caccini and Monteverdi disrupt measure differently. Remembering Phaeton, Frescobaldi requires Tactus when 'driving Time'. Some 'unmeasured' chants and preludes are written with note-values.

Did over-confidence in Absolute Time lead to c. 1900 rubato? What counts in modern- day Early Music?

'The Harmony of United Parts': Robert Bremner's Mission to Improve Scottish Psalmody in Late Eighteenth-Century London

MARY-JANNET LEITH
(University of Southampton)

This paper will explore the activities of the Scottish music publisher Robert Bremner (1713–1789) after his move to London in 1762. Academic attention to date has mainly focused on Bremner's successful musical businesses in Edinburgh and London, but beyond this, his activities remain somewhat shadowy, particularly after his departure from Scotland. However, unlike his Scottish colleague and fellow publisher James Oswald, Bremner retained close links with Scotland after his move, and, on arrival in London, immediately situated himself within its well-established Scottish diaspora community. Recent research by diaspora scholars has positioned this community around the Strand, and notably Bremner became a member of a nearby Scottish dissenting congregation upon his arrival in London – Crown Court Church. This paper will explore Bremner's activities in London until his death in 1789, and in particular will highlight the continuation of his mission to improve the Scottish psalmody, and his drive to educate the ordinary worshipper in enough musical theory to sing confidently in four-part harmony. Alongside Bremner's 1772 London publication, *Church Harmony* (dedicated to a second Scottish London-based congregation), this paper will analysis records from the archives of Crown Court Church of Scotland, which provide an important context for Bremner's efforts to improve congregational singing in the absence of instrumental accompaniment in Scottish London churches. This presentation forms part of my wider doctoral research, which combines a historical analysis of the dynamic migration of Scottish musical identity with a focus on the role of Scottish musicians in the creative context of eighteenth-century London.

*'Not without teares on
our Neighbor's side':
The Spatialization of Music in Exiled
English convents 1624–1724*

CAROLINE LESEMANN-ELLIOTT

(Royal Holloway, University of London)

This paper will discuss how English nuns in exile in France and the Low Countries negotiated the physical and metaphysical boundaries of enclosure with regards to their musical practices. It will interrogate how nuns used music to produce space within the convent, as well as how music related to the nuns' notions of private, public and liminal spaces within the convent (and indeed, how the nuns developed notions of spaces partly through performance and ceremony). It will address how the desire for strict enclosure on behalf of the nuns interacted - sometimes paradoxically - with the desire to attract potential sponsors, convert visiting English protestants, or create an element of prestige and sublime mystery around the nuns' voices. Lastly, it will explore the liminal spaces in which music marked the blurring of the boundaries of enclosure, particularly in the form of ceremonies and rituals, in order to convey specific messages.

These themes will be examined through the lens of a selection of little-known sources, including the Diurnal, Annals and collection of life-writing material from the English Augustinian convent at Paris, the ceremonial for vestiture and profession at the English Benedictine convent in Paris, and various financial records and travel documents describing performance practice at a collection of English Augustinian, Benedictine and Franciscan convents. Included within these will be the identification of newly uncovered evidence regarding processions and receptions of members of the exiled Stuart royal family at said convents, as well as hitherto un-analysed musical items in the context of these events. New evidence of organ usage within these convents will also be provided.

Shaping 'Spanish Music': Eighteenth-Century Violin Fandangos and their International Dissemination

ANA LOMBARDÍA

(Universidad de Salamanca, Spain)

Since the mid-eighteenth century, foreign visitors to Spain regarded the fandango as the epitome of Spanish cultural identity, allegedly passionate and irrational. Despite its probable Afro-American origin, the fandango became a symbol of musical 'Spanishness' within chamber instrumental music, especially after 1770, coinciding with the rise of *majismo* (an aristocratic fashion for imitating the underclass).

To date, scholarship has overlooked the role of solo violin music in the dissemination of the fandango pattern and, more broadly, in the shaping of an allegedly 'Spanish' musical identity. Yet a number of newly rediscovered pieces from the period c. 1731–1775 show that this instrument was frequently used to perform fandangos, even chamber-music stylized versions, before the rise of *majismo*. Moreover, such pieces reveal the merging of the fandango pattern with 'foreign' musical traditions, such as the Italian violin sonata and French courtly dances, thus showing hitherto overlooked negotiations between highbrow and popular culture in mid-eighteenth-century Spain.

Particularly revealing examples are two anonymous sets of virtuosic fandango variations for violin and accompaniment located in Stockholm, collected by Swedish diplomat Carl Leuhusen (1724–1795) during his stay in Madrid in the 1750s. These works add new items to the reduced catalogue of early chamber-music fandangos unearthed so far, point to their exportation outside Spain at a relatively early date, and reveal close connections with the style and performance practice of the accompanied violin sonata. This challenges traditional discourses on the 'Spanishness' of the fandango, inviting us to reflect on the persistence of stereotypes about eighteenth-century music.

On Five Violin Strings: AA.360, a Manuscript Full of Stories

FABRIZIO LONGO

(MIUR)

In the seventeenth-century collection AA.360, a manuscript kept at the *Museo internazionale e biblioteca della musica* in Bologna, there is a rare and unpublished document on 'tuning of the fifth string' on the violin with an a_3 as the first string, as in *Sonata VI* from the first book of sonatas by Carlo Ambrogio Lonati.

What kind of instrument was this five-stringed Italian violin, the equivalent of the French *quinton*? And why such a high fifth (first) string? Only to avoid having to shift into uncomfortable positions?

These instruments were quickly abandoned and fell into disuse as more players became used to venturing into high positions, and also because the five-stringed violin presented more than one contraindication, such as a less convenient neck and broader fingerboard, set-up problems even in the thickness of the strings and tuning complications in the various temperaments. But the five strings also offered various advantages, and if a virtuoso such as Lonati composed for a violin tuned $a_3e_3a_4e_4a_5$ those strings must have had important reasons related to timbre.

My presentation goes through a short description of the source in which stand out, for the violin, the oldest known theoretical testimony of two-stringed tremolo and some Italian scores in tablature, focusing the discussion on the five-stringed violin; I will use the support of scarce iconography and few existing sources, and will perform the *Ruggiero* on my five-stringed baroque violin (tuned to $g_3d_3a_4e_4a_5$) from the AA.360 manuscript, as well as selections from *Sonata VI* by Lonati.

The Commonplace Art/Nature in 'Der vollkommene Capellmeister'

('The Perfect Master of Chapel'), 1739,
by Johann Mattheson

MONICA LUCAS

(Universidade de São Paulo, Brazil)

The Lutheran world produced an extensive theoretical and practical *corpus* for musical composition and interpretation. In the seventeenth and eighteenth centuries, authors of what became known as *musica poetica* published manuals whose systematic, theoretical and terminological basis was borrowed from Latin rhetorics and poetics, required readings in all Lutheran schools after their reform in 1528 by Martin Luther and Philipp Melanchthon. In this paper, we show how *Der vollkommene Capellmeister* (1739), by Johann Mattheson, imitates the commonplace which relates art and nature, already present in Latin rhetoric and poetics. We discuss the ideas of nature and art, as well as the relationship between the two concepts in Latin authors, and the use of this commonplace by Johann Mattheson, either from the perspective of the perfect orator or from the conception of nature as a model of art. Thereafter, we discuss the expansion of the concept of nature, so as to include the imitation of *auctoritates* and musical works, and *naturality* as the final purpose of art.

New Approaches to Ornamentation in the Eighteenth Century Through the 'Working Manuscripts' of Johann Georg Pisendel

FRANCISCO JAVIER LUPIÁÑEZ RUIZ

(Universidad de Guanajuato, Mexico)

Schrank II of the Sächsische Landesbibliothek, Staats- und Universitätsbibliothek Dresden holds the immense collection of instrumental music that Pisendel gathered throughout his life. This archive preserves a rare treasure of ephemeral live and rarely found in the eighteenth-century archives: 'working manuscripts' for personal use that contain Pisendel's notes for his daily work as performer and composer. These types of manuscripts were not intended to be preserved after use. Of special interest are the 'working manuscripts' of his own compositions. They are filled with sketches and different versions of highly elaborated cadenzas and embellishments as well as a large number of interpretative annotations such as fingerings, articulation marks, or ideas for performing arpeggios on the violin, together with erased sections and other compositional modifications.

It is striking that all these ideas disappear on the clean copies. These differences are not only found in Pisendel's own compositions but also appear in other 'working manuscripts' of Pisendel on other composers' works. Analysis of this collection of working manuscripts sheds new light on how independent the performer's role was, even in the case of a composer-performer, and offers illuminating readings on the role that the performer played in the final elaboration of the work, taking ornamentation as one of the most important factors to consider. 'Improvised ornaments, more than anything else, showed the genius of the performer' (Galeazzi, 1791).

In addition, the study of these manuscripts reveals the attribution to Pisendel of new sonatas for violin and continuo.

The Utilization of 'martelé' in Jean-Marie Leclair's (1697–1763) Violin Sonatas

JIN MA

(University of York)

Many modern scholars and baroque violin players suggest that the *martelé* bow stroke is inappropriate for use before the end of eighteenth century. This article will argue that *martelé* can be used in Jean-Marie Leclair's violin sonatas. I will play his op. 9, no 3 (1743) to demonstrate the use of *martelé*. According to Peter Wall, 'The literal meaning of this term is 'hammered', referring to a percussive on-string stroke produced by an explosive release.....'. There are a number of distinguished musicians and researchers such as Boyden (1965), Babitz (1957) and Stowell (1985) who hold the opinion that *martelé* belongs only to bowing technique post-1800.

I will consider if it is justifiable to employ this technique in music only post-1800 or -1780. Boyden demonstrates that accented notes are not appropriate in baroque music since a performer cannot make a striking accent at the beginning of a note with the pre-Tourte bow; in other words, the *martelé* is unsuitable in the baroque period. Why is it impossible to play *martelé* with the pre-Tourte bow? What are the differences between pre-Tourte bows and the Tourte bow from the perspective of a performer?

Preston (1968) pointed out that there are still some exceptions in terms of the use of *martelé* if there is musical need. If *martelé* can be used in some places in Leclair's violin music, where in his compositions can a performer execute this technique? This presentation will illustrate the use of the baroque bow, bow hold and composer's instructions in Leclair's violin sonatas; I will explain my justification for using *martelé* in music from a 1743 publication.

Rhetorical Expression and Political Strategy in Antonio Caldara's '*L'ingratitude gastigata*'

ALAN MADDUX
(University of Sydney)

Antonio Caldara (1670–1736) was admired by Johann Mattheson for his 'great knowledge of human affects and emotions,' and is particularly noted for his dramatic sense and mastery of affective expression. But how are we to read the expressive characteristics of his music in their historical context? An assessment of the social and political circumstances of his dramatic works, in combination with an understanding of the rhetorical-affective expressive framework shared by early modern librettists, musicians and audiences, can provide insight into the way he deployed musical resources to such powerful effect.

While attention has recently been given to Caldara's role in propagating the dynastic ideology of the Habsburgs following his appointment to the Imperial court in Vienna in 1716, his ability to aptly address the objectives of his patrons was also evident in his earlier Italian career. His opera *L'ingratitude gastigata* is a notable case in point. The setting of Francesco Silvani's libretto which bears Caldara's name has previously been identified as being for Venice in either 1698 or 1702, or for Rome in 1709; however, evidence suggests that it was instead composed for Austrian Habsburg-ruled Milan in 1711. Here, in an occupied city, against the backdrop of the War of the Spanish Succession, the libretto's exotic themes with its story of barbarous Goths and a Vandal king exiled to Norway challenged the composer to ingeniously adapt his musical material to address both the expressive requirements of the drama and the exigencies of contemporary international politics.

Guarini, Tragicomedy, and 'Rinaldo'

BILL MANN

(University of Glasgow)

A genre by any other name – it is not usual to classify Handel's *Rinaldo* (1711) as tragicomedy, but in terms of drama, it has the hallmarks described by Guarini in 1601 – the dramatic 'knot' that features separated lovers, hidden identity, threat of death, forgiveness for culprits, and the happy ending. This was a modification of Aristotle's separation of tragedy and comedy by combining aspects of both. The genre met with staunch opposition by Guarini's enemies in Italy, and later by the Whig elite in early eighteenth-century London. But, by 1711, there were two lines of tragicomedy development in London, the English and the Italian. In 1583 Philip Sidney recognised the genre of tragicomedy, Shakespeare's late comedies have been classified as such (Stanley Wells), John Fletcher praised the genre as the model for his play, *The Faithfull Shepheardesse* (1609), and Guarini's *Il Pastor Fido*, *tragicommedia pastorale*, published in London in 1591, a year after its first appearance in Venice, was soon translated into English. It saw continual publication and occasional semioperatic performances throughout the seventeenth, and into early eighteenth-century London, including all-female performances (1706/1707/1711). With Handel's *Il pastor fido* (1712), the plot was already familiar. The question is – how tragicomedy affected Handel's *Rinaldo* in 1711. The pre-Handel Italian operas, 1705–1711, witnessed a development of Italian tragicomedy. It is argued that English influence was paramount in *Rinaldo* (Curtis Price), but this paper argues that two traditions of tragicomedy coalesced. The question is to what extent.

Cultural Translation and Baroque Opera: Italian vs German Culture of Laughter in Operatic Translations

LIVIO MARCALETTI
(*Austrian Academy of Sciences*)

On the heels of studies on cultural transfer, opera translations have recently become the subject of an increasing number of studies. However, opera scholars have thus far been neglecting Italian-to-German translations made before 1750 despite their relevance for the early history of German opera. Public opera theatres in Hamburg and Leipzig based a considerable part of their repertoire on translations of Italian libretti. Translators not only had to deal with metric and semantic aspects but also to rewrite comic scenes in order to make them understandable and enjoyable to the new target audience. Nicolò Minato's Italian libretti for the Viennese court constitutes a remarkable case study of Italian-to-German translations. Minato's comic scenes mostly involved chaste wordplays, jokes about philosophers as well as satiric remarks on members of the Hapsburg court. German translators maintained only some of these elements in their rewritings: they often modified pre-existing and created new comic scenes, adapting them to the target culture and the sense of humour expected by the audiences in Hamburg and Leipzig. The language register was often lowered, including swearwords absent in the original; more in general, the original Petrarchean models were translated into a more worldly, sensual jargon, usually mastered by servants. The present paper will focus on some case studies and thus show how the translation process contributed to the specificity of German Baroque opera.

