

Bach and Musical Life in Leipzig between c1730 and 1750: New Research and Findings

Bach-Archiv Leipzig, Germany

The Bach-Archiv Leipzig continues its research in archives and libraries in central Germany in order to uncover new documents and sources regarding Johann Sebastian Bach's life and works. In the last two years, our investigation concentrated on Bach's Leipzig period, particularly the much less documented period between 1730 and 1750. In a series of three papers we hope to show on the basis of selected case studies, how our picture of Bach's last two decades gradually becomes more focused.

Peter Wollny

Bach's cantata performances in the 1730s: new findings, new perspectives

Recent findings of printed textbooks and musical sources have shed new light on Bach's Leipzig performance repertoire of the 1730s and pointed to a quite dramatic shift towards the works of other contemporary composers. For his weekly cantata performances Bach apparently refrained from exclusively presenting his own compositions (as he used to do in the first few years of his tenure as Thomaskantor), and instead made use of annual cycles such as the 'Saitenspiel-Jahrgang' by Gottfried Heinrich Stölzel. Not only did this decision provide the necessary time for him to focus on ambitious projects of his own (e.g. the *Clavier-Übung* collections and the oratorios) and to undertake engagements outside Leipzig, it also may have had a significant impact on his artistic development and on the way he defined his office. The paper will discuss the various implications to be drawn from Bach's decision to broaden the scope of his cantata repertoire. It seems that Bach, after he had completed three cantata cycles, reserved his own works for special occasions and may have seen them as highpoints within the annual sequence of church music. This concept also sheds new light also on the ominous Picander cycle—a theory supported by a newly-discovered source discussed in this paper for the first time.

Michael Maul

New light on the controversy between Bach and Scheibe and musical life in Leipzig during the late 1730s

In 1737 Johann Adolph Scheibe published a *Sendschreiben* (epistle) by an anonymous author, which gives a detailed report about a journey through central Germany and a specific—and quite critical—evaluation of several musicians holding influential positions. Although none of the persons criticised in this document are identified by name, it marked the beginning of a long-lasting conflict between Scheibe and Johann Abraham Birnbaum, who defended Johann Sebastian Bach, one of the nine unnamed musicians criticised. The discovery of a printed copy of the 'Sendschreiben' with handwritten annotations by a well-known member of Bach's circle, gives names for all of the criticised *dramatis personae*. This finding provides new evidence for a re-evaluation of the intentions of the epistle and Scheibe's role in it. On the basis of some additional new sources my paper will show that the conflict between Scheibe and Bach also extended to some other (hitherto unknown) 'battlefields'.

Manuel Bärwald

Secular music performances in 1740s Leipzig

In the early decades of the eighteenth century two *Collegia musica* were established in Leipzig, which, on the one hand, presented a secular counterpart to the sacred music performances at the main churches, but, on the other, consisted of almost the same group of performers. Since the 1740s these groups—last but not least by the founding of the *Großes Concert* in 1743—were significantly enlarged and appeared more frequently. These institutional changes had consequences for the musical repertoires and the genres favoured in performances. For example, the hitherto popular *dramma per musica* went out of fashion and made way for the *Singspiele* (musical comedies); in addition, large-scale oratorios become an integral part of the repertoire. A detailed account of the works performed during the 1740s can be gleaned from the Leipzig newspapers, which are here evaluated systematically for the first time.

Women's Contributions to Bach's Musical World

Bach Network UK
Chair: Reinhard Strohm

Yael Sela

Anna Magdalena Bach's *Clavier-Büchlein* and early modern women's musical training

The two music notebooks of Anna Magdalena Bach (1722, 1725), Johann Sebastian's young second wife, have received extensive attention in the scholarly literature due to the significant musical texts they contain, most of which were compiled in the hands of the owner and her husband. Less attention, however, has been extended to the use of these collections in the domestic practice of music pedagogy and performance.

This paper focuses on the textual, repertorial, structural and formal features of these notebooks as collections used by a particularly musical young woman. Drawing on other, earlier collections of keyboard and vocal music owned and used by women since the early seventeenth century, the paper seeks to place the Bach notebooks within a tradition of female domestic musical practice and women's pedagogical music manuscripts. Finally, the paper addresses the question what the notebooks might reveal regarding the musical training and skills of a woman, compared to those of men, in the professional musical environment of the Bach household.

Corinna Herr

'Buß und Reu': a symbol of female sinfulness in Bach's St Matthew Passion?

Can we identify 'gendered voices' in Bach's music? This question will be discussed with a focus on the alto arias in the St Matthew Passion. In addition to reviewing the performance practices and cultural history linked to this topic, this paper also considers the prevailing images of femininity, especially in Pietism.

It has long been debated whether Maria Magdalena is the female protagonist in the Bethany scene of Bach's St Matthew Passion. If this were the case, the alto aria 'Buß und Reu' would be an image of her (female) sinfulness. Other speculations prefer to see the Holy Spirit in the background to Bach's alto arias; some of these, however, may also be interpreted more specifically, as in, 'Erbarme Dich',

considered a symbol of Peter's remorse. Another argument against a female gendering of Bach's alto arias is contemporary performance practice: the casting in Leipzig normally employed high male or boys' voices for the alto arias. This paper considers the reception and presentation of 'Buß und Reu' not only historically, but also in the twentieth century, focusing on the example of Zarah Leander in the film *Heimat* (1938) as Maddalena dell'Orto—the image of a penitent sinner.

Suzanne Aspden

'Dresden ditties' and the feminised *galant*

Over thirty years ago, in his article 'Bach the Progressive', Robert Marshall suggested that the expansion of Bach's stylistic horizons after 1730 was directly inspired by his encounter with the revitalised Dresden opera. As the opening gambit for his argument, Marshall 'provocatively' proposed that cantata 51, *Jauchzet Gott in allen Landen* (along with several others), was written for one of the Dresden opera singers, perhaps for the famous *virtuosa* Faustina Bordoni, or more probably the castrato Giovanni Bindi. More importantly, he argued that it represented Bach's assimilation of the *galant* idiom into his later works, an assimilation that seemed to run counter to Bach's own aesthetic principles, as well as to modern prejudices.

But what might such an assimilation have meant? Through examining in particular those works Marshall associated with Faustina—a singer who had already acquired celebrity in Venice and notoriety in London before coming to Dresden with Hasse—I will explore the complex social associations of the 'new' style. While Marshall suggested that *galant* simplicity and clarity expressed the principles of the Enlightenment, with Bach's latter assimilation of it a symbol of 'a kind of aesthetic tolerance and universality', I want to look more closely at its more apparently problematic overtones—those elements that might have caused Bach's (and others') initial rejection of it. In particular, I will examine the implications of its links with the burgeoning 'polite' sphere of the public concert and the feminised world of opera.

New Perspectives on Eighteenth-Century

Bach Sources

Bach Network UK

Chair: Ruth Tatlow

Burkhard Schwalbach

Coffee, courtship and counterpoint in Bach's Leipzig: the Goldberg Variations and women's clavierbooks

Playing the keyboard served far more than just musical purposes in the eighteenth century. Similar to the variety of occasions for communal coffee drinking, the *clavier* was central to female education and the cultivation of social relationships. According to the *Frauenzimmer-Lexicon* by Gottlieb Corvinus, for example, it was common among eighteenth-century women to keep keyboard books, in which teachers (as well as admirers) could enter a range of figured pieces and partitas over time.

In this paper I argue that such conventions, which often blended matters of the heart and musical practice, are surprisingly relevant to the music of J.S. Bach. The so-called Goldberg Variations (BWV 988), for example, which conclude the *Clavier-Übung* series, are not only based on an aria taken from the keyboard book of Bach's second wife, Anna Magdalena. The order of its canonic and contrapuntal movements also culminates in a Quodlibet that features two popular dance tunes. David Yearsley recently proposed an interpretation of this juxtaposition of high and low styles as a 'self-ironising gesture' by Bach. Yet 'Variatio 30' can also be seen as a musical response to contemporary publications. J.S. Scholze's *Sperontes Singing Muse on the [River] Pleisse*, for example, which was first announced as a 'popular keyboard practice' in 1736, presented a range of odes that had been written to fit the treble of various dances and keyboard pieces. Bach's final volume of the *Clavier-Übung*, by comparison, seems to showcase an equally tuneful, but considerably more sophisticated succession of contrapuntal *Galanterien*.

Elise Crean

The Fourteen Canons: foundation or culmination? A re-evaluation of their position amongst Bach's late works

The Fourteen Canons (BWV 1087) clearly represent a further manifestation of Bach's pre-occupation with strict counterpoint in the final decade of his life. Yet

the nature of the surviving source material – a single autograph fair copy found at the back of the *Handexemplar* of the Goldberg Variations (BWV 988) – means it is not possible to determine exactly when they were composed. Thus, the chronological placement of the Fourteen Canons has been necessarily broad. Christoph Wolff suggested the period c1742–c1746 and viewed the Fourteen Canons as being of key significance in determining the focus of Bach's creative energies, providing the crucial foundation for the ensuing, more masterly, explorations in the Canonic Variations on 'Vom Himmel hoch' (BWV 769), the Musical Offering (BWV 1079) and the Art of Fugue (BWV 1080). However, Kobayashi's revised dating of the copy to c1747–c1748 indicates that Bach's interest in the Fourteen Canons is later than previously thought. This paper will consider the implications of this on our perception of the Fourteen Canons and will re-evaluate their position amongst Bach's late works. It will suggest that Bach's inclusion of a series of ten canons within the Musical Offering coincided with his work on the Fourteen Canons, and that the latter are actually a culmination of his concentrated interest in the genre, constituting a masterly demonstration of an encyclopaedic range of canonic techniques in an extraordinarily concise and intensive format.