'Du Simple au grand bruit': Thoroughbass Realization Inspired by the French Harpsichord Repertoire

MÉLISANDE MCNABNEY
(Independent Researcher)

French treatises of thoroughbass published or disseminated in manuscript form between 1680 and 1775 do not provide the modern professional harpsichordist with all the necessary tools to perform the French Baroque repertoire in a stylistically appropriate manner, using all the acoustic resources of the harpsichord. And yet, the French harpsichord repertoire of the same period is notated with an abundance of detail and uses techniques that produce a vast range of dynamics. In this paper, I posit that it is possible to find information in the French harpsichord repertoire to complement the treatises, especially in three types of pieces: 1) pieces influenced by or transcribed from the lute repertoire; 2) harpsichord transcriptions of orchestral and operatic works; 3) the *prélude non mesuré*. After a survey of primary sources, I selected the passages in treatises that are most instructive in regard to style. I analysed examples of the three selected types of harpsichord pieces, identified techniques that may be incorporated into continuo playing, and created some exercises to assimilate these techniques. Finally, I applied them to the performance of a specific work: the cantata *Médée* by Louis-Nicolas Clérambault. The findings of this study created a method to expand and diversify the modern harpsichordist's thoroughbass vocabulary in the French national style.

Domenico Scarlatti's Construction of a Spanish Musical Style

LUISA MORALES

(Universitat de Lleida – University of Melbourne-FIMTE, Almeria)

The question of Domenico Scarlatti's Spanish style has been the subject of a significant body of commentary and analysis for more than a century. Over that period, Scarlatti's Spanish idiom has generally been viewed through the prism of Alhambrism and flamenco music, two visions inherited from late nineteenth-century representations of Spain. The commercial success of flamenco as a multidisciplinary art representative of Spain, together with stereotypes of Spanish, Gypsy and Andalusian cultures, have thus shaped the reception of Domenico Scarlatti's music in the twentieth and into the twenty-first centuries. This paper deconstructs such narratives and investigates Scarlatti's construction of a new Spanish style in its historical, cultural and musical contexts, drawing on the musical documents and examples that are contemporary with the composer.

J. S. Bach and Triple Counterpoint in His Late Works

KAYO MURATA

(Tokyo University of the Arts)

Melodic inversion is a technique that has been regarded as an apex of counterpoint. It has been combined with Bach and made a precondition for writing fugues with multiple themes. According to the contemporary academic understanding of composition, to make multiple melodies invertible in any combination, notes must be chosen without a perfect fifth (which becomes a perfect fourth after inversion) between melodies on the main beat. Composing three melodies, invertible in six combinations is called 'triple (invertible) counterpoint' today, based on the aforementioned rule.

I have been analysing Bach's inversion of three melodies, which tended to be considered triple (invertible) counterpoint, from the viewpoint of whether melodies are invertible, and if not, how music is constructed. Concretely, I extracted all fifths between inverted melodies and confirmed treatment of fourths, when a melody that emerges fourth after inversion is in the lowest part.

This paper first touches on which fourths were inappropriate for Bach. The criterion for judging (in)appropriate fourths does not significantly differ from our understanding. A bold treatment of fourths is sometimes more observed in keyboard music than in vocal music, and this tendency becomes more notable as time goes by.

Thereafter, I exemplify Bach's method of avoiding inappropriate fourths in his later works. By comparing it with methods used earlier by Bach and other composers, this paper illuminates an aspect that was characteristic of Bach as a master of counterpoint.

The French Polyphonic Mass in the Grand Siècle Facing the Organ

GAETAN NAULLEAU
(University of Tours)

With or without alternatim? Taken for granted during the Grand Siècle, the interplay of responses between the organ and the choir is not universally favoured by modern performers of this repertoire for reasons having to do with taste, forces, time, and timing. The contrasting sequence of played and sung versets lends a particular rhythm to the musical experience, in which the homogenous simplicity of the versets sung at the unison enhances the variety and complexity of those played on the organ.

With or without alternatim? There is a third and as-yet unexplored possibility: with vocal polyphony instead of plainchant. This option, briefly mentioned in the seminal works of Benjamin van Wye and Edward Higginbottom, is presented as an exception, and no subsequent studies of the French Organ Mass have called this conclusion into question.

A little-known document beckons us to take another look at these practices, however. Published in 1711, it specifies the different types of alternatim that were used according to the solemnity of the day and in the unfolding of the liturgy: here the organ responds to the faux-bourdon, the improvised *chant sur le livre*, the *musique imprimée* – but not once to the plainchant. The thirteen pages of this clear and delightfully concise *Ordre du chant* have come down to us from Saint-Germain-l'Auxerois, one of the main Parisian parishes.

An examination of this source invites us to carefully reread all the material (ceremonials, contracts, and reports) that until now appeared to concur on the default alternation of organ and plain chant.

In convents, this was of course the case. And in parishes? Several sources have clearly established that only the most modest parishes, which did not boast a group of singers able to produce polyphony, permitted the alternation of plainchant and organ during their solemn offices.

It is tempting to use this information to circumvent the schizophrenic gap between plainchant and organ, and exciting to speculate on new 'historically informed' mixtures. Which scores shall we now combine with a Magnificat by Titelouze, a hymn by Grigny, or versets by Du Mage? And going beyond organ repertoire, it is the entire soundscape of the Grand Siècle office that gains new contours and fresh splendour. The eight masses in which Marc-Antoine Charpentier entrusts some sections of the ordinary to the organ alone were therefore not exceptions.

From Vicentino to Goldoni:

A Royal Court Musician's Library in Mid-Eighteenth Century Lisbon

BERNADETTE NELSON

(CESEM/FCSH, Nova University, Lisbon, Portugal)

Following the devastation of Lisbon caused by the earthquake and tsunami in November 1755, concerted efforts were made to restore the capital to its former status and glory – not only through a massive architectural re-designing and building programme but also through the continuation and encouragement of intellectual and cultural activities. Musically, this was manifest in performances in surviving (and rebuilt) theatres and prominent churches (during mass and other services), with many involving prominent musicians of the royal court of King José I (R 1750–77). Among these was a certain António Ramos de Figueiredo, violinist, theorist and composer, who by all accounts was an intellectual and also bibliophile. An inventory of his substantial library survives as the result of the zealous activities of the Royal Censorship Board instituted by the Marquis of Pombal in the years following the earthquake, in an attempt to control the circulation, printing and readership of books and ideas. This particular *Manifesto dos livros* is distinguished for its large (and rare) collection of music (theory) books and libretti, the whole constituting an extremely important and rare international collection dating from 1533 onwards. This paper provides an analysis (as far as possible) of this collection, and an appreciation of it in terms of the then current fashions in performance and discourse. It will also attempt to view Figueiredo as an active musician in mid eighteenth-century Lisbon when fashions tended towards Italianate styles and opera – in part led by such prominent composers as David Pérez, who was also employed at the royal court.

Did Telemann invent the Polish style?

PAUL NEWTON-JACKSON

(Corpus Christi College, University of Cambridge)

In 1737, Johann Adolph Scheibe was the first writer to place the Polish style on an equal footing with Italian, French and German national styles. Scheibe gave Telemann credit for introducing the Polish style, and even claimed that the style did not exist prior to the eighteenth century. However, we know that Polish-style music had been popular in German-speaking Europe since the 1500s: this not only included Polish dances, but also certain musical instruments and ways of playing that were associated with Poland. Was Scheibe unaware of these earlier traditions? Or did he view Telemann's engagement with Polish-style music as being new or unique in some way? Telemann's Polish-style compositions are often linked to his famous early-career experiences with tavern musicians in the Kraków area, described in his 1740 autobiography. However, focusing too much on this encounter risks obscuring the extent to which Telemann drew heavily on multiple traditions of Polish-style music-making that were already well-established across German lands at this time. On the other hand, some of Telemann's uses of the Polish style do appear to be without precedent in earlier practice. If Telemann was not the first to write in a Polish style, what exactly did he invent? The key to answering this question may be in understanding what the difference was, for Scheibe, between 'music in a Polish style' and the idea of a 'Polish national style'.

The Elizabeth Segar Song-Book: *Insights Into Performance, Teaching and Transmission in the Music of Henry Purcell and his Contemporaries*

ALEXANDER NORMAN

(Royal Holloway, University of London)

The Elizabeth Segar song-book (Yale University Library, Osborn Collection MS 9) is a manuscript dating from 1692 which includes nine songs by Henry Purcell, together with extracts from a verse anthem by Orlando Gibbons, songs by Raphael Courteville and Samuel Akeroyde and anonymous pieces. As an early source of Purcell's music it has received relatively little scholarly attention, the most detailed being that by Gloria Rose in 1972. Editions of Purcell's music frequently consider manuscripts such as the Segar song-book as being unauthoritative; for example the Purcell Society edition of *The Fairy Queen* describes the Segar version of 'If love's a sweet passion' as 'heavily encrusted with ornaments of doubtful provenance'. The Songbook is nonetheless an interesting manuscript and worthy of further examination as it sheds light on vocal performance practice and aspects of the teaching and transmission of songs in the late seventeenth century. It is likely that the collection was prepared by a professional musician acting as Elizabeth Segar's teacher; furthermore, the vocal lines are replete with ornamentation and also feature instances of rhythmic inequality. Comparing realisations in the Segar song-book with approaches to ornamentation and inequality in other contemporary sources, my paper will seek to demonstrate that the song-book is important evidence of seventeenth-century performers bringing their own creativity to the music of Purcell and his contemporaries. The paper will also discuss what is it possible to know about the transmission of the songs contained in the manuscript.

'Movete in liete danze il piè concorde':

Dramaturgy of Dances in the Different Sources of the 'Theatrical Feast' La 'Caduta del Regno delle Amazzoni' (Rome, 1690) by Bernardo Pasquini

VALENTINA PANZANARO

(Università degli Studi 'La Sapienza' di Roma)

In the second half of the seventeenth century, Roman opera production was endowed with innumerable moments 'accessories', -prologhi, intermedi and balli-, sections where emerge the spectacular ambitions of the performance. The 'theatrical feast' *La Caduta del Regno delle Amazzoni*, staged in Rome in 1690 and set to music by Bernardo Pasquini with libretto by Domenico De Totis, represents one of the most interesting librettist publications, accompanied by valuable iconographies and a complete score in which is described the presence of ballets in intermezzos. As it is rare to find documented dances in libretti through scenic indications, it is equally rare to have them in the iconographies accompanying the libretti, as well as having the same correspondence in the score. For this reason, it is believable that *La Caduta del Regno delle Amazzoni* constitutes a unique example of poetry of circumstance, since the comedy is dedicated to the marriage of Charles II of Habsburg with Marianna of Neuburg.

The aim of this research on the one hand is to offer a new interpretation of Pasquini's work through the detailed analysis of the ballets, the iconographies, the libretto of this 'theatrical party' to better understand in how the dances, art form 'in movement', were staged and what their scenic importance was strongly related to instrumental dance music, especially in the late seventeenth-century Roman opera, and on the other to reflect on the relationships between librettist, composer and dance teacher whereas an authentic repertoire of steps, choreographic structures and instrumental dance music inserted in the theatrical interludes circulated in Rome during this period.

Singers as Actors in Baroque Opera: Presentation of a Research Project on Jommelli's 'Demofoonte' for the Stuttgart Court (1764) as a Case Study

MARTINA PAPIRO

(*Schola Cantorum Basiliensis – Basel, Switzerland*)

Singers bring an opera to life. Their rendition in voice and gesture determines the staging and is therefore a key in comprehending how an opera was 'understood' – from the subject and its dramatic intricacies to the conception of the roles. Therefore, to explore the historical performance practice of Baroque operas, we should consider not only the libretto, score, scenography etc., but also the performance/acting of the singers. It can, however, only be grasped indirectly.

The research project, currently in development, investigates the stagecraft of opera singers as well as the directive practices in relation to the libretto and the music from 1700–1800. To present the concept and methodical approach as a case study, I have chosen *Demofoonte* (libretto: Metastasio), composed by Nicolò Jommelli in 1764 to celebrate the birthday of Duke Carl Eugen of Württemberg. It will first be necessary to evaluate the sources for the stagings in Stuttgart and Ludwigsburg. Secondly, I will consult the contemporary treatises on singing and acting as well as written and iconographical sources for the production of opera, in order to document that opera singers interpreted their roles not only by means of vocal virtuosity, but also autonomously – without the advice of a director – by physical, gestural and mimical expression. By combining the findings from the sources with a close reading of Jommelli's score, I hope to develop hypotheses for the gestural and mimic realization of his *Demofoonte*.

The project's second goal is to furnish historical acting practices for today's stagings of eighteenth-century operas, thereby offering alternatives to the current, a-historical model of director's theatre.

The Siren's Loom: Leonora Baroni and the *Fantastici* of Rome

PETER POULOS

(*Independent Researcher*)

The reception in Rome of the virtuoso singer, instrumentalist, and composer Leonora Baroni reached the peak of public adulation with the publication in 1639 of the *Applausi poetici* and with Leonora's membership in Rome's greatest literary society, the Umoristi academy. The theme of the virtuous siren that is used to portray the mythical image of Leonora's talents in much of the poetry of the *Applausi* was prefigured in the full-length portrait of Leonora by Fabio Della Corgna and in the emblem and laudatory poetic verses found in the *Poesie* published two years earlier by the contemporary Roman *Fantastici* academy. A new reading of these images and overlooked Leonora encomia from the *Poesie* reveals the literary influences of the authors and their network of academic memberships. They also suggest the musician's affiliation in the *Fantastici*, a point that may have been a source of friction between the two Roman academies.

A Few Words About Time: Time Words / Terms of 'mouvement' in the Autograph Manuscripts of Marc-Antoine Charpentier

ADRIAN POWNEY

(Royal Birmingham Conservatoire)

Several scholars have highlighted the idiosyncratic and precise ways in which the seventeenth century French composer Marc-Antoine Charpentier (1643–1704) indicates certain of his performing conventions in his autograph scores. One such hitherto neglected feature of Charpentier's notation is his abundant use of time words – words more accurately described as terms of *mouvement* given their dual function of indicating speed and 'mood'. In a recent article, I established that Charpentier did not consistently associate one tempo with either *a* or *o*, using both fast and slow time words with both. This paper builds upon these findings, widening the study to all of Charpentier's metre signs and working towards establishing: i) the relationship between time words, metre signs and textual underlay in his music, and the extent to which time words either confirm or contradict speeds conventionally associated with those metre signs; ii) a hierarchy of speeds for Charpentier's time words, including the degree of precision signalled by qualifiers and modifiers such as 'plus' and 'un peu'. Understanding the context in which Charpentier uses these terms in is useful as he left no clues in his theoretical writings on the speed(s) he associated with any metre sign; this at a time when composers were transitioning from the mensural to the orthochronic system of notating rhythm and metre. Setting Charpentier's use of time words against the revised chronology for his autographs reveals both interesting patterns and a composer using time words more frequently, and a vocabulary far richer, than his French contemporaries.

Representing Spain in Music and Dance: Seventeenth-Century Networks of Exchange

ROSE A. PRUIKSMA

(University of New Hampshire)

Seventeenth-century French writers who had absorbed Spanish novels and plays helped to shape French ideas and representations of Spanish musicking in this period, in particular the ways that Moorish Granada was imagined and conflated with Spanish music and dance. Perhaps the most widespread instance of this was in François Pomey's plagiarism of George de Scudéry's novel *Almahide* (1661) – itself derived from Perez de Hita's two-part novel *Guerras Civiles de Granada* (1595–1619) – in his 1671 dictionary definition of the sarabande. This was not, however, an isolated instance; the 1626 *Ballet de la Douairière de Bilbahaut* features 'Grenadins' and 'Grenadines' in the series of entries representing 'The Peoples of Europe' and includes Spanish song, guitar-playing musicians and sarabande-dancing 'Grenadins.' Ballets and theatrical pieces through the century, from Louis XIV's court ballets to later works such as *L'Europe Galante* (1697) featured a range of musically-inflected, exoticized Spanish characters. This paper explores the networks of circulation of ideas about Spanish music and dance in French literary, dictionary, and musical sources in the seventeenth century with particular attention to song and dance in ballets and theatrical works that span the seventeenth century. Against the backdrop of persistent familial ties (Anne of Austria and Marie-Thérèse were both Spanish princesses before they became French queens) and military conflict with Spain, the creation of a set of aural and gestural stereotypes of Spanishness, inflected with Spain's Moorish past, allowed French musicians and dancers to symbolically conquer their historical foes who were also close relatives, through performance.

The Revisions of Lully's 'Armide' *as a Source to Understand Different Models of Orchestral Accompaniment from 1686 to 1778*

MATHEUS THEODOROVITZ PRUST

(Federal University of Paraná, Brazil)

This lecture aims to discuss the changing role of the orchestra in Lully's music through the process of rearrangement of his works in the course of the 18th century, focusing on the *grand chœur*. The composition of choral movements in the 17th century French opera with orchestral accompaniment presents some practical particularities that influence and shape its sound result. The Lullian tradition of doubling vocal parts by the orchestra, a national compositional paradigm, is one of them. In this model, if on the one hand the orchestra contributes to the construction of a specific sound texture, it responds directly to the choral writing, being delimited and defined by the particularities of singing. The orchestra's restrictions within this tradition, which lasted for generations after Lully's death, however, changed after a slow process that culminated in an emancipation that brought new expressive possibilities to French music in the mid-18th century. Having in consideration that a substantial part of the 17th century repertoire was kept at the Paris Opera over the next century, being rearranged to suit the taste of the time, we will approach the theme after a choir from *Armide* (1686), *tragédie en musique* by Quinault and Lully, which was revised by François Francoeur in the 1750s and 1760s. In Francoeur's work we identify new types of choral doubling, which impact the role of the orchestra and the overall sound result. These new practices affected the internal structure of the orchestra, not only because of the suppression of the *quinte de*

violon but also because of the concept of the instruments' function in the ensemble, characterized by individual protagonism. An important point to be observed is the creation of what we propose to be a new type of *creux français*, different from the model observed by Duron (1990). Our main goal is to verify and highlight the particularities of each case, thus illustrating the changes in the instrumental accompaniment in these contrasting traditions.

Seventeenth-Century Italian Vocal Works Transformed for Central-European Tastes and Contexts

ROBERT RAWSON

(Canterbury Christ Church University)

Arranging and re-scoring music of earlier periods, as a matter of practice, was commonplace in the nineteenth and twentieth centuries, though earlier examples frequently remain overlooked. In this paper I argue that in the late seventeenth century, re-scoring Italian music (in particular) to suit the tastes north of the Alps (particularly Vienna and environs) was perhaps more common than generally thought. Several vocal pieces by Carissimi and Gratiani (some of which remain misattributed to other composers to this day) either had additional vocal or string parts added by, amongst others, Alessandro Poglietti (d.1683), the imperial organist in Vienna. The methods and style of these arrangements will be outlined in order that scholars may in future reconsider the integrity of some central-European sources of Italian vocal music. The fact that some such arrangements (especially secular Italian monody) found a place in liturgical contexts may itself suggest reasons for the arrangements. The pattern was not limited to Vienna; if the Berlin native J. C. Pepusch is the source of the string parts of Carissimi's *Jeptha*, for example, the dissemination and development of oratorio (and other) models around Europe may have been more of an international joint project than previously suspected.

Siren Songs Across Strophic Forms and Free Verse

EUGENIO REFINI

(New York University)

A main feature of Torquato Tasso's portrayal of the sorceress Armida in the epic *Gerusalemme liberata* (Jerusalem Delivered, 1581) is the character's eloquence. Indeed, Armida's rhetorical skills pertain to both the poetical style of what she says and to the acoustic experience of her delivery. Emblematic of Armida's qualities is her association with the musical fascination exerted by the singing voice. In this respect, the siren that lulls Rinaldo to sleep in canto 14 of the poem functions as a mirroring image of the sorceress, whose siren-like attitude frames her presence in the epic: not only does her honeyed eloquence stand out when she walks into the Christian camp in canto 4, but it also shines when she is abandoned by Rinaldo in canto 16. By exploring musical settings of the siren song, which I will compare to settings of Armida's lament, in this paper I will discuss the ways in which the musical afterlife of Tasso's enchantress negotiates between the charm intrinsic to strophic forms and the emotional force peculiar to through-composed settings and free-verse recitative. By doing so, I will argue that the intra-diegetic seduction performed by the siren mirrors (and is mirrored by) the extra-diegetic seduction performed by the singer(s). Case studies will include monodic settings by Sigismondo d'India, Giovanni Battista Camarella, Marco Marazzoli, and Luigi Rossi, with examples from both opera and the cantata repertoire.

Free Ornamentation in Corelli's Trio-Sonatas

**ROGER LINS DE ALBUQUERQUE
GOMES RIBEIRO**

(Universidade de São Paulo, Brazil)

Free ornamentation is an essential component of seventeenth- and eighteenth-century music, thus constituting a relevant subject of study of rich treatise sources. In addition to these rich treatise sources, it was possible to identify and gather several eighteenth-century editions of solo sonatas (accompanied by a figured bass) with widely decorated versions on the soloist line, which at that time fulfilled an important didactic function. Among these pre-ornate editions, we can highlight the reference of the Opus V sonatas composed by Arcangelo Corelli, with edition made by Estienne Roger (Amsterdam, 1711).

If the profusion of ornate examples in the repertoire of solo sonatas exemplifies and clearly demonstrates the practice of ornamentation, closely to the Corelli's style, the existence of at least one example of ornamentation applied to the writing of trio sonatas, composed by Georg Philipp Telemann in 1731, shows that this practice was not restricted to the universe of solo pieces. However, this subject is little discussed, since studies involving the Italian ornamentation, in the greatest of cases, focus on the repertoire of solo sonata. Thus, the present work, an excerpt from a master's dissertation, at the Post-Graduation Programme in Music at USP (University of São Paulo) under the advising by Dr Monica Lucas, will bring a discussion about models of Italian ornamentation, specifically observing which will be the criteria of their adaptation to the polyphonic context of the trio-sonata.

With the methodology used throughout the research, we had the opportunity to propose an ornament model for 3 of the Trio-sonata opus III by Corelli based on analysis of the following references: the third edition of Corelli's Opus V, the main

ornamentation evidence of its period; the late seventeenth- and early eighteenth-century's preceptive, mainly Quantz, which devoted an entire chapter to free ornamentation and dedicated a part of it to the matter of trio-sonata's ornaments; Telemann's *Trietti Metodichi*; and the study of evidences of improvisation practice in Rome during the second half of seventeenth century by Corelli and others musicians who influenced the same musical environment, like Scarlatti, Lonati, Pasquini and Lelio Colista.

Violin Music Reconsidered: The Embodiment of Early Modern Violin Playing

CHRISTOPH RIEDO

(University of Basel)

For generations, scholars have studied early modern violin playing. Their findings have inspired performers to adapt several historically documented techniques. Current violinists have demonstrated the feasibility of practices once considered impossible, while reciprocity between research and practice is stimulating further questions that have led to the reevaluation of familiar documents.

In his *Violinschule* (Augsburg, 1756) Leopold Mozart provides an encyclopedic summary of the numerous coeval ways of holding the violin and distinguishes two fundamental positions: in the first the instrument is 'held chest-high,' while in the second it 'is placed against the neck' and lies 'in front of the shoulder.' Although both techniques are abundantly documented from the sixteenth to the eighteenth centuries, Mozart's 'chest-high' position is only rarely implemented today. I will try to explain this process of selective adaptation, but my main argument goes beyond the question of whether violinists positioned their instrument against the chest or on the shoulder. If we take Mozart literally, the two techniques differed above all in their degrees of difficulty, since Mozart designates the 'chest-high' position as 'difficult and inconvenient.' This is again confirmed by other sources.

I will begin by drawing relationships between the two techniques and identifying violinists, contexts, and repertoires. Apparently, some of the most celebrated violinists of the seventeenth and eighteenth centuries applied Mozart's first technique, which has previously been thought untenable. Thus, in order to evaluate the true effort of a violinist we need to consider not just the notes being played but also the performer's body.

Reconstructing Works Performed by the Académie Royale de Musique: The Overture from 'Téléphe' (1713) by André Campra

JOÃO RIVAL
(Leiden University)

Up until the second decade of the eighteenth century, French operas staged by the Académie Royale de Musique were composed for a peculiar five-part string band established previously by the great Jean-Baptiste Lully. Some operas have survived in complete scores, known as partitions *générales*. Others have survived only in *partitions réduites*, which contain only the dessus, basses and vocal parts. This particular way of editing reflects the compositional practice of first composing the outer voices, and then filling-in the middle parts, a practice that was adopted by Lully, and probably used by his successors.

Although very convenient and widely used at the time, in the twenty-first century, however, this reduced form of edition creates problems for a historically informed performance since one must reconstruct the missing inner parts.

My ongoing doctoral research is focused on examining the surviving partition *générales* in order to determine how to reconstruct the omitted parts of works available only in *partitions réduites*. This paper discusses my methodology, taking my reconstruction of André Campra's opera *Téléphe* (1713) as a case study. I will discuss how I reconstructed the missing parts from *Téléphe's* overture, after analysing in detail the behavior of the inner parts found in the *partition générale* of Campra's first opera *L'Europe Galante* (1697). I will demonstrate how this analysis influenced the choices I made in restoring this five-part French orchestral work, including some difficult ones concerning HIP in the twenty-first century.

*'An hydeous noyse':
Instruments in the Choir in
Seventeenth Century English
Cathedrals Investigated Through
Practice-Led Research*

HELEN ROBERTS

(Royal Birmingham Conservatoire)

This paper examines the methodological background to recent practice-led research into the use of wind instruments in provincial English cathedrals between c.1580 and c.1680. Drawing on the work of Hazel Smith and Roger Dean, and on the literature and practices surrounding Action Research, bespoke methodological approaches were employed during this research project, which involved over 130 participants including school children, professional musicians, and members of the public. This paper will cover the design and implementation of three practice-led research sessions, detailing methods of data-gathering, documentation, and participant engagement, and will discuss the philosophical background to selecting these research methods in the context of Historically Informed Performance. Documented instances of practice-led research in HIP are rare, and this paper is intended to highlight the advantages and examine the pitfalls of these modes of discourse, which have shed new light on how instruments may have featured in the cathedral soundscape of seventeenth-century England.

Rediscovery, Reason, and Religious Fanaticism in Alessandro Scarlatti's '*Il martirio di Santa Cecilia*'

HOLLY ROBERTS

(University of Oregon)

Over two-hundred years after its disappearance in 1742, the sole surviving manuscript of Alessandro Scarlatti's oratorio, *Il martirio di Santa Cecilia* (Rome, 1708, libretto by Cardinal Pietro Ottoboni), resurfaced at the Bibliotheca Bodmeriana, Switzerland. Since its reappearance in 1985, this autograph manuscript (MS. 11635) has not been the focus of extensive musicological research. In this presentation I offer an introduction to Scarlatti's rediscovered manuscript, and to the music of his oratorio.

I propose that Scarlatti's work has strong ties to two additional Roman oratorios. Ottoboni's libretto exhibits a clear relationship to Quirino Colombani's *Il martirio di Santa Cecilia* (1701), one that suggests Ottoboni's dramatization of Cecilia's martyrdom may have been written as a conclusion to Colombani's truncated narrative. Additionally, MS. 11635 contains thirteen inserted arias by Giovanni Battista Costanzi. The positioning of the arias alongside Scarlatti's recitatives, in conjunction with corresponding performance annotations, suggests that MS. 11635 may also contain Costanzi's 'lost' oratorio, *Santa Cecilia* (1725).

In the second half of my presentation, I focus on the content of Scarlatti's oratorio. Of philosophical interest is Ottoboni's libretto, which uses 'reason' as a bridge between aspects of Renaissance Neoplatonism and emerging Enlightenment thought. Through adherences to divine and profane love, Ottoboni's characters fuel a debate regarding the primacy of rationality over steadfast devotion. Perhaps most significant, however, is Scarlatti's musical setting, which audibly moves the listener from the terrestrial to celestial realm, thereby reinforcing Ottoboni's argument that spiritual elevation is a consequence of true reason, obtained through unwavering adoration of God.

Oboe Band, Court Orchestra or Private Retinue? The Six Manuscript Part Books of D-HRD FÜ 3741a

MICHAEL ROBERTSON
(*Royal Birmingham Conservatoire*)

The modern-day Jagdschloss Herdringen houses a library including the so-called Sonsfeld collection named after its one-time owner, the soldier Baron von Wittenhorst-Sonsfeld. As part of this collection, there are six manuscript part books intended for, according to their covers, three oboes, *taille* and two bassons. Each one is substantial in size and contains a wide variety of music including suites, concerti and movements extracted from operas. Most of the music is anonymous, but it is reasonable to suppose that the manuscripts were copied and put together during the second decade of the eighteenth century.

While they have been the subject of recent investigation, the makeup of the ensemble for which these manuscripts were intended remains elusive. In addition to the named oboes and bassoons, strings and brass are frequently named within the musical text and instruments frequently migrate between part books. Does this mean that each instrumentalist kept to a specific part book and changed instruments according to the demands of the music, or is this migration nothing more than a reflection the methods employed by the copyists? Following a detailed physical study of these part books, I intend to shed fresh light on these questions; I will also consider the suites in the collection in the context of the changes taking place in the genre during the first part of the eighteenth century, comparing them especially with the twelve sonata-suites in Johann Michael Muller's *XII Sonatas à Hautbois de Concert*, an Amsterdam printed edition from around the same time.

Trumpeters in France During the Reign of Henri IV (1589–1610): *Civic and Court Identity, Repertoire, and Performance Practice*

ALEX ROBINSON

(Independent scholar)

Trumpeters at the turn of the Baroque period provide a curious enigma. Although widely documented across Europe in the early 1600s, they have often engendered limited interest among scholars, a fact mainly attributable to the paucity of sources with extant pieces and the perception that their role was largely functional rather than genuinely musical. Nevertheless, detailed consideration of trumpeters and their repertoire reveals important information about contemporary attitudes to music in the early seventeenth century, a period not long before trumpets started to figure more prominently in art music. This paper focuses on the activities and music of trumpeters in the reign of Henri IV (1589–1610), both musicians employed at his court and those working as city trumpeters outside of the capital during this period. Drawing upon a wide range of documentation, from archival records to contemporary printed sources, it seeks to shed light on trumpeters' involvement in key political events (such as peace treaty celebrations, court ballets or the ceremonial entries of royalty and other dignitaries) as well as on the other duties expected of such musicians (like acting as messengers, assisting town criers, and so forth). Finally, this paper ends by examining the extant trumpet music examples from around this time (notably the fragments preserved in Mersenne's *Harmonie Universelle* of 1636) before using all of this information to reflect on what implications this has for today's performers of music from the early French Baroque.