Stephen Rose

Virtuosos or charlatans? Musical talent and social mobility in the German Baroque

In eighteenth-century Germany, music was regarded as a way for individuals of humble birth to gain fame and fortune. Johann Mattheson published the autobiographies of successful organists and church musicians who were the sons of serfs, carpenters and cobblers. Johann Beer suggested that musical virtuosi should be ennobled for their talents. Yet such tales of upward mobility raised anxieties about musicians who advanced themselves fraudulently, gaining positions of importance despite having limited talent.

Two composers – Johann Beer and Johann Kuhnau – turned to writing novels as a way to explore the fraught relationship between a musician's talent and external status. Beer's novels portray cantors and organists who hold well-paid posts despite their incompetence. Kuhnau's *Der musicalische Quacksalber* (1700) satirises an unskilled musician who tries to gain prestigious posts by making false claims about his achievements. As a way to curb these conmen, both Beer and Kuhnau advocated a musical meritocracy in which the skills of performers and composers were rigorously tested. By implementing such tests, patrons and consumers could ensure that they did not become victims of status-hungry musical charlatans.

New Perspectives on Nineteenth-Century Bach Sources

Bach Network UK

Chair: Richard D. P. Jones

Ian Mills

J.S. Bach, the *Choralvorspiele* and the late eighteenth-century aesthetic notion

Late eighteenth-century German writers on aesthetic philosophy held that music is manifested and expressed through the creation of resolutions in the soul of the listener. This theory had particular resonance with one re-emerging genre of organ music: the *Choralvorspiel*. Although evidence suggests that copies of *Choralvorspiele* were being made, performed and studied throughout the late eighteenth century, it was during the early nineteenth century that this genre found fresh expression, and editions by Breitkopf (1803) and Mendelssohn (1846) presented this repertoire to a wider audience.

Focusing on the *Choralvorspiele* contained in two of Bach's anthologies, the *Orgelbüchlein* and 'Great Eighteen', this paper argues that the genre held a unique and hitherto unappreciated position in the German psyche. Furthermore, it concludes that the renewed interest in publication and performance of this repertoire at the beginning of the nineteenth century had its roots in the emerging philosophy of the Enlightenment. Three components of Bach's *Choralvorspiele* may have complemented this new philosophy: (1) the *Affekt*, or the expression of the character of the chorale as dictated by the biblical, theological or ecclesiological idea which surfaced in the text; (2) the *cantus firmus*, the often-improvised counterpoint which served as the vehicle by which the chorale melody was carried; and (3) the pedagogical associations attached to the genre. Considered together, these disparate elements were uniquely placed to satisfy this emerging aesthetic thought, thus accelerating the reception of this music into the organists' canon.

Yo Tomita

The Well-Tempered Clavier in pre-classical Vienna: a new source and its implications

Nearly all the surviving manuscript copies of the Well-Tempered Clavier from the Viennese region are fugue-only collections and they form a unique branch of the

work's transmission in the second half of the eighteenth century. Studying their musical text has revealed not only a close relationship between the sources, but also the serious editing process that Bach's fugues underwent in a later era: Viennese musicians, among them Mozart, altered the fugal texture and harmony according to their own stylistic ideals.

The musical contents of these manuscripts, as well as title-page inscriptions, suggest that some of these were copies advertised and sold by Johann Traeg, and were divided into two fugue-only collections, each with twenty-four fugues, and one volume of forty-eight preludes. Until recently, no specimen of the latter was known to have survived, making it impossible to determine where the model for the Viennese copies came from, and whether the collection was split by Traeg or someone before him.

Recently, a prelude-only copy bearing the unique physical features of Traeg's copies has been discovered in Český Krumlov (Czech Republic). Textually, however, it belongs to a different branch of sources connected with the Hamburg music dealer, Johann Christoph Westphal, who sold manuscript copies of the WTC in the late 1770s and early 1780s. This paper will reassess the early Viennese reception of the WTC taking into account this new information.

Tanja Kovačević

Off the beaten track: an exploration of Bach reception in Catholic Central Europe

The reception of Bach's works is usually rationalised in terms of its two distinct manifestations: that of tradition, on the one hand, and re-discovery, on the other. The two aspects have generally been allied with the dichotomy of the spiritual versus the secular Bach. The secular Bach continued to subsist in a more or less direct and uninterrupted tradition, while the spiritual Bach was exiled from the church, but denied admission to the concert hall. One might expect to find a similar interpretation in predominantly Catholic Central Europe, but in the absence of a systematic study of Bach reception in much of the region, especially in countries that have been off the beaten track of Western Bach scholars, the picture has remained incomplete. Cataloguing projects, particularly in smaller provincial and university libraries, and technological advances exemplified by the digitisation of library resources (catalogues as well as entire collections), have created new opportunities for the study of sources that have so far eluded Bach scholars. This paper, based on recent explorations of archives and libraries in Central Europe, draws attention to these little-known manuscripts, places them in the wider context of Bach reception and suggests how such findings add to our existing knowledge.

Introducing Music and Emblematics Research (MER)

Bach Network UK
Chair: Stephen Rose

Robin Leaver

Music in published books of emblems

Books of emblems, and books with emblems, in seventeenth- and eighteenth-century Germany are more than simply collections of illustrations relating to contemporary thought. They are examples of visual rhetoric, cultural markers that the original observers knew how to 'read' and understand. Thus portraits, painted and engraved, often have emblematic elements that refer to the professional expertise and standing in society of the person depicted. Devotional and liturgical handbooks of the time include emblems that express theological concepts as well as the practical aspects of worship, both personal and corporate. This visual rhetoric—in which music is the emblem of worship, and the organ the emblem of worship music—conditioned how such music was both performed and heard.

Joel Speerstra

Emblems in published books of music

Although many emblem books from the seventeenth century included music, little has yet been done to explore whether this extensive publication tradition also affected published books in which music is the primary focus. New studies of J. Pachelbel's *Hexachordum Apollinis* and Georg Muffat's *Apparatus Musico-Organisticus* will be used to illustrate how the emblematic publishing tradition may have been applied to seventeenth-century published music. How can this type of applied emblematics be explored in performance today? Can a better understanding of the emblematic publishing tradition deepen our understanding of the music's original social context and perhaps even our current experience of musical rhetoric as both performers and listeners?

Ruth Tatlow

The goblet of anise: a case study

The war of words (1713–18) waged between J. Mattheson and J.H. Buttstett was followed avidly by many German-speaking musicians and artists. At the foot of his final riposte to Mattheson in 1718, between the date and place and his signature, Buttstett printed an image of a filled goblet and the word 'Anisum'. It was an allusion understood by the author and his contemporaries, but difficult for us to understand today. Lying behind each emblem are layers of presupposition and shared cultural understanding. Is the goblet of anise a personal seal, an emblem with extra meaning, or both? Through an exploration of the underlying world-view of music and the changes that fuelled the Mattheson-Buttstett battle, this case study will demonstrate the pitfalls and rewards of emblem research.

Handel at Covent Garden

Queen's University Belfast, UK
Chair: Ian Woodfield

Sarah McCleave

An autumn opportunity: Handel and Covent Garden

Handel's move to Covent Garden in the autumn of 1734 occurred after a serious rupture between the composer and some of the key players (singers and patrons) of the Royal Academy of Music. That he was welcomed with open arms by John Rich (best known for his cultivation of the 'low art' of pantomime) may seem surprising, but Rich's ambitions to become involved in opera production were plainly stated in the prefaces to two theatrical works of the 1720s (*Camilla* and the *Rape of Proserpine*). Rich could offer Handel the services of the most important choreographer in Europe at that time—the illustrious Marie Sallé—as well as an accomplished dance troupe, chorus, and newly-equipped theatre. This paper will offer an overview of how Handel's operas for Covent Garden (and in particular those of 1734–35) differed from those of his previous London years; it will be argued that Handel saw this move as offering the opportunity to make some significant changes in his approach to writing for the theatre. Handel surely saw this move as a stimulating opportunity; his musical response to the Covent Garden dancers (and in particular Sallé) will be the particular focus of this presentation. Further papers in this session will offer particular case studies supporting this contention: Geoffrey Higgins will consider Handel's *Ariodante* and Lawrence Zazzo will consider the composer's approach to writing bilingual oratorio.

Geoff Higgins

Handel's *Ariodante* reconsidered

The early 1730s was generally not a good period for Handel. Amid variable operatic successes and increasing criticism for his monopoly on the market, matters worsened when adversaries set up a rival opera company, known as the Opera of the Nobility. They poached most of his top singers including the famous soprano Cuzzoni, and the castrato Senesino. In the summer of 1734 this company also took lease of the King's Theatre, where Handel had worked for many years. The composer would not give up easily, however, and evidence shows that leading up to his withdrawal from King's, he adopted intriguing tactics presumably designed to give his own company a competitive edge.

Why did he then open his first season at Covent Garden in 1734 with a revival? *Il pastor fido*, by now in its third incarnation, had enjoyed a run of 13 performances before the summer at King's, but was by no means a runaway success. Other works would have been a more logical choice in terms of popularity, if indeed a revival had been the plan all along. When we consider that his rivals themselves opened with a new work, and that Handel had begun work on a new score over the summer – *Ariodante* – the situation becomes more intriguing.

This paper will discuss the possibility that *Ariodante* was meant to open the autumn season at Covent Garden. The theory emerges when details from Handel's autographs are considered, together with other events in the timeline, such as the loss of the castrato Scalzi from the company and the appearance of the young tenor John Beard. When this evidence is considered alongside Handel's previous compositional practices, it seems possible that the third version of *Il pastor fido* was produced as a last minute replacement.