Johann Christian Bach's German Heritage

STEPHEN ROE

(Independent scholar)

Johann Christian Bach's approach to performance and composition in Leipzig and Berlin developed under the supervision of Johann Sebastian, Anna Magdalena and later Carl Philipp Emanuel Bach. This presentation focuses on these formative years, drawing together and interpreting new evidence about his work for his father, such as copying parts for cantatas, the final version of the St John Passion and other major compositions. It discusses his emergence as a formidable keyboard player, comparable to Wilhelm Friedemann or Carl Philipp Emanuel Bach, drawing on his own early annotated scores and on contemporary accounts, some little known, others entirely new. His early career as a composer in Berlin is examined, assessing his debt to C.P.E. Bach, notably in the six keyboard concertos, five of which exist in autograph. These and other compositions from his Berlin years show the emergence of an individual style, one indebted to his family, but also moving in a new direction. It will explore Johann Christian's intellectual development, through his contact with literary figures and associates of C.P.E. Bach in Berlin and his contribution to the Berlin song-school. Finally, it will look briefly at the rupture within the family after Christian's journey to Italy in 1755 and the tutelage of Padre Martini. Did Johann Christian's German heritage vanish under the influence of Italian opera at its source, or did it underpin the works of his maturity written in London, compositions much admired by his young protégé, Wolfgang Amadé Mozart?

Marc-Antoine Charpentier's Personal Collection of Italian Music

GRAHAM SADLER

(Royal Birmingham Conservatoire)

The *Mémoire des ouvrages de musique latine et françoise de défunt M.^r Charpentier* (F Pn, Rés. Vmb. Ms. 71), drawn up before Charpentier's manuscripts were sold to the Bibliothèque du Roi in 1727, reveals that the composer possessed a large quantity of Italian music. Of the many pieces that can be securely identified, several survive in copies made by Charpentier himself, among them Carissimi's oratorio *Jephthe*, Beretta's 16-part *Missa Mirabiles elationes maris* and pieces by Colista. These last survive in a collection entitled *Airs italiens a 3: voix* which has recently been authenticated as the earliest surviving manuscript in Charpentier's hand, copied during his youthful studies in Rome in the 1660s. Charpentier also possessed a *Beatus vir* by Alessi and an aria from Boretti's opera *Marcello in Siracusa*, and had access to the complete works of Mazzaferrata, which his aristocratic patron Mlle de Guise instructed her Italian agent to purchase in 1686.

This presentation reviews the manner in which Charpentier acquired these pieces and examines them in relation to the development of his style and technique. While Carissimi's *Jephthe* is acknowledged as a major influence on Charpentier's oratorio-like dramatic motets, it is less well known that he borrowed several musical motifs directly from this work. The presentation illustrates the role of Charpentier's Italian scores in shaping the *réunion des goûts* which he effected from the 1670s onwards, one that anticipates by several decades the earliest manifestations of François Couperin's better-known *goûts-réunis*.

Embodying the voice: Listening to Marie Fel Through La Tour's Pastels

LOLA SALEM

(University of Oxford)

Studying performers is key for a better understanding of the Parisian Académie Royale de Musique. Many scholars have shown that, in order to reconstruct something of a particular vocalist's style and personality from the past, it is necessary to combine a range of historical sources. Among these, iconographical materials of various natures (e.g., engravings in treatises or score editions, paintings, collections made for costumes) present an interesting ambivalence. On the one hand, they contribute to building a three-dimensional image of the singers' identity and performance on stage. On the other, they display a *mise en scène* of the historical truth and — as a purely visual medium — they hardly tell us about the singers' voices per se.

Yet, opera singers and visual artists worked side by side. One particular relationship exemplifies this: famously known for his pastel portraits, Maurice-Quentin de La Tour (1704–1778) intertwined his career and personal life with that of the female singer Marie Fel (1713–1794), venerated star of the Opéra alongside Pierre Jélyotte. La Tour's drawings of Fel triggered many commentaries about her, including valuable pieces of information regarding her voice.

From the observation of La Tour's works, I propose to draw out three elements useful for musicologists nowadays. Firstly, an insight into Fel's voice, acting, and identity. Secondly, a better understanding of the artist's reception, including the new modern process of making stars out of soloists. Finally, a broader reflection about historiographical methodology, which can manage to bring together musical but vanished elements (i.e., voice) and non-musical bodies of evidence (i.e., drawings).

Tradition and Innovation in Amadio Freddi's Music for Vespers, 1616

JAMIE SAVAN

(Royal Birmingham Conservatoire)

Amadio Freddi's *Messa, vespro et compieta* (Venice, 1616) is a fascinating collection of music for the primary liturgical occasions of the Catholic Church, set for modest resources of five voices with two obligato instruments (violin and cornett) and organ continuo. This paper draws upon a new edition and recording of the music for Vespers (the Gonzaga Band dir. Savan, 2019) and explores the various ways in which Freddi adapts typical *cori spezzati* compositional procedures of the Venetian High Renaissance, synthesising them with new-style concertato techniques. Of particular interest is Freddi's treatment of cadences in this collection, in contrast to his previously published madrigals, suggesting a differentiated harmonic language for sacred and secular music in the transition between modality and tonality. This paper will also seek to clarify some existing confusion around Freddi's biography, which provides essential context for understanding his musical development. Finally, Freddi's own innovations will be considered in relation to the famous precedent of Monteverdi's Vespers, published just six years earlier by the same Venetian press of Ricciardo Amadino.

Ariadne savante

SILVANA RUFFIER SCARINCI

(Universidade Federal do Paraná – Brazil)

Abandoned by Theseus, Ariadne suffered a fate always marked by inexorable losses. Of Monteverdi's homonymous opera, only the famous lament survives, and the loss of the rest of the opera still makes us mourn. We can find some consolation with the recent revival of Marin Marais's second opera, *Ariane et Bacchus*, *tragédie* (1696), which was also abandoned for centuries. Saint-Jean's libretto contains all the major elements of the *tragédie en musique* and gave Marais the opportunity to write music of the highest quality. Its structure follows the Aristotelian matrix established by Lully and Quinault, although it has certain peculiarities that makes it difficult to locate the work in the endless discussion of literary genre. Bernard Le Bovier de Fontenelle (1741) gives us some insight into the old quarrel by defending a new mix of genres that should especially please women, who preferred the *pitoyable* (pitiful) and *tendre* (tender) to the terrible or grandiose. Fuelled by the reception of Ovid in France in multiple translations, coupled with a strong iconographic tradition, the myth retold by Marais and Saint-Jean gained *galant* and *adoucies* (softened) contours, as women desired. This presentation seeks to demonstrate how the French *Ariane et Bacchus* is an opera that escapes the traditional categories of tragedy and comedy, while aligning itself with the „pro-to-feminist“ debates of the *savantes* (learned) women of the period.

The Instrumental Music in Purcell's 'King Arthur' (‘Ayres’ and Beyond)

ALON SCHAB
(University of Haifa)

Some years ago, I offered a critical consideration of the authority of Purcell's *Ayres for the Theatre*. In my present study I extend the chronological boundaries of that initial study in two directions: first, I will discuss the ways in which the musical text offered by *Ayres*, and more specifically the musical errors contained in *Ayres*, crept into eighteenth-century sources. I will overview the ways in which those errors were treated by subsequent copyists and editors. Second, I will dig into the stemmatic root of Purcell's theatre music and suggest a probable link between early manuscript sources from Purcell's time to the sources that were used for the compilation of *Ayres*. For that purpose, I will focus on the Second Musick in *King Arthur* and on the Chaconne (Dance for the Chinese Men and Women) from *The Fairy Queen*.

'Per mandolino e cimbalo': The Performance of Scarlatti Sonatas on the Mandolin in Eighteenth- Century Paris

[LECTURE RECITAL]

ANNA SCHIVAZAPPA

(Sorbonne Université / Università Statale di Milano (PGR))

The original repertoire of sonatas for mandolin and basso continuo from the eighteenth century is rather limited. In order to expand this corpus, a group of six harpsichord sonatas by Scarlatti (K 77, 81, 88, 89, 90, 91) has been integrated into the mandolin repertoire, starting from the 1990s. The choice to interpret these sonatas on the mandolin stems from the discovery, in the 1980s, of a French manuscript held at the Arsenal Library in Paris, probably dating from the second half of the eighteenth century. This manuscript contains the first movement of Scarlatti's Sonata K 89 in D minor, preceded by the indication 'Sonatina per mandolino e cimbalo'. The presence in Paris of this manuscript source for mandolin is best understood in the light of a broader context. Indeed, there is significant historical and iconographic evidence of the undeniable popularity that this instrument enjoyed in France in the second half of the eighteenth century, especially within the aristocracy and the upper middle class. Although it is not attested for other compositions in Scarlatti's corpus of keyboard works, the interpretation of this group of sonatas on the mandolin seems to us in accordance with the practice of the time. During this lecture-recital, we will discuss some aspects related to the appropriation of this repertoire, through the use of the idiomatic techniques illustrated in the mandolin tutors published in Paris during the second half of the eighteenth century.

Imitative Counterpoint in Ground-Bass Alleluias of the English Restoration Period

STEPHAN SCHÖNLAU

(Universität der Künste, Berlin)

The technique of ground bass pervades much vocal music written in England from c.1680 onwards, including sacred compositions by, amongst others, Purcell, Blow and William Turner. Given the traditional association of the ground-bass technique with largely homophonic instrumental genres such as division grounds and chaconnes, use of imitative counterpoint in grounds is comparatively rare, though, owing to Purcell's manifest interest in contrapuntal artifice, significantly more common in his music than in that of most of his contemporaries. Moreover, imitative textures are more frequent in sacred and devotional grounds than in other genres, clearly relating to the by-then restored tradition of using imitative counterpoint in Anglican liturgical music.

This paper discusses imitative counterpoint in sacred music by focusing on anthems and motets from around 1680 concluding with an alleluia on a ground. While the surge in popularity of the ground in vocal music has previously been linked to the strong interest in Italian music from c.1680 onwards (amongst others by Andrew Woolley), I argue for considering a particular motet by Giovanni Felice Sances, found in a number of Oxford sources, as a likely model for the short-lived 'trend' of writing alleluias on a ground, based on structural and melodic similarities with Purcell's motet *Beati omnes*. Analysing the imitative potential of the respective ground basses suggests that Purcell chose particular bass patterns deliberately to enable intricate imitative counterpoint on a strict ground – especially evident in his slightly later anthem *Awake, awake, put on thy strength* – confirming again his predilection for 'artificial' techniques.

Leonardo Leo's Opera Autographs: Analysing the Creative Process

ROBERTO SCOCCIMARRO

(Staatsbibliothek zu Berlin)

The autograph sources of Leonardo Leo's operas have never been the subject of an analytical study. The manuscripts show different degrees of the composer's creative process: drafting, composing in several stages, working out. An example of a draft can be found in the manuscript of the 'commedia per musica' *L'ambizione delusa* (1742, F-Pn 2253). In the draft of the aria 'Nel cupo seno di notte oscura', it is possible to reconstruct in what sequence Leo has conceived and put the structural elements in relation to each other and how they meet requirements of a dramatic nature. In the manuscript F-Pn 2254, a collection of arias from *L'Andromaca*, *Demetrio* and *Decebalò*, the instrumental aria ritornellos have been drafted in two different ways depending on their function. In the score F-Pn 2255, the third version of the opera *Demetrio* (pasticcio, 1738), Leo corrects the recitatives. When he corrects his own recitatives, the vocal lines are tonally altered, but the original melodic arc tends to remain unchanged; when he corrects the other composers' recitatives, he modifies the vocal line, and in certain cases, the harmony; in addition, he tries to improve the declamation of the text. Finally, in both versions of the 'dramma serio' *Ciro riconosciuto* (Turin, 1739 and Naples, 1742), one can observe the transformation of the musical material from the earlier to the later version of the opera. This paper aims to analyse the different forms of Leo's creative process and to compare them with the autographs by other 'Neapolitan' composers.

Christmas 'calenda': Revealing the Only Two Examples in Seventeenth-Century Portuguese Polyphony

TIAGO SIMAS FREIRE

(University of de Coimbra/ CNSMD-Lyon/ University Jean Monnet)

Calenda is a Latin word formed from *calare*, having its origin on Greek *kaleo*, which means to announce, and in its liturgical context, it is the narrative text from the Roman Martyrologue read at Prime announcing the saints celebrated each day. On Christmas Eve this announcement is undoubtedly the most solemn Martyrologue's declamation - the long proclamation of Christ's Nativity according to Jewish and Roman calendars.

In manuscript MM51 in Coimbra's Library (P-Cug MM51), from Monastery of Santa Cruz and dated 1649–1650, we can find the only two Portuguese polyphonic Christmas *calendas* of the seventeenth century that survived. These two rich examples, presenting two distinct forms and textures, translate the formal versatility and stylistic diversity found in musical sources from Santa Cruz monastery: a reduced version of the text for eight voices; and a complete version for a solo voice with accompaniment requiring a unique vocal virtuosity. These two *calendas* will be illustrated via the recording released by Capella Sanctae Crucis (Harmonia Mundi, dir. Freire) in 2017.

Johann Kuhnau's Libretto for Three Easter Cantatas in 1703: *New Perspectives on Operatic Styles in Church Music in Leipzig*

ADRIAN SO

(Royal Holloway, University of London)

The *Texte zur Leipziger Kirchen-Music, Auff Die Heiligen Oster-Feyer-Tage, 1703* is a printed booklet, preserved in the Bibliothek der Franckeschen Stiftungen, Halle, containing texts for three cantatas to be performed during Easter at Leipzig in 1703. Although no music based on these texts is known to have survived, it is assumed that Johann Kuhnau would have set these texts to his cantatas, as he had been the Kantor of the Thomasschule since 1701. Furthermore, this libretto has not been analysed in detail by previous scholars, making it worthy of closer examination.

This paper analyses the text in the libretto, particularly the last two cantatas, where the text is hugely dramatic, with various dialogues between biblical characters, making them almost an operatic-like composition. Thus, this libretto contributes to a reassessment of Kuhnau's style, revising earlier perceptions of him as a conservative figure who was unsympathetic to music with operatic elements (as previously suggested by scholars such as Philipp Spitta). This paper also compares the three Easter cantatas with the works by other composers, particularly J.S. Bach's Christmas Oratorio, arguing that Kuhnau here introduced the technique of interrelated cantatas, forming one large work that describes the events occurred in Jesus's resurrection. This further indicates Kuhnau's interest in composing church music with theatrical elements.

Listening in Seventeenth-Century German Protestant Music: A Computer-Simulated Hearing Analysis of Heinrich Schütz (SWV280 and SWV321)

JUNKO SONODA

(Independent Researcher)

Listening to music 'geistig' means not merely a physical kind of listening, but also an intellectual, meta-level listening. Our experiments have raised a music-aesthetic question about this matter of course.

In experiments by an auditory image model (AIM) the acoustic characters of different recordings of two compositions by Schütz (SWV280 / SWV321) on the text of Psalm 73 were researched. The AIM demonstrates the nerve activity in the auditory system after listening to the sounds. The strength of the nerve activity shows the perceptive intensity of the word-sounds.

In our research, the peak of nerve activity in both compositions is almost related to the same words of which the Lutheran Bible differs from the Latin Vulgate. But there are also some differences between the most accentuated words. In SWV 280, the intensity of the word 'du' in the sentence 'so bist du doch, Gott' is the form of an invocation to God, while in SWV 321 'du' is not clearly accentuated and the focus is more on 'Trost'. This paper seeks to explain these differences.

These results are contextualized in the theological and philosophical discourses of Martin Luther and René Descartes, among others. This paper, in short, attempts to answer what did 'listening' mean in the seventeenth century?

Songtexts in Context: New Light on Devotional Music in the Private Lives of Seventeenth-Century Protestant German Noblewomen

HANNAH SPRACKLAN-HOLL

(University of Melbourne)

Devotional song in the German vernacular was a large repertory in the seventeenth century; as Robert Kendrick points out, the more than two thousand printed collections of these songs produced at this time attest to a relatively musically literate public who engaged with the repertoire. Most published devotional songs appeared in collections such as these, which usually consisted of a foreword or dedications, other poetry, and songs. The songs themselves often appeared without printed musical notation, indicating the use of *contrafactum*. Both men and women contributed to the German devotional song repertoire; however, there is a notable number of original song texts written by women. The 1703 publication *Glauben-schallende und Himmel-steigende Herzens-Music*, for example, contains 1,052 devotional songs, of which 211 have texts written by women.

This paper argues that women's performance of devotional texts—whether by singing, recitation, or reading—was a practice which demonstrated their deep internalisation of the text itself whilst also providing a socially-acceptable means of self-expression. It also highlights the fact that women's original texts, which are often overlooked, form a sizeable and significant body of musical literature from the early modern period. The two complementary practices of writing and performance paint an intimate portrait of women's confessional and personal identity and the role music played in forming this identity, while also reflecting broader cross-confessional trends towards spiritual interiority and personal piety in the seventeenth century.

English Masque Dances in Intabulations for the Lute: *A Neglected Repertoire for the Solo Lute*

[LECTURE RECITAL]

MATTHEW SPRING

(Bath Spa University)

One of major genres to develop within the English lute repertoire after 1600 was the masque dance. Like the courante and saraband, masque dances were not entirely new before 1600 but became a significant element in many of the major Jacobean sources of solo music. They also appear with some frequency in the related mixed consort and lyra viol sources. Typically, such dances are strongly biased towards a two-part texture with little polyphony and may have several sections in different metre that can seem unrelated. Unlike many of the elaborate solo lute dances in the lute repertoire masque dances were originally conceived to be danced to. The dissemination of this music from court to private houses was quick and the fact that the lute masque dances can often be traced back to their original masques is sometimes an important factor in dating lute sources.

This lecture recital reviews the extant English masque dance repertoire for solo lute with particular emphasis on how the lute pieces were developed out of the instrumental ensemble originals used at court. I consider the composers and arrangers of the music where they are known and their relationship to the Court's ensemble of 'Lutes and Voices', and how this repertoire might be approached for performance today.

Polyperspectivity in the Opera 'David et Jonathas' by Marc- Antoine Charpentier

ANA STEFANOVIC

(University of Arts in Belgrade / IReMus, Paris)

In this paper we propose to examine the plural literary, musical, dramatic and psychological perspectives which determine the singular historical position of the *tragédie lyrique* *David et Jonathas* (1688) by Marc-Antoine Charpentier and François de Paule Bretonneau. The unique position of this work, firstly performed in combination with the literary biblical drama *Saul* by Father Étienne Chamillard, generated other crossings by which this work was strongly marked: crossings of religious and cultural paradigms, genres and languages, social spheres, psychological, ethical, temporal, spatial and narrative perspectives. In that sense, the unique position of this work by Charpentier does not lie in its distance from structural or dramatic elements of Lullian opera, on the contrary, but in an act of musical biblical exegesis through which the composer introduced the plurality of perspectives in his dramatic work; in the act of shifting the accent of the main Christian dichotomy between the terrestrial and the celestial which triggers the dramatic potential of Lully's opera, to the dichotomy coming from the Hebrew Bible between the acting and the suffering, the torturer and the victim, the Sameness and the Otherness, in a word, to the polyperspectivity of the human condition. This then implies an almost kaleidoscopic speed in the change of inherited expressive forms, almost their simultaneity, which ensures a direct confrontation of different perspectives in function of the musical interpretation of the biblical subject and the very modern orientation of this Charpentier's opera.

Women Singers and Singing in the Early Hispanic Theatre

LOUISE K. STEIN

(University of Michigan)

Assiduous readers of early treatises about singing understand that early modern professional singers in Europe likely did not aspire to produce the same sound or sing with the same technique that modern singers learn (as Potter, Wistreich, and other have long pointed out). This paper investigates vocal diversity by considering the profession of theatrical singer and the act of singing onstage in the Spanish territories in the early modern period (roughly 1550–1710).

Various kinds of evidence (musical, literary, and documentary) suggest that seventeenth-century theatrical singers in the Hispanic lands sang in a manner different from that of their Italian and French colleagues. They used their voices differently because patrons and audiences expected a particular vocal quality, one we can understand as distinct among European traditions.

Thousands of plays with music were produced in public and court theatres in this period. In the most musical plays, performance conventions assigned solo roles almost exclusively to young women who played and sang both female and male characters in operas, semi-operas, and *zarzuelas*. The fact that the principal sung roles were only assigned to women with high voices most likely had something to do with the well-known Spanish concern for masculine dignity, as well as the degree to which musical plays were designed to provide useful erotic stimulation for an aristocratic audience.

My study, based on material from Madrid, Naples, and Lima, underlines the importance of improvisation, the nature of the accompaniment to solo song, and the extent to which patrons and audiences understood the significance of different sounding voices.

Restoring King Arthur

CHRISTOPHER SUCKLING

(Guildhall School of Music & Drama)

The Gabrieli Consort and Players built its reputation on disc through the reconstruction or, at least, the re-imagining of liturgical events, contextualising Renaissance and early-Baroque sacred music. In recent years, this authority has been more subtly expressed on the covers of their recordings; thus Handel *L'Allegro, il Penseroso ed il Moderato* 1740 or Haydn *The Seasons* 1801. The implication remains the same; the audience is being sold a particular and, in their mind, definitive instance of the work. The cover art for the recent recordings of Purcell *King Arthur* and *Fairy Queen* suggests a similar approach. Recording these Restoration operas, however, required a different editorial and interpretative process and the resultant recordings are more complex works than the titling implies.

This process, stimulated by the reduction from stage to disc and by the ephemeral sources – could an ur-King Arthur ever have existed as a notated work? – required a re-evaluation of intention, the interpretation being explicitly formed via a network of relationships between new scholarly and performative work and twenty years of performing tradition within the Gabrielis. In this paper, the author, who both edited the music and performed in the string band, evaluates the tensions inherent in this process and examines some of the new readings of sources that emerged from the project. He concludes that the experience of recording these operas offers the prospect of a more honest dialogue between historical performance, its practitioners, and audience.

CREDO (CRITICAL EDITIONS ONLINE): A Digital Approach to the Problems of Critical Editions

ZOLTAN SZABÓ

(University of Sydney)

Critical editions are indispensable tools for scholars and performers, yet they are not without some inherent problems. Their concept can be defined in several ways (as a result of differing criteria), they are expensive to produce and due to their paper format, they lack flexibility. This presentation offers an alternative, interactive approach, offering a new way forward in the creation of critical editions. The need for a digital approach is exemplified by the case of the Bach Solo Cello Suites (BWV 1007-1012), for which fifteen critical editions are currently available, creating a confusing situation for both scholars and performers. One of the crucial tasks of these critical editions of the Suites should be to assess all primary sources and clearly show and comment on the divergences between them – a task seldom, if ever, done satisfactorily. There are significant and recurring problems with these critical editions in two main areas: 1) the editorial principles are not comprehensive enough and 2) the editorial principles are comprehensive but inconsistently adhered to.

Based on recent technological innovations, CREDO is a web application designed to present metadata and critical apparatus for compositions with a complex source history. In this demonstration of CREDO, each of the four manuscript sources of the Suites are transparently overlaid in one space. Their colour-coded discrepancies can be compared and chosen from with the help of individually accompanying critical notes, offering a new way forward in music research that will supersede the traditional style of hard-bound paper critical edition.

'A cuore aperto': Performing Handel's 'Ah che pur troppo è vero'

MARK TATLOW

(University of Gothenburg)

This paper reflects an aspect of my artistic research into performing Italian solo cantatas of the seventeenth and eighteenth centuries and their stories of love and separation. I am exploring ways of opening up and reframing the repertoire in relation to the notion of a decolonising performance praxis that makes it more accessible for today's audiences. My aim is to develop an approach that allows the story-telling of the original text and music to speak freely, and at the same time enables performers to communicate a concern for the problems of the world around them. This somewhat paradoxical juxtaposition entails a recontextualisation of the role of the performer, and a new kind of experimental rehearsal process.

The paper will outline my theoretical background, present my working methods, and illustrate them with short video extracts from recordings of research workshops and performances (pandemic restrictions permitting). I will show how singers and instrumentalists can make more intentional use of the inbuilt flexibility of early vocal and instrumental performance practices to create an empathetic relationship with the audience. In applying my ideas specifically to Handel's cantata HWV77 *Ah che pur troppo è vero* (Florence, c.1707), I have been able to demonstrate that an apparently conventional eighteenth-century musical story can be relevant today.

Charpentier and Couperin: Evidence of a Mentor-Student Relationship

SHIRLEY THOMPSON

(Royal Birmingham Conservatoire)

By the time Marc-Antoine Charpentier died in 1704, the thirty-six-year-old François Couperin had amassed a considerable portfolio of compositions, among them the two organ masses, several ensemble sonatas and numerous motets. While there is no documentary evidence that the two men ever met, they spent much of their working lives within the same few square miles. Couperin, infatuated with Italian music throughout his life, would surely have been drawn to Charpentier, the only French composer of his generation who had actually studied in Italy, and who not only cultivated Italian genres and techniques but also maintained links with the Roman community in Paris.

But could Charpentier have acted as mentor to the young Couperin? The likelihood of this is suggested by parallels between the two composers' notational practices – most visible in their use of *croches blanches*, a style of notation imported single-handedly from Italy by Charpentier and initially taken up by only a tiny number of his younger contemporaries, all Italophile. This and certain other idiosyncrasies suggest that Couperin had some opportunity to study Charpentier's autograph manuscripts at first hand: he must, for instance, have noticed the many rubrics specifying periods of silence between sections in sacred pieces, a practice that he was the only other Frenchman to adopt.

New Light on the Composition and Performance of Steffani's 'Amor vien dal Destino'

COLIN TIMMS

(University of Birmingham, UK)

The only production of this opera during Steffani's lifetime took place at Düsseldorf in 1709, but it is clear that it was written at Hanover, meant to be staged there in the 1690s and originally entitled *Il Turno*. It has been suggested that it was intended for carnival 1694, but no evidence has been adduced to support this idea or to explain why it was not produced in that year. Similarly, no reason has been given as to why the opera was premièred in 1709, why it was revised or whether the changes relate to the Düsseldorf performance; indeed, the revisions seem never to have been properly considered.

A comment in the preface to the wordbook of *Amor vien dal Destino* (1709) implies that the end of the drama had been changed and thus invites speculation about the end of *Il Turno*, of which the final scene—words and music—is lost. The most likely interpretation of the comment strengthens the possibility that *Il Turno* was intended for the 1694 carnival at Hanover and provides a reason why it was withdrawn and never performed at that court. It is also proposed in this paper that the production at Düsseldorf was prompted by a political event that involved Hanover and was worthy of celebration, and that the need for a happy ending prompted the revisions that transformed *Il Turno* into *Amor vien dal Destino*.

Thus, a reading of the preface to the 1709 wordbook leads to plausible answers to the questions surrounding the two versions of this remarkable opera.

Who Were 'Those Who Supposedly Understand Bach' as Referred to by Chopin?

YO TOMITA

(*Queen's University Belfast*)

In an oft-cited letter to his friend Julian Fontana in August 1839, Chopin was cynically critical of an unnamed editor(s) of a Parisian edition of Bach's Well-Tempered Clavier that he possessed, saying that it contained 'not only the engraver's errors, but also the errors accepted by those who supposedly understand Bach'. Even though Chopin softens his view with the follow-up comment '(not claiming that I understand better, but out of conviction that, from time to time, I can guess right)', he appears reasonably confident about his knowledge of Bach's musical style and grammar. So what were the errors he was referring to?

In my previous paper read at the Cremona conference in 2018, I examined the theory put forward by Eigeldinger (who argued in 2010 that Chopin's 'Parisian edition' was the imprint issued by Maurice Schlesinger evidence) and found it inconclusive: the textual evidence for which his conclusion was based is also found more broadly in a branch of sources that can be traced to the Omont edition (c.1813) where the text in question was introduced at the stage of proofs as if bold and systematic examination of musical text had been carried out. The present paper examines all the instances of errors as well as revisions made to the Omont edition, and makes assessment of its scope and musical grounds with a view to gaining a fresh insight into Bach's influence on Chopin at this micro level.

'Phoebus rises': French Influence on the Prologue from Purcell's *Dido and Aeneas*

SANDRA TUPPEN

(*The British Library*)

Purcell's *Dido and Aeneas* has been the subject of vigorous scholarly debate in recent decades. Different views have emerged as to whether the work was originally intended for performance at court, or written for Josias Priest's Chelsea school, where it was staged in the late 1680s. Opinion has also been divided over the composition date, and whether *Dido* should be interpreted allegorically.

Focusing on *Dido's* prologue, where Phoebus rises, bringing a new day, and spring emerges, I will argue that we should consider the piece in a wider European context. I highlight similarities between *Dido's* prologue and French court ballets in which Louis XIV featured as 'Le Soleil' – and those in which the arrival of a new spring under the monarch's leadership is heralded. Drawing attention to the French ballets attended by the exiled Charles II in the 1650s, and those in which his brother, the future James II, danced, I postulate that the *Dido* prologue was written in imitation of works such as these, and commissioned by Charles or James in an attempt to emulate Louis XIV's propagandist entertainments.

Charles II was frequently likened to Phoebus in poetry (and, as Andrew Pinnock has highlighted, was painted as Phoebus in his Windsor apartments). However, other English monarchs were also given this name. While I do not believe my findings allow us to say definitively which of Charles or James commissioned it, I conclude that the connection with French court ballets points firmly to a court origin for *Dido*.