Lawrence Zazzo

Handel's 1735 *Athalia*: a re-appraisal

Handel's *Athalia* was first performed for a London audience in April 1735, but in a version significantly different from its Oxford premiere in 1733. The relatively recent discovery by Donald Burrows of a libretto from London performances of 1735 enabled the HHA publication in 2006 to reconstruct a score for the 1735 version, first performed in 2009. In the spring of 1735 – Handel's first season in competition with the newly-created Opera of the Nobility and with a new star castrato, Carestini – the composer gave performances of *Esther*, *Deborah*, and finally *Athalia* in bilingual form. Five Italian arias were inserted for Carestini, resulting in cuts to other roles. Other additions – a longer Overture, a concluding

organ concerto, and newly-composed English arias and choruses – cannot be explained by cast changes alone; Handel's changes make the 1735 polyglot *Athalia* a different work entirely. This paper will argue that, while preserving the basic plotline, the 1735 version of *Athalia* represents a significant shift in emphasis and character development, and that, rather than softening or disguising the strong Jacobite allegory inherent in Humphrey's original, Handel's re-working opens the oratorio up to even stronger Jacobite and patriot opposition readings, placing it comfortably within the 1730s theatrical vogue in London for evil/corrupt minister plays critical of Walpole, in which theatre owner John Rich played a not insignificant role.

Johann Joseph Fux: Music, Theory and Reception History

Jen-yen Chen

Johann Joseph Fux's eucharistic and Marian compositions and Habsburg political self-conception in the era of Charles VI

This paper examines Johann Joseph Fux's music for eucharistic and Marian liturgies at the court of Charles VI. The paper studies also the music's relationship to Habsburg dynastic ideologies, focusing on the feasts of Corpus Christi and the Immaculate Conception. Anna Coreth, in *Pietas Austriaca*, argues that Charles was 'truly convinced ... that the entire Austrian right to rule rested on two pillars: veneration of the holy eucharist and of the Immaculate Conception'. Crucial in this regard are the years of the emperor's ultimately failed efforts to gain the Spanish crown as Charles III, followed by the early period of his reign as Austrian monarch beginning in 1711. The catastrophic loss of Spain seems to have motivated an especially intensive cultivation of symbols of Habsburg power. Not surprisingly then, Fux produced a large-scale *solenne* Mass for Corpus Christi in 1713. The style of this work reflects its importance for court ideology: it prominently features clarino trumpets whose bright, immediately recognisable timbre sonically marked the highest feasts of the Viennese court liturgy. Taking Fux's *Missa Corporis Christi* as both central example and point of departure, this paper broadly investigates musical traits and performance histories throughout the reign of Charles VI to show how Fux's music interacted with the political and ideological currents at the Habsburg court.

Harry White

'The virtuoso of submissiveness':

Johann Joseph Fux and the jurisdiction of musical forms

Beyond the purview of specialised studies, the music of Johann Joseph Fux has, for the most part, remained a stranger to reception history. If Fux figures at all in the narrative of European art music, he does so as the author of the *Gradus ad Parnassum*, a work whose long afterlife in musical pedagogy has concealed the compositional significance not only of Fux himself, but also of the musical service, composition and performance which characterised and radically shaped the cultural, political and religious life of Vienna during the first half of the eighteenth century. For example, in his monumental history of Western music, Richard Taruskin provides a detailed account of early eighteenth-century music, yet omits the Viennese Baroque in its entirety, despite the evident magnitude and prominence of music at the imperial court during this period—and despite the prominence of the Viennese court in the political regulation of Europe during the Baroque era.

This paper summarises a cultural theory of servitude in relation to compositional practice in Vienna in order to consider the expression of authority in Fux's music. In particular, the jurisdiction of received musical forms, notably the da capo aria, obtains such force (and consistency) in Fux's sacred dramatic music, that it becomes expressive of a wider authority, fundamental to the transmission of music at the imperial court. An examination of authority through the agency of Fux's music helps to construct a cultural theory that illuminates our understanding of the Baroque period in Vienna.

**Alessandro Stradella: Considerations after
'Ten Volumes in Ten Years' of his *Opera Omnia***

Edizione Nazionale dell'Opera Omnia
di Alessandro Stradella, Italy

Owen Jander's pioneering research on Alessandro Stradella eventually led to the first complete thematic catalogue of Stradella's 312 works compiled by Carolyn Gianturco and Eleanor McCrickard and to the first documented monograph on him by Gianturco. These studies proved that his music was of exceptional quality and highlighted the need for published scores. Gianturco's proposal for a critical Edizione Nazionale of his complete works was approved by the Italian government in 2000. The Scientific and Editorial Board was appointed in 2001 and

the tenth volume will be published in 2010. This session focuses on topics that have emerged in the course of the editions:

Carolyn Gianturco

Overcoming the Stradella 'legend'

Despite documentary evidence to the contrary, the 'legend' of a thieving and immoral Stradella dies hard. A new approach to his biography is suggested in order to provide him with valid 'character references'.

Eleanor McCrickard

Harmony as a result of musical-textual structure in Stradella

Stradella had a refined awareness of textual structure and a sensitive regard for the meaning of texts. Through musical examples, this paper shows that he used his compositional skills to reinforce the structure and meaning of the text through distinctive harmony.

Colin Timms

Cantata and serenata in Stradella

Both the Italian chamber cantata and the related serenata emerged during Stradella's lifetime. The terms cantata and serenata, however, were employed in ways which were contradictory and therefore confusing. This presentation explores some of the evidence bearing on the deployment of this terminology.

Barbara Nestola

Stradella sources in France

It has recently come to light that Stradella's music was collected in France, particularly in Paris and Lyon, throughout the eighteenth century. Reasons for the success of his music (compared with Monteverdi and Cavalli) illuminate patterns in the early collecting of Italian Baroque music in France and its possible influence on French music.



Abstracts

Individual
Speakers

Martin Adams

Opera without music: music and poetry on the late seventeenth-century English stage

In the last half of the seventeenth century, several English works of poetry were published that either included the word 'opera' in the title, or that otherwise emphasised a relationship between poetry and music. In some cases music was composed but has been lost; however, in others music was imaginary, for several such 'libretti' seem to have been published without a corresponding arrangement for producing music, and no musical setting ever appeared. Such works were produced by minor poets such as Richard Fleckno (c1600–c1678) and Richard Ecclestone (fl.1679), but also by the most distinguished English poet of the age, John Dryden (1631–1700). As poetry, Dryden's *The State of Innocence* (1677) is by far the most eminent of these operas without music, and will be one of several works studied in this paper. Drawing on contemporary dictionaries and essays, as well as on the title pages, prefaces and texts of these poetical works, this paper will explore the views of English dramatists and poets on music on the stage in the last half of the seventeenth century. In particular, it will show that these non-musical operas are symptomatic of a profound ambivalence towards the power of music. It represents a small contribution to a book-length project on the cultural origins of that distinctively English genre that Dryden called 'dramatic opera', and of which Purcell's *King Arthur* (1691) and *The Fairy Queen* (1692) are resplendent examples.

Rebekah Ahrendt

Psyché (LWV 45) in The Hague, 1697

On 27 September 1697, just one week after the Peace of Ryswick was concluded, an audience in The Hague was treated to a special performance of *Psyché*, LWV 45. This festive *tragi-comédie et ballet*, with dialogue by Molière and Thomas Corneille, sung texts by Quinault, and music by Lully, was first performed at the Tuileries palace on 16 January 1671. Yet the performance in The Hague did not feature the 300 performers of the premiere, or even the forty-odd members of Molière's Troupe du Roy, which kept the work in repertory until 1673. Rather, the performing company was 'la Troupe des Comédiens François du Roi de la Grande Bretagne' consisting of a mere two professional solo singers, five dancers, and a small number of actors, extras, and instrumentalists. That this troupe even thought to perform the *tragi-comédie et ballet*, especially at this late date—some fourteen years after the last performances known to scholarship—implies that the work had a longer life on the stage than has previously been assumed, and raises

questions about the purposes of such a performance. William III's troupe was hardly that of Louis XIV.

Documented by a previously unstudied printed programme, the 1697 performance challenges assumptions often made about the expressive means and aims of this work. This paper attempts a reconstruction, bringing the programme into dialogue with archival records and the new critical edition of LWV 45. *Psyché*, so often perceived solely as an anthem of French victory, could also apparently be repurposed to glorify French concession.

Claudio Bacciagaluppi and Luigi Collarile

Inventories of collections of sacred music: a new open database

Inventories of music collections from ecclesiastical institutions in modern Europe (c1500–1750) provide valuable insight in two respects. Firstly, they represent the musical interests of that particular institution and illustrate the music actually performed in a given context. Thus, inventories in ecclesiastical institutions can be relevant to questions of the relationship between liturgy, worship and music. Secondly, they provide essential bibliographical information on lost music prints and manuscript unica of otherwise unknown works.

However, the information is often scattered in various articles and bibliographical literature (starting with Barry Brook's *Thematic Catalogues in Music*, 1972). The University of Fribourg, in collaboration with the Swiss RISM office, has prepared a database prototype that unites two aspects of researching inventories: the database can catalogue the bibliographical data about the inventories as well as the bibliographical data inside the inventories. International collaboration is welcome at any stage of the project.

Examples will be shown from two seventeenth-century inventories: those of the Cistercian monastery of St Urban and the collegiate church of Beromünster in Switzerland. The inventory of St Urban (1661) is particularly notable for listing many Milanese prints which are not known today from any other source. The printed repertoire in the Beromünster inventory (1696) comprises more than 110 titles. Of these, around 25% are not listed in RISM. The particular feature of providing the full contents of every print listed permits a detailed reconstruction of the contents of the lost volumes.

Kathryn Baillargeon

'Le dangereux Amour!': Arethusa and Alpheus's rape-turned-romance in Lully's *Proserpine*

In Ovid's Proserpina tale, Venus is responsible for Proserpina's abduction by Pluto. The goddess describes the world's division into three realms—sky, sea, and underworld—and laments that Cupid only lacks power over the final god, Pluto. To remedy the situation, Venus asks Cupid to unite Proserpina and Pluto. With this tale, Ovid returns to one of his oft-repeated themes: everyone, both god and mortal, is vulnerable to Love's whims. He emphasises this notion directly after the Pluto-Proserpina story by recounting the tale of the river-god Alpheus's rape of the nymph Arethusa.