'Things shall Answer to Things': Rhetorical Parallelism and Anthological Strategy in the Handelian Libretto

CATHAL TWOMEY

(*Maynooth University*)

Most of the English texts set to music by George Frideric Handel are in metrical verse, long stretches of which rhyme. The exception is the anthem texts, and a small number of oratorio libretti (including *Messiah*); these comprise direct quotations from English versions of the Bible devoid of rhyme or metre. Scholars have traditionally viewed such texts as prose, but this paper argues that they are actually poetry, organised by a principle that rarely sees systematic use in English verse: rhetorical parallelism.

Rhetorical parallelism, definable as 'similarity between two or more stretches of text', is the main organising element of biblical poetry. When tasked with compiling a libretto from biblical quotations, librettists carefully selected extracts that formed a parallel scheme, either by lifting whole couplets and tercets intact or by combining originally unrelated lines in orders that made their content complementary. The results were complex and allusive quasi-anthologies, new poems made entirely from pieces of old ones, which fit together jigsaw-like in an unexpectedly coherent way.

This paper explores the stylistic impact of rhetorical parallelism on Handel's vocal writing, an under-researched area in the already neglected field of Handelian word-setting. It argues for a practical, if not theoretical, sensitivity to rhetorical parallelism on the part of the composer and his literary collaborators. And it sheds light on a seemingly tacit, perhaps even unconscious eighteenth-century conviction: that, metrical or not, only poetry could be set to music. Handel never set a word of English prose.

Bach's Violones

MARGARET URQUHART

(Orpheus Institute, docARTES, Gent, and Leiden University, NL)

The wealth of performances and recordings of J. S. Bach's music today, 270 years after his death, underscore the continued depth of interest in his music. Many of these performances are 'historically informed', but just what exactly does this mean regarding the lowest bowed string basses, or violones? How much do we actually know about these instruments?

There is still debate about at which octave the lowest string basses originally played. Some recent researchers and musicians claim that the 8' six-stringed violone was Bach's preferred bass, or that he used only two basse de violons and no 8' or 16' violone. Other HIP conductors use a 16' violone throughout Bach's sacred works, including in the recitatives.

Evidence from actual violones from Bach's time is very limited. Two survive in Leipzig which were played in the churches he performed in. However, they have since been altered to such an extent that the original stringing, tuning and number of strings is not known. In this talk, I present information from various sources to show what type of violones Bach's instruments were and how they might have been used. The documentation is from accounts of baroque string-making techniques matched with such strings made today and from inventories from eighteenth-century luthiers in Leipzig. I also include similar violones which can be seen in museums, iconography, and primary sources. Additionally, I show excerpts from video recordings in which I demonstrate the use of 8' and 16' violones in Bach's music.

'The lost words': Traces of Librettos in Emperor Leopold I's Music Collection (Vienna 1658–1705)

NICOLA USULA

(University of Fribourg, Faculté des Lettres)

Among the more than 500 surviving music manuscripts from the private collection of Leopold I held in the National Library of Vienna, no department or division devoted to dramatic texts seems to have ever existed, which might lead one to believe that librettos were not preserved in the imperial collection. However, the study of historical catalogues and the reconstruction of the bookshelves, aided by original call numbers still visible on the musical manuscripts, document that Leopold's library lost an enormous number of items. In all likelihood, librettos were also part of his collection. Some catalographic evidence, together with the discovery of librettos from the imperial collection now preserved in Vienna and outside of the imperial city, suggests that Leopold's private library included dramatic texts. This paper documents research carried out on behalf of the Swiss National Fund project 'L'opera italiana oltre le Alpi: la collezione di partiture e libretti di Leopoldo I a Vienna (1640–1705),' hosted by the University of Fribourg (2021–2023, project no. 100016_197560). It shows the traces left by the lost librettos and explains the reasons for their dispersal.

Gabriel de La Charlonye and Mersenne: Interactions Between Two Intellectuals About Music

VAN WYMEERSCH BRIGITTE

(*Université catholique de Louvain*)

Gabriel de La Charlonye (-1642) is a provincial notable and the typical image of the 'honest man' of the first decades of the seventeenth century. 'Curious' about everything – as Furetière defines it – he takes particular interest in history, science and music, subjects on which he writes in a relevant and detailed manner. We will focus here on his comments on music.

Being an enlightened amateur, he kept up a correspondence with Mersenne, most notably on the subject of music theory, and provided him with some musical examples, including two rather subtle canons that Mersenne included in the *Harmonie Universelle* (1636). The discussions he had with the Minime father especially concerned the division of the scale, the value of tones, the polyphonic writing and the tuning of the lute.

Beyond the man and his questioning, his musical tastes, his readings – Zarlino, Salinas, etc. – and his practical and theoretical knowledge of music, the analysis of his writings allows us to glimpse a universe in full mutation in which highly technical musical problems provide an opportunity for intellectuals to exchange their conceptions on the place and function of music in the society of the early modernity.

Handel making a scene

DAVID VICKERS

(Royal Northern College of Music / The Handel Institute)

Throughout Handel's career as a creator of music dramas he often composed material that was 'despised and rejected' (so to speak) before the work was ready for its first performance. This paper reappraises a broad cross-section of unfamiliar music (usually arias) evident in autographs and other sources that was finished but discarded during the creative process and consequently not performed. Distinct from studies by Hans-Dieter Clausen and David Ross Hurley (among others) of Handel's compositional practices, and forming a conceptual counterpart to my research into his methods of changing content for his revivals of operas and oratorios, this fresh critical examination of disregarded and unperformed musical ideas casts new light on Handel's decision-making when attempting to make a dramatic scene. Examples stretching from early Italian-period works to late English oratorios will also raise questions about the conundrum of neglecting content that falls outside normal editorial and artistic choices of texts used in present-day performances.

The Importance of Key Signatures for a Vivaldi Chronology

ROBERTA VIDIC

(Hochschule für Musik und Theater Hamburg)

The chronology of several compositions among Vivaldi's manuscripts of the 1720s and early 1730s remains a central subject of discussion. However, dating methods based on his 'fuzzy' notation of key signatures are as yet very unrefined. My aim is to increase methodical reliability by considering the Magnificat (RV 610/611) and related works together with recent research (Viviani 2018) on *La Sena festeggiante* (RV 693).

Versions of the Magnificat (RV 610b, 610/610a, 611) are equally distributed along the 'three periods' of Vivaldi's sacred vocal music (Talbot, 1988). Related works (RV 129, 491, 587, 591) share either only a slow movement with the Magnificat, or even an Allegro fugue. These movements can be related to Marc'Antonio Ziani (Everett, 1992) and to Antonio Lotti's madrigal *Moralità d'una perla* (Ryom, 2009). Vivaldi directly borrowed from this madrigal in *La Sena* (Vlaardingerbroek, 1992). For Talbot (2009) a general question arises, why Vivaldi so often resorted to borrowing – in case of contrapuntal music in the 'strict' style.

There are contrasting explanations for two different manners of notating some tonalities within *La Sena* (Brover-Lubovsky, 2008) or among the Magnificat versions (Barnett, 2009). The discussion of my archival research will show how changes in key signature actually happened in Vivaldi's music at more stages, depending on the functional style of the borrowed movements. Furthermore, they almost coincide with controversies over the *stile madrigalesco* and the modes during the 'modernisation' of *stile antico* (Byram-Wigfield, 2016, Frasson, 2018) in eighteenth-century Venice.

The (Partly) Rediscovered Score of Antonio Lotti's Opera 'Isacio tiranno'

STEFFEN VOSS

(*Répertoire International des Sources Musicales (RISM)*)

The music of Antonio Lotti's opera *Isacio tiranno* (Venezia, Teatro S. Giovanni Grisostomo, 1710) on a libretto by Francesco Briani, the model for Handel's *Riccardo primo* (London, 1729), was thought to be lost. But a part of Lotti's original music survives in form of a pasticcio version for the Teatro San Bartolomeo in Naples, which was arranged by the young composer Carmine Giordano. The paper discusses the score from the conservatory library in Naples in the context of other arrangements of Venetian operas for Neapolitan performances in this period and compares the music with other surviving arias from the original Lotti score, which are found in the Schönborn private collection in Wiesentheid, Franconia.

Multi Fingering System Management for Historical Woodwind Players

SALLY WALKER

(University of Sydney)

Being able to retain, compartmentalise and shift between multiple fingerings is a necessary, complex skill with which historical woodwind players must contend. This paper reports findings related to managing alternating between multiple historical and modern instruments from my doctoral study 'Lost in Translation: Bilingualism as a model for successfully switching between modern and historical flutes'.

Following an autoethnographic study and interviews with twenty prominent international performers who shift between fingering systems, two instrument makers and two music specialist physiologists, it was found that particular neurological complexities arise when switching between fingering systems. These include dyslexic interference, finger freezes, and 'false friends'. The majority of interviewees were multi-lingual and referred to the parallel of bilingualism, which was found to be analogous to interchanging fingering systems with respect to 'retrograde inhibition' in a second language (if the primary instrument/language was revisited whilst learning the second one, it would delay and lower the progress of the second one), and 'selective processing' (careful repeated selective processing developing a slow voluntary process into an easy involuntary one).

As a result of the study, the following practice methods are recommended: ample preparation to form a particular connection to each instrument in isolation; a 'psychological reset' between each instrument, and allowing a concrete adjustment time when practising the 'switch'. Physical training away from the instrument is also recommended, to ensure optimal use of the large muscle groups and fine motor skills for good posture and injury prevention. The presentation will include a practical demonstration of switching techniques.

Festive Music vs Everyday Music: Different Repertoires and Different Practices from some Central-European Monasteries

MAGDELENA WALTER-MAZUR

(Adam Mickiewicz University, Poznań)

Archives of Dominican, Franciscan and female Benedictine monasteries store, besides the vocal-instrumental music following a nowadays baroque style, a more modest, more conservative repertoire. *Directoria* from Sandomierz and Lviv Benedictine nunneries show a conscious gradation of the musical celebration of various liturgical occasions. A special musical setting was required when celebrations with the participation of distinguished guests were carried out. Less demanding repertoire was intended for liturgical occasions of average importance and was written in manuscripts separately from sacred concerti and operatic contrafacta. These sources of pseudoplainchant, songs and retrospective polyphony enjoy less interest of researchers. However, without getting to know them, we will not fully comprehend the baroque musical culture of convent centres.

In my paper I would like to present examples from the seventeenth and eighteenth centuries: harmonized pseudoplainchant, plainchant with basso continuo or with figured bass part, masses for two and three voices, polyphonic songs, songs with basso continuo and songs melodies in keyboard development.

Music, Business, and Belonging in the Early Modern Antwerp Salon

ELIZABETH WEINFELD

(The Juilliard School)

In the seventeenth century, Antwerp's merchant class was primarily comprised of Jewish immigrants from Portugal and Spain; they were business savvy, exploiting family connections and the familiarity of shared culture and language to facilitate deal-making as a means of survival, sometimes at the expense of remaining within the fairly compact network of the Judeo-Portuguese community. In the case of the musically-prodigious Duarte family, a mastery of music combined with their status as conversos engendered a sense of cultural belonging that meant survival in spite of tenuous circumstances, and ultimately both intellectual and professional flourishing. Like it did for English Royalists, also in exile in Antwerp during the English Civil War, the home functioned for the Duartes as a semi-official space for these convergences.

The intersection between women's roles as musicians and as Jews in the Antwerp salons has not yet been thoroughly examined in the musicological literature. I argue that the Duartes exploited the exclusivity of their social-religious community to subvert the notion of nationhood, at once challenging the position of the converso merchant as a wandering, nation-less minority and complicating a gentile claim to national heritage. This paper will show how music, and specifically women making music in the salon, enabled these interstitial and interracial dependencies.

Friedrich Schleiermacher's God and Nineteenth-Century Bach Deification

TOM WILKINSON

(University of St Andrews)

Bach deification is characteristic of the nineteenth-century Bach revival. Schumann claimed that 'music owes as much to Bach as religion to its founder,' while Goethe described Bach's music as 'eternal harmony ... conversing with itself, as it may have happened in God's bosom shortly before He created the world'. But what type(s) of God was/were implied by such statements? The theology of Friedrich Schleiermacher – which contributed to the environment in which Mendelssohn's celebrated 1829 St Matthew Passion performances occurred – may shed light on this question. Reacting against Enlightenment Deism, Schleiermacher developed a theory of religion that privileged pious feeling at an individual level. 'What is more natural than the humblest desire to be reconciled to the deity?' he asked. This rhetorical question evokes a distant, unknowable type of God. Schleiermacher also conceived religion in unmistakably aesthetic terms, and even drew an explicit comparison with music. 'Music is one great whole,' he wrote, 'it is a special, a self-contained revelation of the world.' His concern with 'wholeness' reflects the prevalence of 'organic unity' in the aesthetics of the age. The appeal of Bach's music to organicist aesthetics is a well-understood aspect of the Bach revival. But perhaps a consideration of the music in the knowledge of Schleiermacher's theology might help to explain the nineteenth-century intuition of a God-like creative presence.

A New Edition of 'Dido and Aeneas'

BRUCE WOOD

(Bangor University / The Purcell Society)

Preparing a new edition of a work which long ago achieved canonic status rarely involves more than meticulous re-examination of recognised sources; rarely results in more than merely cosmetic changes; and even more rarely brings surprises. Preparing the new Purcell Society Edition of *Dido and Aeneas*, in contrast, has involved accepting readings from three manuscript scores of the opera which have not hitherto been collated (one of them, indeed, only recently discovered, and the two others never previously examined in detail); has resulted in some radical changes to the musical text (and even, at one point, to the underlaid text); and has brought surprises affecting two significant roles in the opera – with significant consequences for its performance.

The Manuscript Collection of an Anonymous Mid-Seventeenth-Century Composer: The 'cartapácios' in the University of Coimbra General Library

ANDREW WOOLLEY

(CESEM - *Centro de Estudos de Sociologia e Estética Musical* - NOVA FCSH)

The *cartapácios* are a group of manuscript scores bound into sixteen volumes originating from the monastery of Santa Cruz de Coimbra, an important musical centre in the Iberian peninsula in the sixteenth and seventeenth centuries. They are mostly the work of a single anonymous copyist–composer and their contents encompass the full range of genres current in mid-seventeenth-century Portugal, including villancicos in vernaculars (principally Castilian), dramatic music, consort music, theoretical texts and Latin sacred music. Individual manuscripts and selected repertoires represented have been studied in detail, though consideration of the collection as a whole has remained limited; the present research attempts to rectify this situation and stems from cataloguing work being undertaken for the Portuguese Early Music Database (<http://pemdatabase.eu/>).