Lully and Quinault assimilated these same ideas into their 1680 opera *Proserpine*, a work that often portrays love and nearly excludes glory. The opera includes the Alpheus-Arethusa ancillary narrative, but instead Arethusa falls in love with Alpheus. Indeed, Lully and Quinault created a work that combines Ovidian representations of love with the more *honnête* love motif seen in all their *tragédies en musique*. This is most evident in Arethusa and Alpheus' monologue scenes in Acts I and II—the monologues represent their final moments of separation before succumbing to Cupid, while their music reflects their differing psychological states. Once they are truly united in Act II scene 4, Alpheus and Arethusa sing together and act as both model for and goad to Proserpina and Pluto. Love, then, is truly foregrounded in *Proserpine*. Ultimately, the alterations to the tale were seemingly a balancing act to remain true to Ovidian notions of love and to make the material palatable to the seventeenth-century French audience.

Michael Baker

Phrase rhythm and metrical design in Werner's *Curious Musical Calendar*

Gregor Joseph Werner's *Curious Musical Calendar* (1748) is a collection of twelve multi-movement suites, one for each month of the year. The entire collection depicts various aspects of the year of its composition, employing overtly representational effects as well as many abstract, purely musical devices. Of particular interest are the minuet movements from each suite, where the number of measures of the two binary-form sections corresponds to the changing lengths of day and night throughout the year. For instance, the January minuet contains sections of nine and fifteen measures corresponding to the hours of daylight and night time, while the February minuet contains sections of ten and fourteen measures. The oddly-measured sections that often occur are seemingly anti-

musical and pose a significant challenge to the composer, namely, to write music strictly adhering to the pre-compositional design while allowing the listener to effortlessly forget the difficulty of the exercise.

The *Curious Musical Calendar* is a veritable compendium of hypermetric techniques, including numerous instances of hypermetric expansion, parenthetical insertion, repeated hyperbeats, *ritmo di tre battute*, etc. This paper examines details of phrase rhythm and metrical design in the sixteen minuets of the collection, drawing upon the writings of Cone, Rothstein, and others. The minuets can be classified into three broad categories: (1) pieces with sections of even-numbered measures employing symmetrical four-bar grouping; (2) pieces with sections of even-numbered measures employing slight deviations from an underlying basic grouping; and (3) pieces with sections of odd-numbered measures employing more extended deviations.

Naomi Barker

Baroque ethnomusicology? Observations of vernacular culture in seventeenth-century Rome

Rome in the early seventeenth century was an uncertain place for anyone studying the sciences, as demonstrated by the much-documented Galileo affair. History has assured the Galilean legacy, but the work of his associates in the *Accademia dei Lincei* has gone largely unrecognised and unpublished.

This paper explores the musical activities of lesser known members of the *Accademia dei Lincei*. The study focuses on Francesco Stelluti, a member of the academy from its inception, and Cassiano dal Pozzo. Stelluti, who, with Prince Federico Cesi, was a staunch supporter of Galileo, a promoter of empirical scientific observation, and an acute observer of vernacular culture. Stelluti, whose surviving letters provide evidence of his detailed observations, was also possibly one of the earliest scholars interested in musical ritual. Together with iconographic evidence from Cassiano dal Pozzo's 'paper museum', and from Stelluti's published work, these sources provide a multi-layered insight into cultural practices in rural early modern Italy. This account of Stelluti's musical interests will include an evaluation of his observations of the *cocciata* in the Roman *campagna* of the early seventeenth century within the context of one of the earliest scientific academies.

Gregory Barnett

The symbolism of modal design

The modes are typically viewed as a system of tonal organisation that precede the keys of functional tonality; seventeenth-century modal theory functioned, however, less as a description and codification of compositional practices than as a series of criteria by which works could be classified, ordered, and evaluated. Likewise, composers of the period explored numerous ways of exemplifying modal criteria.

I argue that mode functioned not as a tonal language, but as a symbol of Catholic ideology and of musical-theoretical kinship with classical antiquity. Using three case studies—the Cazzati-Arresti polemic (1663), Benedetto Marcello's *Teatro alla moda* (1720), and Giovanni Battista Martini's *Saggio fondamentale pratico* (1774–75) —this paper demonstrates how theorist-composers described and employed modal principles. This paper then considers why composers used modal principles, investigating the emblematic significance of the modes for each writer. The larger aim of this study is to reinterpret the modes as a ritualistic *topos* of the post-Tridentine era.

Stefaine Beghein

'De groote en nieuwe Italiaensche goeste': diffusion, appreciation and imitation of Italian church music in Brabant and Flanders, c1650–1750

Although the reception of Italian secular music in Europe has been much investigated, little attention has been paid to the dissemination of Italian sacred music in the Habsburg-owned southern Netherlands. Isolated studies on musical life at collegiate churches have occasionally indicated the local presence of Italian sacred works; a more systematic enquiry, however, has yet to be carried out. Focusing on Flanders and Brabant, this paper assesses the presence of Italian music in church music collections by combining data from seventeenth- or eighteenth-century music inventories and selected modern music collections. This paper addresses questions about the content of the Italian repertoire, its geographic diffusion among major and minor churches and the evolving popularity of Italian sacred music. Furthermore, the channels through which the repertoire circulated will be mapped, with specific attention drawn to the patrons of Italian music, the musicians' mobility, and the media through which the music was spread. In order to gain a deeper insight into the reception of Italian church music, quantitative data from modern collections and seventeenth- and eighteenth-century music inventories will be evaluated against qualitative sources

such as travellers' journals and personal documents. Finally, the imitation of the Italian style by local composers will be assessed, thus measuring the impact of Italian music on the local production of church music.

David Black

Some 'new' Bach documents in eighteenth-century printed sources

In 1740 the Hirschberg schoolmaster and poet Daniel Stoppe (1697–1747) published the second part of his *Neue Fabeln oder moralische Gedichte*. One of the fables, *Der Clavierspieler auf dem Thurme*, contains a previously unknown reference to J.S. Bach, 'the Amphion of the Pleiße'. From this reference it appears that Stoppe was familiar with an earlier citation of Bach in the satirical *Poetischer Staar-Stecher* (1730), and would have been aware of the composer through previous studies at the University of Leipzig. Another early appearance of Bach in fiction is found in Friedrich Rochlitz's *Charaktere interessanter Menschen* (1799–1803), where the hero Viktor Liebert is informed that both his father and 'Herr Werner', organist at the Neue Kirche, were students of Bach in their youth. Although a number of genuine historical figures appear in the collection, Rochlitz's penchant for embellishment and outright fabrication means these characters are probably to be regarded as wholly fictional. In the 1790s the Danish teacher and composer Peter Grønland (1761–1825) made copies of many Bach keyboard works, today in the Royal Library in Copenhagen. A long essay published in 1792, *Versuch einer systematischen Entwicklung der Tactarten und Vorschläge zu neuen Tactzeichen*, includes an interesting comment on Bach's use of alto and tenor clefs and the issues they raise for present-day performers. As the examination of musical treatises, periodicals and dictionaries is now well-advanced, increasing attention may be devoted to other kinds of printed material, including fiction, when working to identify documents in early Bach reception.

Marco Aurelio Brescia

Organ-making in Galicia at the beginning of the eighteenth century and its expansion to Portugal and Portuguese America

During the seventeenth-century, Basque and Navarre organ-makers famously expanded their activities into the centre of the Iberian Peninsula, achieving the highest and noblest expression of Iberian organ-making. Through the organ-builder Manuel de la Viña Elizondo, this tradition extended to the northwest of Spain, particularly to Galicia. De la Viña had worked in Extremadura with Fray Domingo de Aguirre, an organ-maker closely associated with the most famous Basque-Navarre organ-makers, Fray Joseph de Echevarría. For Santiago de Compostela Cathedral (1704–12) De la Viña built two impressive organs, one

opposite the other, enclosed within twin gilt-carved wooden cases of considerable proportions. These instruments became a paradigm in terms both of sound and of visual symmetry, inspiring the building of double organs in other Galician cathedrals such as Lugo, Tuy or Mondoñedo. The organs were also a model for Fray Simón Fontanes, a Franciscan monk and organ-builder, native of Santiago de Compostela, who built the two organs of Braga Cathedral (1737–39); these represented the summit of Iberian organ-making in Portugal. The Braga enterprise also led to the establishment in Portugal of a number of Galician organ-makers who worked with Fontanes. This paper summarises the activity of these organ-makers, whose work constitutes a large and significant contribution to the development of eighteenth-century organ-making in Portugal and Portuguese America.

Rosana de Moraes Marreco Orsini Brescia

Pietro Metastasio and opera houses in Portuguese America during the eighteenth century

This paper reviews how librettos printed in Lisbon were adjusted to suit the tastes of Portuguese American audiences, and how these new texts differed from earlier translations. Works by Pietro Metastasio were introduced to Portugal during the 1730s when operas, such as *Artaserse* and *Alessandro nell'Indie*, were performed in the Academia da Trindade's theatre in Lisbon. Performances of dramas by Metastasio climaxed during the brief existence of the Tagus Opera, when all operas performed in the luxurious theatre built by Jose I were works based on Metastasian librettos. During the 1760s, a new dramatic genre was introduced in Portuguese theatres which soon became extremely popular. They were known as operas 'adapted to the Portuguese taste', many of which were based on Metastasian verses. This same repertory was later introduced to public opera houses in Portuguese America. However, the repertoire performed was not restricted to libretti printed in Lisbon. Some of the colony's most important native poets translated dramas by Metastasio into Portuguese. Texts 'adapted to the Portuguese taste' printed in Lisbon were adapted to local taste when brought to Portuguese America, as we can see in some of the manuscripts preserved in Brazilian archives.

Louis Brouillette

Jeremiah Clarke and Michael Wise: plagiarism, adaptation or misattribution of two anthems?

Did Jeremiah Clarke really compose the anthem *Blessed Is he That Considereth ye Poor*? According to Thomas F. Taylor's *Thematic Catalog* (1977) and the article on this composer in the *New Grove Dictionary of Music and Musicians* (2001), this is the case. The piece is, nevertheless, attributed to James Hawkins I in many manuscripts from Ely Cathedral. Even though significant differences between the various versions of the anthem have been observed, we can assume that it is the same work. Did one composer plagiarise the other? Can we talk about adaptation instead of plagiarism or is it simply a misattribution by a copyist? These questions have been solved thanks to the analysis of the variants and the study of the manuscripts. Solid argumentation thus proves James Hawkins I's authorship of the work.

The same debate occurs with the anthem *Arise, O Lord, into thy Resting Place*. The author of the article on Michael Wise in the *New Grove* and Michael Smith (1970) attribute this piece to Michael Wise, whereas the names of James Hawkins I, James Hawkins II, John Hawkins and Henry Hall appear in sixty-seven British and North American manuscripts containing this work. A meticulous examination of the primary sources once again attests to the authorship of James Hawkins I. Plagiarism, adaptation or misattribution: the study of these two cases also leads to a comparison between the compositional processes during the seventeenth century and the modern perception of authorship.

Bella Brover-Lubovsky

Tuoni armoniali: major-minor polarity in tonal theories of the Paduan school and the Venetian Enlightenment

The interaction and mutuality of major and minor modes—two opposed yet complementary tonal patterns—is certainly one of the logical and syntactical cornerstones of harmonic tonality. This paper examines the theories of modal polarity from c1720–c1750 of North-Italian musicians from the Cappella Antoniana in Padua.

This intellectual circle, represented by Francescantonio Calegari, Francescantonio Vallotti, Giordano Riccati, Giuseppe Tartini, and Alessandro Barca promoted scientifically grounded discourses on the organisation of tonal space and systematisation of pitch phenomena, based on Euler's acoustics, Newtonian optics, and Jacopo Riccati and Bernoulli's permutation theories. Focusing on the concept of *tuoni armoniali* (the major and minor modes, in common-practice

nomenclature), this paper considers six issues: 1) the conceptualisation of different ways of pairing, and of creating binary oppositions; 2) the polarity of major and minor thirds within the context of unequal temperament (specifically unequal thirds); 3) the expressive and technical aspects of pairings of major and minor modes; 4) the position of these authors to the Venetian Enlightenment; 5) the concept of music as *armonia fisico-matematica* (in contrast to being a linguistic-rhetorical discipline); 6) the reasons why these theories remained marginal. Taken together, these strands of enquiry show the consanguinity and symbiosis of the major and minor modes in music and how this perception mirrors the new scientific paradigms of the Veneto's intellectual circles.

Rogério Budasz

Impious mixtures: *comedias ao divino* and cross-gender roles in early eighteenth-century Brazilian musical theatre

Although little information and only fragmented musical scores of theatrical music have survived from the Brazilian Colonial period, narratives of feasts, reports by foreign travellers, and a few literary works suggest a considerable theatrical activity during most of the eighteenth century. In this paper I will analyse writings by the French traveller Guy Gentil de la Barbinais and Brazilian moralist writer Nuno Marques Pereira, as well as official documents related to the representation of Spanish *comedias* in Bahia (north-eastern Brazil) during the first decades of the eighteenth century.

Spanish *comedias* were the preferred genre of musical theatre during the early part of that century, and an essential component of civic feasts in Colonial Brazil—royal births, weddings, and coronations—which sometimes took place even during religious festivals. Misunderstandings and clashes between conventions, expectations, and local practices of casting and choice of repertory generated the anger of moralists and the criticism of foreigners; they also revealed something about the dynamics and pragmatics of local moral codes and power struggles. Extant documentation reveals that by the mid-eighteenth century there was a noticeable repertory shift, from *comedias* to Portuguese operas, based largely on local adaptations of Metastasian texts, but retaining some elements of the Spanish *comedia nueva* and the tradition of casting only male actors and singers.

Donald Burrows

Milton from the Lego Box: Handel's performing versions of *L'Allegro* & *Il Penseroso*

About ten years ago the discovery was made of James Harris's arrangement of John Milton's poems 'L'Allegro' and 'Il Penseroso' as a libretto intended for Handel, dated 5 January 1739/40. This is complemented by letters between Harris and Charles Jennens that illuminate the process by which Harris's text was re-shaped into the version that Handel composed in January-February 1740, and first performed on 27 February as *L'Allegro, il Penseroso ed il Moderato*.

The work saw several different performing versions in Handel's subsequent revivals. As usual, many changes were stimulated by variations in the successive casts of solo singers. However, there were other factors as well: new movements drew on additional lines from Milton's poems, and the sequence of movements in Part Two was radically re-shaped when Handel decided to drop Jennen's original Part Three ('Il Moderato').

The evidence for the performing versions of Handel's revivals is conflicting, and ambiguous in some details, but the general patterns can be reconstructed from Handel's autograph, his performing score and the printed word-books. (A surviving copy of the word-book for Handel's 1743 revival has only recently been located.) This paper will review the choices that Handel made in his successive performing scores, with particular reference to the selection and sequence of Milton's texts.

Jennifer Cable

Viewing madness from a safe distance: a study of the mad songs of Henry Carey (1689–1743)

In his book *Madness and Civilization*, Michel Foucault offers a simple explanation for a persistent societal interest in madness: madness fascinates man. The seventeenth-century English mad song, which gives expression to this fascination, reached its pinnacle with the work of Henry Purcell (1659–95). Purcell's mad songs were readily identifiable by specific musical traits, many of which continued to be employed within the genre long after his death. Composer, poet, and satirist Henry Carey (1689–1743) was one of the few individuals composing mad songs during the 1720s and 1730s. His exciting and engaging works in this genre (specifically, *I go to the Elysian Shade*, 1724, and *Gods, I can never this endure*, 1732) stand as superlative representatives of period solo vocal literature. Progressive though they are, a direct connection can be made between Carey's mad songs and those of Henry Purcell, as Carey maintained a number of musical conventions that had been utilised in previous mad songs, in particular those of

Purcell. By studying excerpts from each of Carey's mad songs and considering musical traits which distinguish the mad song from other vocal works, this paper will explore and celebrate the genre of the English mad song, focusing primarily on its presence and subsequent development during the early part of the eighteenth century.

Luciana Câmara

**Subjectivity in seventeenth-century free-style harpsichord music:
between authorship and transiency**

In seventeenth-century instrumental music, free-style repertoire—prelude, toccata, tombeau, lamento and allemande grave—represents a highly experimental form of composition. It shares many features with the *stylus phantasticus*, anticipating the emphasis on metric and rhythmic freedom attributed to fantastical music in the early eighteenth century. Free-style music may also be the object of a very personal expression for both composer and performer. It calls for an individualised creation and re-creation of affects at a level different from vocal or ensemble music. The text is absent, and the pathos is concentrated on a single instrument.

The new status acquired by individuals in the early modern period, and the emergence of subjectivity as a concept, invites enquiry into the possible relationship is between free-style music and the nascent notion of subjectivity. My study explores the notions of subjectivity, individuality and self-assertion in the seventeenth century, and identifies possible links between these notions and the repertory. In this paper I analyse one aspect of free-style music that may be seen as characteristic of the subjectivity of the period: the combination of authorship and transiency. By looking at the compositional and performative characteristics of the repertoire, and its patterns of dissemination, I will try and show that, in this music, the performative style of the composer might have implied a sense of authorship. The attempts to fix on the paper the fluidity of the composer's performance might indicate that transience was a mark of professional identity.

Tim Carter

**Monteverdi, early opera, and a question of genre:
Andromeda (1620), or between a rock and a hard place**

In 1985 Albi Rosenthal reported the discovery of a printed libretto for the opera *Andromeda*, composed by Monteverdi for performance in Mantua in the carnival of 1620. The score is lost, but the libretto deserves a new examination for its

dramatic content, its likely musical setting, and its contribution to some fundamental questions of genre.

As a theatrical work presented by Prince Vincenzo Gonzaga, *Andromeda* sits squarely in the context of the Mantuan practice of having individual members of the ducal family take charge of specific court entertainments. For his own entrance into the field, Prince Vincenzo used the librettist Ercole Marliani to broker his self-fashioning in very precise ways by producing a text that, for all the differences in subject matter, clearly imitated his brother Francesco's *Orfeo* (1607) and Monteverdi's second opera, *Arianna* (1608)—which, in effect, belonged to the prince's parents. By granting its intertexts some kind of iconic status, *Andromeda* embodies a complex set of generic relations that also reflect familial ones.

Monteverdi was typically slow to produce the score. The customary explanation is his disenchantment with Mantua and his new duties at St Mark's, Venice. However, there is more to this than just petulance on the one hand, or overwork on the other. A new reading of his biography suggests that Monteverdi tended badly to misjudge the courtly game. In several senses, then, *Andromeda* tried, but failed, to establish particular senses of order within the court, and between the court and a composer still subject to it.

Holly Champion

Reconstruction and reinterpretation: Purcell's *Dido and Aeneas*

This paper examines the reconstructed Prologue in the 2005 production *Dido and Aeneas: Choreographic Opera*, choreographed and directed by Sasha Waltz and conducted by Attilio Cremonesi. The paper discusses Cremonesi's artistic and scholarly choices in the context of musicological reconstruction, and what the Prologue and the production overall imply about his and Waltz's attitudes towards fidelity and historically informed performance (HIP). Cremonesi's Early Music Movement that influenced 'reconstruction' and musical 'interpretation' is compared with Waltz's postmodern *Tanztheater*-derived 'reinterpretation' which wholly departs from the historical style and traditions of Purcell's original work. This paper introduces the notion of a 'fidelity dichotomy' between the music and staging, and asks why this is so often accepted as the norm.