Drawing in part on important work by Tiago Simas Freire, I will examine the codicological evidence (watermarks, rustration and handwriting) demonstrating that the manuscripts are largely the work of a single composer–copyist. Though the collection is today fragmentary, a fairly accurate picture of how the composer used stocks of paper and prepared them for music copying can be

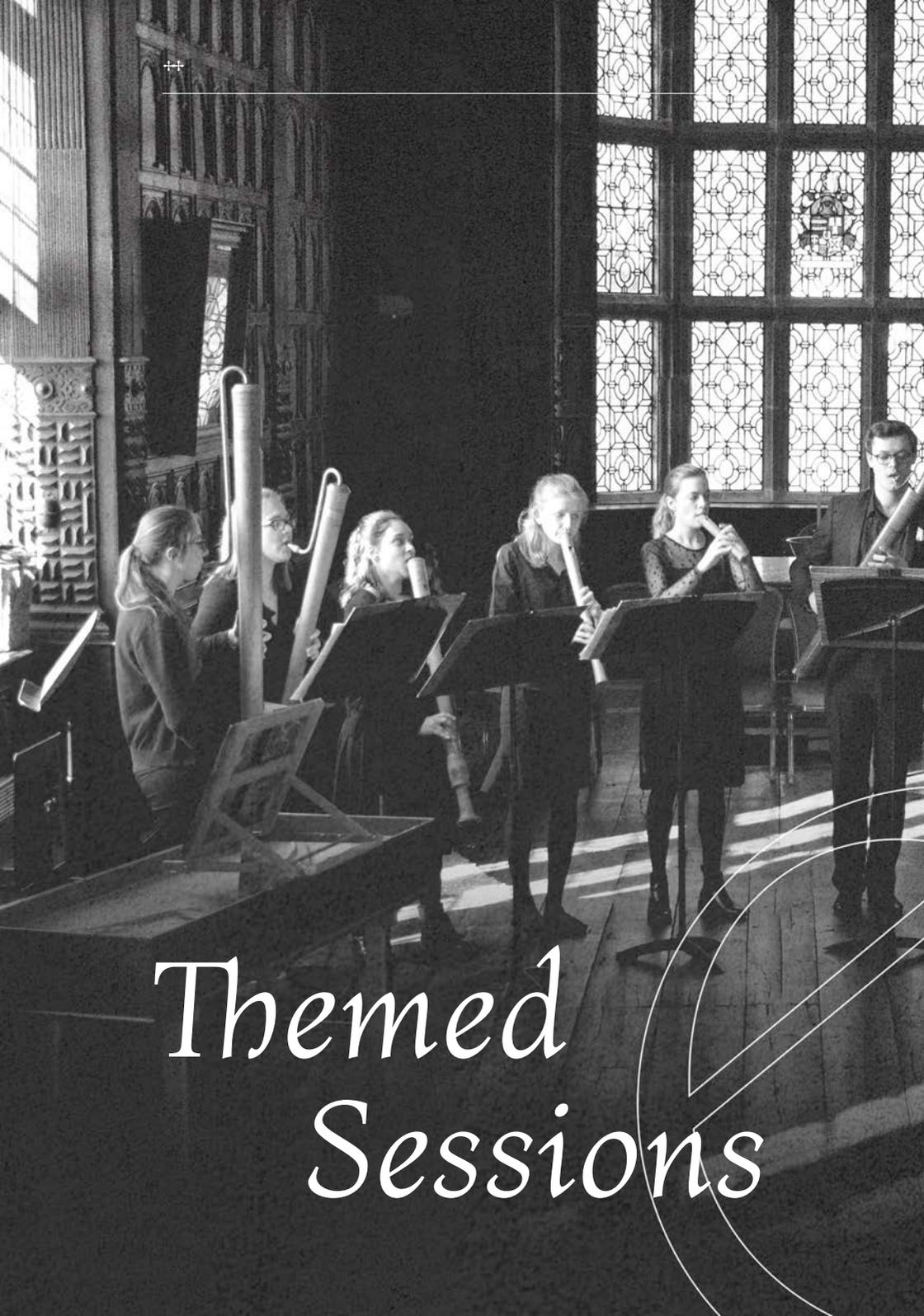
obtained. A hypothesis can also be reached about the purpose of the manuscripts. Though bound early in their history, they were copied unbound and were probably intended originally to serve immediate practical needs. Evidence of compositional activity in the manuscripts is largely limited to small-scale on-the-page corrections, a characteristic they share with similar, better-known collections of Buxtehude, Charpentier and Purcell. A notable feature, however, are two categories of script style, a rougher and a neater one. While both are associated with compositional corrections or revisions, the rougher one, which is less abundant, is associated with a piece that appears to have been composed directly into one of the manuscripts, suggesting that two styles could reflect compositional stages.

Handel Uncaged: Defragmenting Handel's Cantatas

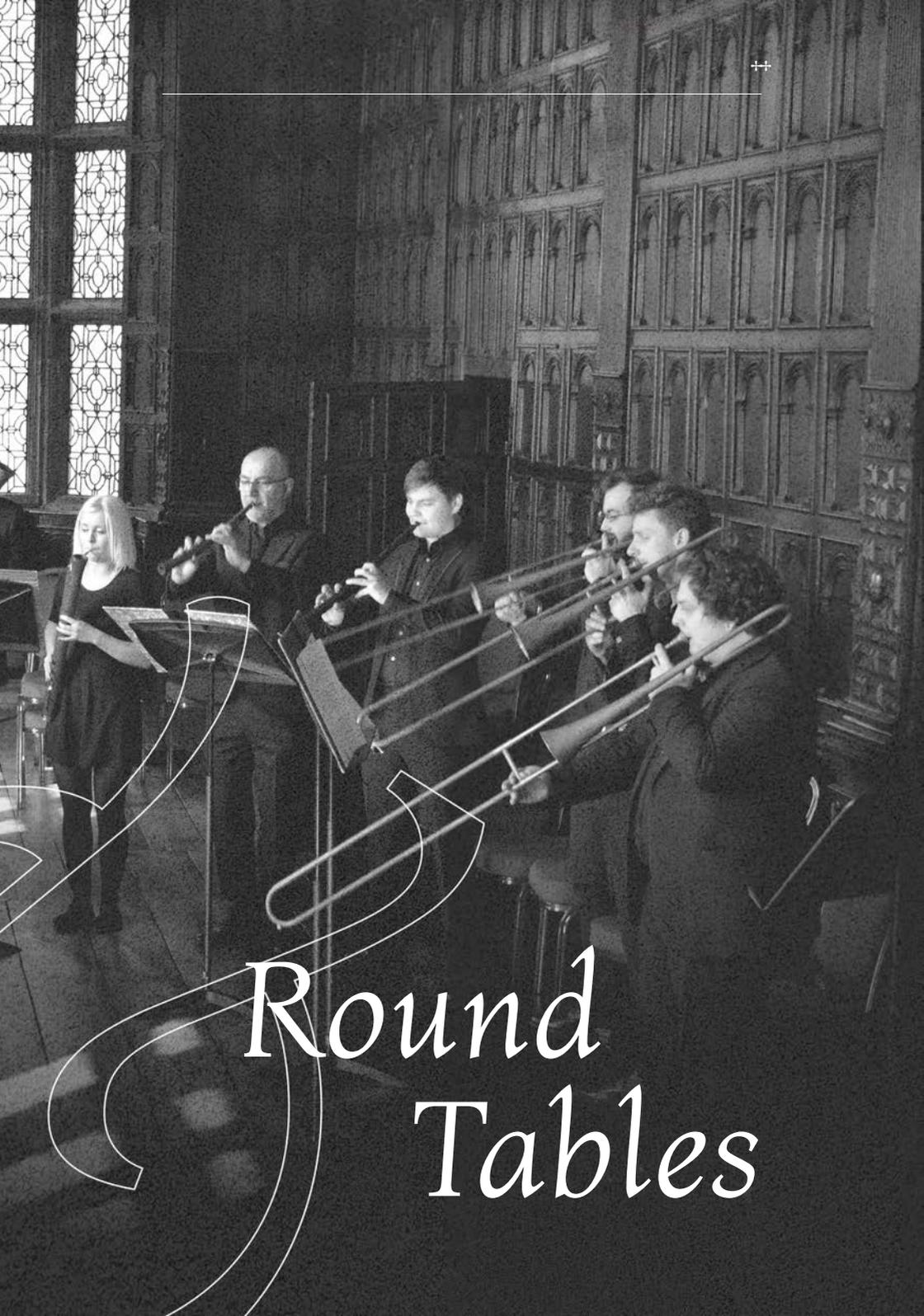
LAWRENCE ZAZZO

(Newcastle University)

Amore Uccellatore ('Cupid the Birdcatcher') is an unpublished continuo cantata manuscript by Handel for solo alto in the Fitzwilliam Museum, presenting a humorous continuous narrative about a male bird being chased and caged by Cupid and five female birdcatchers. This unusually long 10-aria solo cantata was most likely performed serially, either weekly at a musical *conversazione* or perhaps over several courses of a feast for an as-yet-unidentified nobleman in Florence or Venice during Handel's Italian sojourn (1706–1710). Having just released a recording of his own reconstruction of a continuous performance of *Amore Uccellatore* as well as several other continuo cantatas from Handel's earliest period for Inventa Records on *Handel Uncaged*, countertenor Lawrence Zazzo will discuss the problems and opportunities of historically-informed performance when presenting the Baroque cantata in modern settings.



Themed Sessions



Round Tables

BACH NETWORK SESSIONS**I. ROUND TABLE***J. S. Bach and the History
of Emotions*

JOHN BUTT
(University of Glasgow)

RUTH TATLOW
(Uppsala University)

BETTINA VARWIG
(University of Cambridge)



II. BACH AND THEOLOGY

Chair SZYMON PACZKOWSKI

'Regulirte Kirchenmusic': A new look at a well- known Bach document

BENEDIKT SCHUBERT

(Bach-Archiv Leipzig)

When Johann Sebastian Bach set out for Weimar after less than a year at his post in Mühlhausen, he partly justified his move in his request for permission to leave with his ultimate goal of creating a 'well-regulated church music' ('wohl regulirte kirchen music'). In Weimar, Bach argued, he would have the opportunity to realize this goal. Bach scholarship has always assumed that a 'well-regulated church music' was aimed at organizing musical performances and that Bach was striving for regular performances of figural music. However, through an analysis of writings by music theorists from the first half of the eighteenth century, this paper will show that the typical use of 'regulated' at the time instead indicates that Bach was describing the *style* of his music and the *ideal* of his

church music. This also correlates with Bach's later annotation in his Calov Bible Commentary: 'Bey einer andächtigen Musique ist allzeit Gott mit seiner Gnadengegenwart' ('In devotional music, God is always present with His Grace'). This perspective could lead to a new evaluation of Bach's time in Mühlhausen and also inform our understanding of Bach's self-image and his 'ultimate goal' as a church musician.

Bach's Lutheran Work Ethic: Insights from *Ecclesiastes*

NOELLE M. HEBER

(Independent Scholar)

In 1733, J. S. Bach signed his personal copy of the Calov Bible Commentary (1681–82), in which he underlined, corrected, and annotated various passages and commentaries. This Bible, which was rediscovered in 1934, provides clues into what Bach personally believed and appreciated in Scripture. His few marginal comments concerning music have been widely discussed. However, Bach made most of his markings in the Old Testament book of *Ecclesiastes*—nearly 25% of his notations throughout the hefty three volumes were concentrated on this one book which itself represents about 2% of the commentary. In the introduction to *Ecclesiastes*, Bach underlined Calov's summary of the book, which states that there is no greater wisdom on earth than doing one's duty with devotion and with the fear of God. In this paper, I will outline Luther and Calov's interpretation on aspects of 'duty', focusing especially on the comments that Bach himself marked in his Bible Commentary. These include the futility of striving for riches, the responsibility of devoted service, and God's sovereignty

over the outcome of one's labour. Bach's appreciation for a Lutheran understanding of a biblical work ethic will shed new light on his motivation and productivity as a composer, his dealings with authorities in Leipzig, and even some of his cantata texts.

The Comforting Value of Luther's Hymns in Bach's Choral Cantatas

LYDIA VROEGINDEWEIJ

(Universiteit Utrecht)

During the Reformation, Martin Luther designed a new concept of comfort, which was intended to replace the teachings of the Roman Catholic Church in the late Middle Ages. Martin Luther expressed this new idea in his hymns, enabling the congregation to adapt it in a powerful way according to a variety of situations. In accordance with the Reformation tenet of 'sola fide', faith was emphasized as a comforting principle, a concept that can be found in many hymns by Martin Luther and his contemporaries.

During the Baroque period, many new songs with themes such as bridal mysticism and penance appeared. Orthodox Lutheran hymnologists, however, defended the value of the old Lutheran hymns because they carried a strong 'comforting' significance. Theological sources such as hymnbook commentaries from the beginning of the eighteenth century, which so far have been insufficiently researched, reveal new details related to the influence of hymnologists and other theologians that are recognizable in Bach's choral cantatas. In this paper, I will discuss the consolation themes that were emphasized in the reevaluation of the heritage of Reformation hymns. In addition,

I will introduce some texts that Bach underlined in his copy of the Calov Bible, which he probably esteemed important in relation to comfort. Finally, I will present some examples of how these comforting principles have been incorporated into the text and music of Bach's choral cantatas.



III. BACH AND ITALY

(This is a JSBach.it session, supported by Bach Network)

Chair **SZYMON PACZKOWSKI**

Francesco Durante: almost Bach's alter ego

RAFFAELE MELLACE

(Università degli studi di Genova)

Around 1730 Johann Sebastian Bach copied out and revised a mass by Francesco Durante (BWV Anh. 26), contributing to it with his own music (the *Christe* BWV 242). In doing this he indirectly acknowledged the value of a colleague from across the Alps who shared a remarkable number of features with the Thomaskantor and the latter's activity in Leipzig: features which, on the other hand, distanced Durante from his Italian colleagues. Almost equal in age to Bach, Francesco Durante (1684–1755) devoted himself to teaching (he taught in three out of four Neapolitan Conservatori; in 1728 he became headmaster of the Conservatorio where Pergolesi studied; Vinci, Traetta, Piccinni, Sacchini and Paisiello were also his students) and to church music, an output which was very highly

regarded by colleagues and amateurs and was well known and widespread in Dresden as well as in Prague. A quite atypical Neapolitan, Durante completely deserted opera, the only major composer of his generation in Naples to do so. He was moreover an outstanding performer on the keyboard, whose improvisation left a long-lasting memory. He also cultivated the genre of concerto, he left quite original examples of. During his lifetime, Durante was considered the undisputed authority for counterpoint and orthodoxy in music writing in Naples. Seen in this perspective, the Bach-Durante c-minor Mass BWV Anh. 26 acts as a liaison between two musical worlds 1000 miles apart: worlds which shared more musical features than one would normally imagine, and even produced similar composers.

'Piccolo libro d'organo': Bach's 'Orgelbüchlein' as transcribed by the Italian pianists

CHIARA BERTOGLIO

(Conservatorio di Cuneo)

The practice of transcribing Bach's organ works for the piano boasted a significant history already by the time that Ferruccio Busoni undertook his numerous, monumental arrangements, including those from *Clavierübung* III, the *Toccatà and Fugue*, and the Ten Chorale Preludes. However, Busoni's critical engagement with Bach piano transcriptions predated his own, as did his philosophy of principles that, in his opinion, had to be followed when an instrumental medium was thus modified.