The notion is complex as applied to this production because Cremonesi's approach is not strictly orthodox HIP. Cremonesi's work invites questions regarding his underlying aesthetic and theoretical perspective, such as: is it 'good' HIP practice to try to reconstruct the Prologue on the basis of so little information? Beyond historical curiosity and padding for a short show, why reconstruct a Prologue that was probably context-dependent and that was also historically considered separable from the main piece? This paper includes also

an analysis of the productions's theoretical underpinnings and assesses the artistic effectiveness of the Prologue within the production.

Leon Chisholm

The McGibbon MS: a newly identified source of ornaments for Corelli's violin sonatas, Op. 5

This paper discusses an important new source dating from the 1740s, the McGibbon Manuscript (University of California, Berkeley library), containing a rich set of original ornaments for Arcangelo Corelli's Op. 5 violin sonatas (1700). These versions were composed by the Scottish musician William McGibbon (1696–1756).

The tradition of ornamenting Corelli's sonatas has long been a subject of keen interest to performers as well as musicologists. In particular, the ornamentation of Corelli's Adagios was considered a touchstone in the art of violin playing for much of the eighteenth century, and it is here that McGibbon shows himself to be a master. His ornamentation is musically rewarding and virtuosic, surpassing at times the highly florid and technically demanding versions preserved in the Dubourg, Roman, Walsh Anonymous, and Manchester manuscripts. McGibbon's life is also discussed, including his studies in Italy and his musical publications.

A little-known engraved portrait of this elusive yet important Scottish musician is presented. The manuscript, copied by the Scottish tune collector David Young, contains much other music. As a new source it is uniquely important not only as a practical source for brilliant versions of Corelli's sonatas, but also as a window into musical tastes in Edinburgh in the second third of the eighteenth century.

David Chung

New French in old Brussels

Two newly-rediscovered manuscript sources at the Bibliothèque du Conservatoire Royal de Musique in Brussels (B-Bc: MS 13878 and MS 50775) contain French harpsichord music not yet documented in modern scholarship. MS 13878 was, with the exception of the last piece, copied by one competent scribe. The source offers new readings of Dieupart's pieces that were published in 1701 in Amsterdam as well as two transcriptions of Lully's music. By contrast, MS 50775 clearly represents the efforts of many musicians of different backgrounds and of varying musical interests as well as levels of competence. The manuscript opens with an ornament table, a quasi-copy of Chambonnières (1670). The only

identified French music is a transcription of the overture from Lully's *Bellerophon* (1679), though some pieces by a certain 'M. Cecile' have strong seventeenth-century French characteristics in their notation and language. A study of the contents and concordances with other sources supports the prevailing view that pieces by Dieupart and transcriptions of Lully's music are typical examples of French music fashionable outside France. On the other hand, the anonymous pieces in both manuscripts are as relevant as the identified pieces in providing us with additional, sometimes also fascinating details about the types of French music that circulated in the Benelux regions.

Carrie Churnside

The war in words: the Ottoman conflict depicted in Bolognese cantatas

The events of the lengthy 'Holy Wars' against the Ottoman Empire were followed closely by all of Europe. The Papal States were no exception; not only because this was seen as a religious crusade, but also because of the real threat of invasion. Accounts detail the lavish celebrations in Bologna to mark the occasion of a series of Habsburg victories in the 1680s, and a small body of cantatas commemorating the events of the late seventeenth century still survives. Two cantatas were printed in Giacomo Antonio Perti's *Cantate Morali e Spirituali* (Bologna: G. Monti, 1688), dedicated to Leopold I, and another appeared in Count Pirro Albergati's *Cantate morali a voce sola* (Bologna: G. Monti, 1683). A further four cantatas by Perti, Giuseppe Maria Po and Paolo Antonio Bassani exist in manuscript copies, in which both Vienna and Venice's role in the conflict is praised.

Although ostensibly on moral subjects, these occasional works—suitable both for the chambers of the nobility and the city's numerous academies who closely followed every turn of events—are also clearly political, and in most cases pure propaganda. Vienna was an important source of patronage and employment for Italian composers, and this paper will explore how the popular genre of the political lament was used in the late seventeenth century not only to express joy at the triumph of Christianity, but also to negotiate the relationship between Bologna, second city of the Papal States, and the powerful Holy Roman Empire.

Mihaela Corduban

Bach as a master of the *Musica Poetica*. A rhetorical approach to the Well-Tempered Clavier (Book I): proposition of a formal model

Celebrated composer, renowned teacher and master of all keyboard instruments, Johann Sebastian Bach did not claim to be a theoretician. Analysis of his works,

however, shows that he utilised well-ordered compositional strategies. Integral to his compositional process is the unique and inspired method of translating into musical language the principals of rhetoric—an important educational discipline since the sixteenth century.

Johann Mattheson's *Der vollkommene Capellmeister* (1739) treated exhaustively the relationship between music and rhetoric. Mattheson explained how fundamental aspects of musical composition related to fundamental rhetorical principals, namely *inventio*, *dispositio*, *decoratio* or *elaboratio*, and *elocutio*. This paper shows that if Mattheson's treatise is the best theoretical reference book, Bach's Well-Tempered Clavier (Book I) is the practical illustration par excellence. Each Prelude-and-Fugue diptych constitutes a complete and coherent discourse in music. The formal model that I propose is characterised by a sequence of structures that I call 'rhetorical modes', similar to Mattheson's series *exordium—propositio—contentio* (*confutatio* + *confirmatio*)—*peroratio*. This model provides an appropriate framework for analysing how hierarchies were conceived in discourse, and how the initial ideas of each prelude and fugue were based on their developmental potential.

David Cranmer

**Notions of metropolis and province (centre and periphery)
in the spread of Italian and Portuguese opera in
eighteenth-century Portugal and Brazil**

For much of the eighteenth-century, Lisbon, the most westerly capital of the European continent, functioned in many respects as a kind of cultural 'province' of Italy. In operatic terms, however, it not only imported works from an Italian 'metropolis', but functioned as a centre and metropolis in its own right, mediating between Portuguese provinces and overseas dominions, especially Brazil. This paper examines four questions. First, how were Italian operas received in Lisbon and transmitted to Brazil? Second, how frequently were new Italian operas composed in Lisbon and disseminated abroad, including to Brazil? Third, how did Portuguese operas and musical comedies reach Portuguese provinces and overseas dominions? Fourth, in the absence of any single metropolis in Brazil, what was the relationship between different Brazilian centres, and what was these centres' link to Lisbon?

John Cunningham

Composition and arrangement in the lyra-viol repertoire

In seventeenth-century English music, the process of composition is often closely allied to arrangement. For example, there are many consort pieces and popular tunes arranged for domestic solo instruments, such as keyboard, lute or cittern. We also find many such arrangements in the lyra-viol repertory. It was also common practice to arrange solo lyra-viol pieces for larger ensemble by the addition of a second or third (lyra-viol) part; examples of this are found for popular tunes and for pieces known in consort versions. However, with the exception of masque tunes, it is often difficult, if not impossible, to determine exactly which 'version' came first: is the lyra-viol or the consort version the 'original'? To further complicate matters, the composer and arranger was not always the same person.

Using specific examples, this paper will explore several issues pertaining to the process of arrangement in the lyra-viol repertoire. For example, assuming that at least some tablature arrangements were made from staff notation sources, the arrangement process also involved translation from staff notation into tablature, and often from a standard to a non-standard viol tuning. In instances (i.e. masque tunes etc.) where we can reasonably assume that tablature versions post-date those in staff notation, what do discrepancies such as accidentals tell us about the process of arrangement? And what do these 'versions' tell us about where the line exists—if it exists at all—between arrangement and re-composition in this repertoire?

Ivan Ćurković

**Balanced conflict in the dramatic love duets of Handel's operas
and cantatas: the case of *Atalanta***

Contrary to the commonly held opinion that ensembles are relatively rare in opera seria before 1750, there are numerous ensembles in Handel's output with dramaturgical variety. This paper draws on interdisciplinary approaches to analyse how ambiguous conflict is interpreted in the duets.

In Handel's operas and cantatas, duets of unity—usually amorous—dominate, but there are also twenty-five love duets that dramatise aspects of conflict. Among these, ten duets represent direct conflict in love with a balance of power between protagonists. Combining analysis of music and drama, this study shows that Handel applied specific procedures to express the conflict between the characters. The duet 'Amarilli? / Oh, dei! Che vuoi?' from *Atalanta* (1736) is one of the most complex duets of direct and counterbalanced amorous conflicts. Rather than directly expressing affects, the music seeks to stifle the conflict between

Atalanta and Meleagro, a pair of lovers who, by adopting pastoral disguises, experience a major identity crisis.

Rebecca Cypess

Carlo Farina's *Capriccio stravagante*: a musical *Kunstammer*

Carlo Farina's *Capriccio stravagante* (1627), published while the composer was employed by the Elector of Saxony in Dresden, stands out from contemporaneous repertoire for its bizarre contents and modes of execution. The normally tame violin band uses virtuosic techniques such as *glissando*, *col legno*, and extensive multiple-stopping to imitate animals and other instruments. The capriccio has previously been dismissed as superficial; Willi Apel's suggestion that it is 'best forgotten' is typical. This paper will argue that, in fact, the work is essentially bound up with the cultures of science and the arts at the Saxon court. The Dresden *Kunstammer* (a chamber of art and curiosities) and other court collections provide a framework for the capriccio's interpretation.

The *Kunstammer* contained thousands of scientific and artistic objects, including musical instruments. Farina's capriccio offers a musical tour of some of those instruments, presenting them in multiple contexts, from the peasants' hurdy-gurdy to the church organ. These musical snapshots resonate with a broader theme of the *Kunstammer*: the study and representation of the everyday, natural world through scientific tools and automata. Indeed, the rhythmic pecking of Farina's chickens calls to mind the animals—clockwork and stuffed—that populated the Dresden collections. Furthermore, the *Capriccio stravagante* constitutes an encyclopedia of the violin itself, showcasing the virtuosic novelties of the Italian violin school for Farina's German patron. The violin and bow are exploited in the service of technical *Inventionen*, so that the instrument itself becomes a field of research for the inquiring scientist-musician.

João Pedro D'Alvarenga

The repertoire of the Patriarchal Church of Lisbon in the 1720s and 1730s, and an early eighteenth-century reworking of a late sixteenth-century piece of polyphony

A bull issued by pope Clement XI on 7 November 1716 instituted the Portuguese Royal Chapel to the rank of Patriarchal Church. The concession required the adoption of the ceremony and liturgy of the Papal Chapels. Lasting for several years, the ensuing process of 'Romanisation' involved the appropriation of many

singers and the chapelmaster of the Cappella Giulia, Domenico Scarlatti, who arrived in Lisbon on 29 November 1719.

Written between 1722 and 1724, the anonymous *Breve rezume de tudo o que se canta en cantochaõ, e canto de orgaõ pellos cantores na santa igreja patriarchal* (Brief Summary of All that is Sung in Plainchant and Polyphony by the Singers at the Holy Patriarchal Church), shows that the repertory of the Patriarchal Church was a fascinating mixture of works by thirty-two different, identifiable composers. The composers were mostly Italian and Portuguese, and their compositions ranged from the sixteenth to the early eighteenth century, involving a variety of performance practices. Some of the repertory for Holy Week stretches over three large choirbooks prepared by a copyist of the Patriarchal Church in 1735 and 1736. This was created for use in the Ducal Chapel in Vila Viçosa and is found in exemplars belonging to the Royal Music Library. These compositions include 'modern' additions to late sixteenth- and seventeenth-century pieces and a curious reworking designed to fit the original work to the new 'Romanised' performance conditions and aesthetic ideals.

Francesco Dalla Vecchia

The theories of ethos as the big lie? Key symbolism in Francesco Cavalli's arias

It is generally assumed that key symbolism is at work in seventeenth-century operas. Following theories of ethos, composers like Monteverdi would have chosen the key because of the expressive content of the text. This assumption is mostly based on the treatises of the time and significant examples, but key symbolism still waits to be investigated statistically as a reproducible code. My study determines the frequency with which Francesco Cavalli, the most representative composer of seventeenth-century Venetian opera, associated recurring topics in arias with particular tonalities.

In fact, it appears that the same affect was conveyed using different, even contrasting tonalities (e.g. laments are also in major tonalities). In the past year, I compiled the first complete thematic catalogue of Cavalli's arias, in a database that classifies more than 850 arias from 27 operas according to their tonalities (church keys), expressive contents (affect), and dramatic functions (aria types). This catalogue allowed me to investigate the possible criteria with which Cavalli selected keys, including factors such as voice type and musical context. I then analysed the librettos of the following nonextant operas attributed to Cavalli: *Amore innamorato*, *Titone*, *Euripo*, *Antioco*, *Coriolano*, and *La prosperità infelice di Giulio Cesare dittatore*. In this paper I propose possible keys for some arias from these operas for which the text but no music survives. Yet, my discussion ultimately demonstrates that the link between the key (the signifier) and the

expressive content of the aria text (the signified) is neither codifiable nor entirely reproducible.

Katie De La Matter

Domenico Scarlatti's *Tolomeo et Alessandro*: English connections and curiosities

In 1996, Jane Clark and Malcolm Boyd uncovered a remarkable find at the Belton House estate outside Grantham, Lincolnshire, England: the only extant score of all three acts of Domenico Scarlatti's *Tolomeo et Alessandro* of 1711. The location of the score and the nature of its physical materials present questions about its migration to England, and its potential contributions to what little is known of Domenico Scarlatti's career as an opera composer in Rome from c1710 to 1714.

The owner of the Belton House estate in the early eighteenth century was a minor director of the Royal Academy in London. His position had implications regarding the score's exposure to contemporaries such as Thomas Roseingrave, who directed Domenico Scarlatti's *Narciso* for the Royal Academy in 1720, and possibly to Handel. A thorough examination of the materials may further illuminate the migration history and subsequent opportunities for influence of this little-known operatic work.

Valeria De Lucca

From the stage to the archive (and back): Antonio Cesti's *Oronthea* in Rome (1661)

Among opera libretti of the seventeenth century, few can lay a claim to fame comparable to Giacinto Andrea Cicognini's *Oronthea*. No fewer than five composers set it to music between 1649 and 1687, and among them was Antonio Cesti, one the most prominent opera composers of the time. Indeed, following its premiere in Innsbruck in 1656, Cesti's *Oronthea* went on to become one of the most popular and influential operas of its time. One of the milestones in the opera's long and successful peregrinations across Europe was a production in Rome in 1661 in the theatre of Prince Lorenzo Onofrio Colonna.

Thus far we have known very little of this Roman production of *Oronthea*, for which no printed libretto exists. Thanks to the recent discovery of extensive archival documentation, including correspondence and exceptionally detailed descriptions of sets, lighting techniques, costumes, and headgear, the *Oronthea* staged at Palazzo Colonna has now become one of the best documented Roman

operatic productions of the second half of the seventeenth century. Through the reconstruction of costume designs and other aspects of performance practice, my paper investigates the seventeenth-century notion of opera as a spectacle in which music, text, dance, lighting, costumes, and sceneries contributed to the creation of a highly charged and multi-referential event. In so doing, my study aims to open new avenues in the direction of historically-informed productions of early opera, as well as address the possible application of these materials in the preparation of critical editions.

Rodrigo Teodoro de Paula

Music for the Queen: the funeral of Mary I in Brazil and Portugal

The spectacular dimension that death took on in the *Ancien Regime* allowed monarchs, through a complex system of representations, to establish the perpetuity of their memory and, at the same time, to affirm their royal sovereignty even among the most distant subordinates. One strain of such vast celebrations were Portuguese royal funerals, in particular those celebrated in Brazil and Portugal in honour of Queen Maria I (1816)—the first royal funeral with body present held on Brazilian soil. This paper explains the musical practices of Portuguese royal funerals. Beginning with the funeral of Queen Mary I, this study establishes the relationship between the various ceremonies held in Portugal and Brazil.

Ephemeral architecture captured in documents and various texts created for these ceremonies—sonnets, panegyrics, and the music—provided sources for understanding royal funerals. Sound was crucial to the mechanisms of manipulation through which the royal personage was memorialised. Manoel Dias de Oliveira, José Mauricio Nunes Garcia, Fortunato Mazzotti and Marcos Portugal, were some of the composers responsible for the music performed on the occasion of Queen Maria I's funeral held in Rio de Janeiro and Minas Gerais.

Pieter Dirksen

Some observations on Bach's Organ Sonatas

Johann Sebastian Bach's Six Organ Sonatas (BWV 525–530) from the early Leipzig period form a seminal collection of keyboard music; yet not all of its background has been clarified and important questions remain. First of all, the source situation is rather puzzling. In spite of the presence of both an autograph (P 271) and a household copy written by Anna Magdalena and Wilhelm Friedemann (P 272), all further copies stem from long after Bach's death. Secondly, while some traces of older ensemble models can be found, it has remained unclear how much of the

music preserved solely within the collection itself was actually freshly composed. Thirdly, although the watermark of the autograph places the origin of the Six Sonatas broadly in the years 1727–31, a more precise dating has hitherto not been attempted. My paper seeks to fill in holes in our knowledge in these three areas.

Kirill Diskin

The copies of the Well-Tempered Clavier by J.G. Albrechtsberger: to his Bachiana

Among the eighteenth-century Viennese copies of the Well-Tempered Clavier, there are two that belonged to a well-known Viennese theorist, pedagogue and composer J.G. Albrechtsberger. One of them is now preserved in the Österreichische Nationalbibliothek Wien (Mus.Hs. 14602) and includes fugues and one prelude from Book I. The second one is kept in Stockholm, in the Nydahl Collection (MMS 242 Bach/ Albrechtsberger) and includes fugues and one prelude from Book II.

The first, along with the other manuscript, has time and again turned out to be the subject of interest of researchers, having been discussed from different points of view, including from the perspective of Bach reception (Kirkendale, Tomita). Tomita concludes that Albrechtsberger was one of the main propagators of the Bach's work in Vienna in the late eighteenth century (2000). Reconsidering this subject, I study the relationship between both manuscripts within the context of Albrechtsberger's Bachiana, which formerly have been discussed separately. This presentation will focus on the history of manuscripts' appearance and their role in Albrechtsberger's activities (works, pedagogy, editorial work and performance).