Busoni's transcriptions were a landmark and a yardstick for later transcribers who either imitated his versions or deliberately chose alternative options. This was particularly true in Italy for two reasons: Busoni's Italian roots contributed to emphasize the significance of his work in his native country; and in a Catholic country such as Italy (and following the liturgical guidelines of Pope Pius X's *Inter pastoralis officii sollicitudines*), Bach's organ works could more easily find their way into the concert hall than into Catholic churches.

This presentation will contextualise and analyse some Italian piano versions of Bach's Chorale Preludes and Chorales (many of which are excerpted from the *Orgelbüchlein*), including those by Busoni, Perrachio, Trebbi, Togni and the more recent ones by Fiorentino, Vlad, Cara, Boschian, discussing how they represent the compositional and performance style of their age, and which view of Bach's music they transmit.

Bach's 'Passions' at the Opera

MARIA BORGHESI

(*Conservatorio di musica - Pavia*)

The staging of *Oratorios* and non-*Bühnenwerke* represents one of the most debated themes in the field of baroque opera studies. J.S. Bach's *Passions* are not exempt from these practices since – despite their sacred and not operatic origins – they are considered meaningful examples of the colossal Baroque.

This paper looks at the phenomenon focusing on the Italian world. In 1921, Ferruccio Busoni sketched a project for the staging of the *St. Matthew Passion*; in 1949, the Campidoglio Company produced

(together with the Austrian Erma) the first film of the same *Passion*, performed by Herbert von Karajan and the Accademia Nazionale di Santa Cecilia. In 1964, the director Pier Paolo Pasolini took the *St. Matthew Passion* as the main soundtrack of his movie *Il Vangelo secondo Matteo*. In 1985, Italy contributed to Bach's anniversary by promoting the staging of *Passions* hold at the Teatro La Fenice in Venice and the Teatro alla Scala in Milan.

These experiences are investigated in order to discuss how they convey the idea of Baroque both in the scenic and sonic dimensions; how they find a mediation between the sacred original destination and the secular staged setting; and how they adapt Bach's text and Matthew's Gospel to the needs of the setting. Moreover, special attention is reserved for two other Italian uniqueness: the presence of Catholicity and the national identification in the operatic tradition.



MUSIC ACROSS BORDERS

I. LULLY IN LONDON: TRANSFERS AND TRANSLATIONS, C.1670–1740

Music composed by Jean-Baptiste Lully for the court of Louis XIV, including works not printed during the composer's lifetime, circulated in copies well beyond the borders of France. As has been pointed out in multiple studies (see e.g., Westrup, 1941; Holman, 1993; Tuppen, 2010; Walkling, 2017, Corp, 2004, 2018), airs from Lully's operas and ballets were performed in England as early as in the 1670s, both in the context of courtly celebrations as well as theatre productions accessible to a wider, non-aristocratic audience. However, the transfers and translations of Lully's works in England have yet to be systematically investigated. The three papers of this themed session address examples and traces of Lullian material used in London and beyond, and present new or under-discussed connections.

*'I like better Baptists
works': Cesare
Morelli's choice of Lully
transcriptions for
Samuel Pepys*

MICHAEL LEE

(Trinity College Dublin)

As music tutor to Samuel Pepys, Cesare Morelli prepared material for his employer to sing, including transcriptions of a significant number of airs taken from *Cadmus et Hermione* and *Thésée* by Jean-Baptiste Lully. Morelli describes his choice of Lullian material as a matter of musical taste, and it is interesting to note that the transcribed airs draw together a variety of dramatic situations and roles (both male and female). Taken together, these pieces offer opportunities not only for musical training but also for the study of rhetoric, gesture, declamatory style, and affect. This paper will assess this body of work in these terms, as well as exploring the possibility of viewing these collections as self-sufficient compilations for domestic performance.

Lullian Rhythm and Recitative in the English Compositions of Louis Grabu

ANDREW R. WALKLING

(Binghamton University New York)

Despite having worked in London throughout most of his career, the French-trained composer Louis Grabu never fully adopted English conventions of text-setting, and thus has often been excoriated for the supposedly poor quality of his musical prosody. This paper will assess Grabu's recitative style by showing

how he adapted Lully's French innovations in recitative to an English context and asking how we might reconsider the charge that Grabu was incapable of understanding the prosodic principles of English verse.

Lost in Translation? Tracing Lullian Tunes in the Molière Adaptions Staged in London, 1668–1737

HANNA WALSDORF

(Universität Leipzig)

In late seventeenth- and early eighteenth-century London, English versions of the *comédie-ballets* by Molière and Lully were received with great applause. Yet translators had necessarily converted the rhythm, rhyme, and song of the French plays, which is why most of Lully's tunes seem to have been lost in translation, and replaced by newly composed songs. Discussing Edward Ravenscroft's *The Citizen Turn'd Gentleman* (1671/72), as well as eighteenth-century revivals of *Le Bourgeois gentilhomme* and its 'Turkish Ceremony' in London, this paper examines source evidence suggesting that in this case some of Lully's vocal and instrumental movements may well have survived crossing the Channel – and it also reveals that Ravenscroft must have been able to draw on eyewitness accounts of Lully as an on-stage performer in both *Monsieur de Pourceaugnac* (1669) and *Le Bourgeois gentilhomme* (1670).

II. MUSIC ACROSS BROTHERS: MANUSCRIPTS, MEDIATORS, MONEY

The two papers proposed for this session address the legacies of north European interest in the music of France and Italy. Different kinds of musical materials survive, obtained by varying means and often indicating changing functions for or adaptation of the originals. The case of one Englishman who brought Italian musicians and music home makes evident the cultural capital that such imports represented.

The Early Circulation of Jean-Baptiste Lully's Stage Music

MARIA SCHILDT
(Uppsala Universitet)

By the beginning of the 1680s, music by Jean-Baptiste Lully was heard at 'all European courts' (as stated for example by John Sigismond Cousser in 1682 and Abraham Wolfgang in 1684), notably at a point when

many of Lully's works were still unpublished and the music dealer Henri Foucault had not yet set up his significant business in music manuscripts. Still, surviving music manuscripts with Lully's music dating from the 1670s and 1680s are few and fragmentary, and they have often survived at a geographical distance from Paris, in places like Uppsala, Skara and Edinburgh. Viewed as a whole, the seemingly disparate sources can throw a light on the details of the early circulation and use of Lully's music. The preserved manuscripts may contain single-line versions (some with basso continuo), as well as versions with all parts, which required good connections to obtain, apart from money.

This paper highlights two aspects of the early circulation of Lully's stage music: 1) The mediators, from noblemen on Grand Tour purchasing music as luxury commodities to musicians in search of repertoire—their varied opportunities to acquire music depending on financial resources, networks, and degree of access. 2) The musical material in circulation. Although used 'at all courts', there was probably a restricted number of manuscripts in circulation in the 1670s and 80s, and musical practice in the new context was partly shaped by the material that was available.

The Price of Italophilia: Wriothesley Russell and Nicola Cosimi's 'Sonate da camera' (London, 1702)

STEPHEN ROSE

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In 1697 Wriothesley Russell, Marquess of Tavistock, embarked on a Grand Tour that culminated in a year-long stay in Rome. Here the 17-year-old nobleman participated in the *conversazioni* of Cardinals Bouillon and Ottoboni, attended performances of oratorios, was presented to the Pope, and had violin lessons with Corelli. On his return to England, Russell hired the Italian string players Nicola Haym and Nicola Cosimi. In 1702 Cosimi's *Sonate da camera* were issued in an elegant engraved edition by Thomas Cross.

This paper uses the financial records of Russell and Cosimi to analyse the extravagant expenditure that English amateurs made on Italian music. Letters from Russell's Grand Tour (including the correspondence of his tutor William Sherard) reveal how quickly he exhausted the financial credit that his mother had arranged for him via English merchants. I then examine the extensive archival documentation of the production and sales of Cosimi's *Sonata da camera*. Cosimi's financial diary shows how the costs of engraving and printing were covered partly by Russell and partly by the composer. The diary also documents the presentation or sale of over 40 copies to English aristocrats and gentry. Using perspectives from book history to interpret these sources, I argue that expenditure on Italian music was a form of conspicuous consumption whereby the English elite could display their social and cultural capital.



I. BACH AND THE HARPSICHORD TWO SOURCE STUDIES

The two papers proposed for this session address the legacies of north European interest in the music of France and Italy. Different kinds of musical materials survive, obtained by varying means and often indicating changing functions for or adaptation of the originals. The case of one Englishman who brought Italian musicians and music home makes evident the cultural capital that such imports represented.

'Capellmeister Bach' and the Mietke Harpsichord for the Coethen Court

MARKUS ZEPF

(Bach-Archiv Leipzig)

On behalf of Duke Leopold of Anhalt-Coethen, Johann Sebastian Bach travelled to Berlin and received a two-manual harpsichord in February or March 1719. This musical instrument is lost since the late eighteenth

century and so we are forced to turn to documentary sources such as the account books from the Coethen court. Nevertheless, Heinrich Bessler suggested in his edition of Bach's Brandenburg Concertos in 1954, that undoubtedly Bach himself could have given the order to the royal harpsichord maker Michael Mietke in Berlin to build this instrument. As early as 1951 Friedrich Smend assumed – quite convincingly – that the acquisition of this double-manual harpsichord by Duke Leopold instigated Bach's motivation to compose the Brandenburg Concert No 5 in D major BWV 1050 with its famous harpsichord cadence.

The account books from Coethen contain some instructive hints to the lost harpsichord as well as to further stringed keyboard instruments purchased during Bach's stay as capellmeister. In my paper, I will focus on these traces to reflect about the instrument respective its condition when it arrived in Coethen, because until now the efforts of local craftsmen from the Coethen court have not received the attention they deserve. The documents cast new light on the scarcely known biography of the instrument maker Michael Mietke who – accidentally? – died in 1719.

'Fait pour les Anglois' – Why Did Bach Write the English Suites?

BERND KOSKA

(Bach-Archiv Leipzig)

Up to this day scholars feel compelled to determine what is 'English' in Johann Sebastian Bach's English Suites BWV 806–811. Some authors have pointed out possible models by composers with connections to England,

others refer to a late eighteenth-century tradition claiming that the cycle was written for a certain, though not identified Englishman. Since Bach's autograph is missing a consensus on most of the puzzling questions concerning the original name of the compositions, their dating and background has not yet been reached.

In my paper I would like to follow new traces, which lead to Bach's Coethen years, and further to his journey to Hamburg 300 years ago in 1720. Here, in the prospering 'gate to the world', we find an influential society of English tradesmen, the so-called 'Merchant Adventurers', who were under protection of the British resident in Hamburg, Sir Cyril Wich. The resident's secretary and teacher in music as well as the *éminence grise* behind the English community concerning musical issues was Johann Mattheson, who on his part was acquainted with Bach. It is fascinating to see how active Wich and the Merchant Adventurers were in Hamburg's musical life, from Handel's early years to opera performances in the 1720s. This paper attempts to unravel the English networks in Bach's Hamburg and eventually presents a new scenario for the origins of the English Suites.



ROUND TABLE SESSIONS**I. OLD TERMS FOR NEW TOOLS:
HISTORICIZING FRENCH BAROQUE
MUSIC ANALYSIS****MARIE DEMEILLIEZ***(Université Grenoble Alpes)***RAPHAËLLE LEGRAND***(Sorbonne Université - Institut de Recherche en Musicologie)***THÉODORA PSYCHOYOU***(Sorbonne Université - Institut de Recherche en Musicologie)*

Unlike the decades-long debates over historically informed performance, the field of analysis of baroque music appears rather unconcerned with historical issues. The corpus of rhetoric theories and treatises based mainly on music-rhetorical figures has proved the exception rather than the rule, as the sole historical tool extensively used by analysts so far. And yet these texts may be more consistently applied to Italian and German traditions than to French music.

Baroque music – unlike medieval or Renaissance music – can be easily analysed through classical and Romantic based tools, a practice that often conceals its anachronism. Moreover, French baroque music scholars tend to concentrate on social context, philology and performance practice at the expense of analysis. Papers on specific technical points have been written but an overall reflection on the relevance and contribution to contemporary analysis of the theoretical terminology of the period, namely pre-Ramist, was still lacking.

In this round table, we will present a forthcoming book on this issue. Written in collaboration by Françoise Depersin, Marie Demeilliez, Raphaëlle Legrand and Theodora Psychoyou, this work examines the musical terminology used at the time in France, from Descartes (1618) to Rousseau (1768), in order to offer useful means for present-day analysis. Such topics as chords, cadences, modes, modulation, form and style are thoroughly discussed. Though often unsettling and off-centre an experience, this approach is aimed at providing new tools and at opening up untrodden paths for analysis. Raphaëlle Legrand will open the discussions with a brief outline of the book and an account of its conception and making. She will then show the existence and the implications for analysis of an epistemological break generated by Rameau's theory, that split the discipline into a pre-Ramist and a post-Ramist era.

Focusing on seventeenth-century case studies (mainly works by Charpentier), Theodora Psychoyou will discuss how and to what extent counterpoint and composition methods, beyond their pedagogical dimension, provide keys to understanding the compositional process *per se*.

Marie Demeilliez will examine how French books on thoroughbass realization, through their explanation of modes, cadences and modulation, invite us to revise our ideas regarding tonal and cadential structuration in French late seventeenth-century music.

II. BETWEEN INTERMEDIALITY, NETWORKS AND CULTURAL TRANSFER: THE OPERATIC PASTICCIO

BERTHOLD OVER

(Universität Greifswald)

ANETA MARKUSZEWSKA

(University of Warsaw)

GESA ZUR NIEDEN

(Universität Greifswald)

ANIA RYSZKA-KOMARNICKA

(University of Warsaw)

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.

To bring more light into pasticcio practices and to do four online editions in two workgroups (*Catone* arranged by G.F. Handel, *Catone in Utica* arranged by the Mingotti opera troupe, the opera *Siroe* from 1733 and the self-pasticcio of the same name from 1763 by J.A. Hasse) the Polish-German project PASTICCIO: Ways of Arranging Attractive Operas financed by the Polish and German Research Councils (NCN and DFG) started in 2018. Being in its final year, it is time to give an interim balance of the results achieved. Therefore, the project members will present their research and put it up for discussion to the scientific audience. Whereas Aneta Markuszewska will speak about pasticcios with music by Nicola Porpora with special attention on the ways the composer's music was incorporated and its popularity, Gesa zur Nieden will focus on European transfers of pasticcio-related aesthetic concepts. Ania Ryszka-Komarnicka will give an overview on Apostolo Zeno's *Venceslao* and its pasticcio versions and Berthold Over will present the online editions which are connected to a database with information on Persons and Works organized according to the bibliographic FRBR model.