Michael Dodds

Ars combinatoria in a Bach passion chorus

The densely imitative textures of many of J.S. Bach's passion *turbae* vividly suggest a pressing throng of individuals united by a common zeal. Beyond dramatic considerations, Bach's proclivity for short or densely overlapping imitative subjects in such choruses suggests a compromise between the opposing needs to keep the movement brief and to develop fugal material. Bach's dramatic and contrapuntal strategies uniquely converge in the chorus 'Lasset uns den nicht zertheilen' from the *Johannes-Passion*, in which the Roman soldiers decide to cast lots for Jesus' cloak rather than divide it. Bach sets this movement as a permutation fugue, a type of fugue approaching the strictness of canon, in which

the subject head (A) and counterpoints devised against it (B, C, D, E) are presented in the same order in each successive voice:

Soprano:		A	B	C	D	E
Alto:		A	B	C	D	E
Tenor:		A	B	C	D	E
Bass:	A	B	C	D	E	

Such fugues typically contain little in the way of episodes or non-thematic material. Invention focuses instead on combining the subject (or subject head) and its counterpoints while maintaining full contrapuntal invertibility, making this subgenre a supreme embodiment of the *ars combinatoria*. Bach presents seven points of imitation, articulated by cadences into four sections. (Interestingly, three of these four sections are each fourteen measures long.) While the first three points of imitation feature tonal answers alternating between tonic and dominant, the concluding four points of imitation use real answers that send the music careening around the circle of fifths. Bach's by no means random use of *ars combinatoria* in a movement depicting the casting of lots seems fitting in light of the slightly later publication by his student Johann Philipp Kirnberger, *Der allezeit fertige Polonoisen- und Menuettencomponist* (1757), linking dice-throwing and combinatorial procedures.

José María Domínguez

Between Italy and Spain: new musical sources found in Mallorca (c1680–c1715)

Recent findings about Spanish musical sources from c1700 (many from peripheral regions) are facilitating a re-assessment of Spain's musical relationship to other European territories. In the case of Mallorca, an island benefitting from a strategic geographical situation, two recently discovered sources (housed at the Biblioteca Pública in Palma and the Monastery in Lluc), which constitute seven manuscripts and one imprint, adds to our knowledge about the reception of Italian repertoire in Spain.

The paper gives an overview of these sources, including approximate dating and a description of these sources' content. This *corpus* contains mainly works by composers based in Naples and Rome from c1680 to c1715, such as Alessandro Scarlatti, Antonio Sartorio, Arcangelo Corelli, Bononcini (presumably Giovanni), Francesco Antonio Lanciani, and Francesco Mancini, among others. It embraces a wide range of vocal and instrumental repertoires, including one opera, cantatas, trio sonatas, guitar duos and other genres. Especially interesting are several Spanish cantatas (some with texts translated from originals in Italian, some others bilingual), the earliest Italian opera score preserved in a Spanish archive

(Sartorio's *Il Massenzio*, first performed in 1673) and the earliest date-bearing Corellian source yet found in Spain. Using a comparative approach, the paper will also consider the importance of these findings with respect to the dissemination of particular works in Spain and elsewhere.

Antonella D'Ovidio

Patronage, sacrality and power at the court of Vittoria della Rovere: Antonio Veracini's Trio Sonatas Op. 1 (1692)

Studies of late seventeenth-century musical production in Tuscany often focus on Grand Prince Ferdinando's patronage of operas and vocal music, and leave aside the study of other musical genres central the musical patronage of the Medici family. To counter this imbalance, this paper investigates trio sonatas published in Florence from 1680 to 1690, focusing on Op. I (1692) by Antonio Veracini, violinist and composer of the Grand Duchess Vittoria della Rovere (the mother of Cosimo III Medici) from 1682 to 1694. The work by Antonio Veracini is compared with two coeval collections of trio sonatas: Op. II by Pietro Sammartini and Op. I by Giovan Battista Gigli.

In the last decades of the seventeenth century, the Medici family was trying to legitimate its power through art, in part by invoking religious devotion to mythologise the dynasty within a commonly-held sacred imagination. Antonio Veracini's Op. 1 fortified the aesthetic ambitions of Grand Duchess, and supported her aim to play a double role of Regent and *defensor fidei*. In light of what has been called the 'bigotry' of Cosimo III, Antonio Veracini's sonatas—through the adopted style, the dedication to Vittoria and the illustrated frontispiece—realise the expressive potential of the instrumental ensemble, making it capable of conferring not only 'pleasure' and 'delight' but also symbolic significance within specific cultural contexts.

Norbert Dubowy

Alessandro Scarlatti's operatic debut reconsidered

Alessandro Scarlatti—whose 350th birthday is celebrated in 2010—is recognised as a leading opera composer of the late seventeenth and early eighteenth centuries. However, the beginnings of his career as an opera composer are still a mystery. *Gli equivoci nel sembianze* (Rome, 1679), long considered his first opera, has been replaced as his debut piece by another opera, supposedly written in 1677/78. The anonymous score was described and attributed to Scarlatti by Jean Lionnet in 1986, who gave it the title *Una villa in Tuscolo*. Despite a critical review

of the attribution by Frank d'Accone, who is sceptical of Scarlatti's authorship on stylistic grounds, the work has been accepted into the canon of Scarlatti's works, where it is listed as *La villeggiatura di Frascati*, a title taken from a (lost) libretto by Giuseppe Domenico de Totis. The conflict between Lionnet's attribution and the style of the score, which is largely incompatible with the style found in Scarlatti's *Gli equivoci*, can be resolved if we consider that Scarlatti was not the composer of the whole score, but updated an earlier score by another composer such as Stradella or someone of his generation. Close scrutiny of the musical sources, in fact, supports this solution. In addition, investigations into Roman operatic traditions suggest that the title is *Amor quando si fugge si trova*, while de Totis must be rejected as author of the libretto.

Alison Dunlop

The lost Amadeus: Gottlieb Muffat and posterity

[...] the musical world remains in complete ignorance about the life of this worthy man and most of his works and so, in this respect, Fux counts among the lost. It is difficult to conceive how even in Vienna [...] there is no trace of a personal record or tradition about his private life.

– Ludwig Ritter von Köchel, *Johann Josef Fux* (1872)

Ludwig Ritter von Köchel's comments made about Johann Joseph Fux over a century ago perfectly encapsulate our current understanding of Fux's pupil, the organist Gottlieb (Amadeus) Muffat (1690–1770). Muffat served at the Viennese imperial court for almost sixty years and was the most prolific composer of keyboard music of the day in Vienna. In spite of a recent surge of interest in the composer, until now there has been no systematic study of his life. Although no personal effects or private correspondence have yet been found, a wealth of documents previously unconsidered in conjunction with Muffat studies allow us to form a more accurate and richer picture of the composer. This paper will present possible explanations as to why a composer and performer of Muffat's status has been all but erased from history. It will also discuss what can be gleaned about Gottlieb Muffat's private and public personae from recently discovered sources, and how his biography serves to illuminate his compositional activities.

Elizabeth Dyer

An examination of the role of Jesuit theatre in the emergence of the oratorio

This paper investigates the relationship between sacred Jesuit music-drama and the oratorio as the latter genre emerged during the mid-seventeenth century. From c1550 to c1640, both the musical works performed for the winter vesper services of the Congregation of the Oratory, and the musical choruses inserted in the spoken tragedies of the Jesuit college theatre evolved into bi-partite dramatic forms. Oratorio scholars have previously noted similarities between Oratorians' early oratorios and the inserts in music-dramas of Jesuit theatre, but the absence of primary Jesuit theatre documents blocked study of the latter, and comparison between the two. New research on Jesuit theatre has not only uncovered a significant number of music manuscripts and other primary materials, but also permitted an initial compilation of Jesuit theatrical composers and their works. An analysis of these materials clarifies the stages of development in Jesuit music-drama, and reveals that these stages occurred roughly in parallel to similar developments in the pre-oratorio. A comparison between previously identified composers for the Oratory and newly identified composers for the Jesuits show an overlap in personnel. These findings thus corroborate earlier assumptions of a close relationship between Jesuit theatre and the development of the oratorio.

Nobuaki Ebata

Four-part chorales of Johann Sebastian Bach's lost sacred cantatas from the Picander *Jahrgang*

Klaus Häfner (1975) claimed that many four-part chorale movements from the lost cantatas of the so-called Picander *Jahrgang* are found in the Breitkopf edition (1784–87) of Bach's four-part chorale collection edited by C.P.E. Bach and Kirnberger. Häfner suggested many chorales as 'candidates' and examined them in detail. However, Häfner did not touch on any other sources of the four-part chorales. In fact, there are other important sources, such as the Birnstiel edition (1765/69) and several other eighteenth-century manuscripts, including a copy by Carl Friedrich Christian Fasch (1762), which was rediscovered in 1999 in Kiev (now in the Staatsbibliothek zu Berlin), and studied by Friedrich Smend (1966), Hans-Joachim Schulze (1983, 2003), Wolfgang Wiemer (1987) and Frieder Rempp (*Neue Bach-Ausgabe*, 1991, 1997). These scholars have claimed that because the Breitkopf edition was compiled later, it is an unreliable source through which to trace the lost cantatas.

Based on the chorales' sources, we can, however, classify Bach's four-part chorales into several groups according to their transmission routes; doing so allows us to reex-

amine Häfner's 'candidate' chorales from a more reliable viewpoint. Two conclusions may be drawn from these sources: first, almost all of Häfner's 'candidate' chorales are found in manuscript sources consisting solely of four-part chorales almost certainly from vocal works; and second, manuscript sources of the chorales sometimes appear in the order of the liturgical calendar. Häfner's 'candidate' chorale is frequently found in its right place, i.e. the corresponding liturgical day of the lost Picander *Jahrgang* cantata which may have included this 'candidate'. This evidence strongly indicates that almost all of Häfner's 'candidate' chorales are survivors from the lost cantatas belonging to the Picander *Jahrgang*. It is estimated that Bach composed at least twenty-six cantatas with texts from the Picander *Jahrgang*.

Tassilo Erhardt

Antonio Bertali's mass settings: a survey of their sources and style

The imperial court chapel master Antonio Bertali (?1605–69) enjoyed considerable fame throughout seventeenth-century Europe. The popularity of Bertali's music beyond the borders of the Habsburg Empire is documented in several sources; for instance, Johann Philipp Krieger noted regular performances of Bertali's masses at the Weissenfels court. Unfortunately, most of Bertali's more than 600 works is lost. The bulk of his surviving output consists of mass settings. Two-thirds of his approximately forty-five masses have been preserved, mainly in the collection of Bishop Karl Liechtenstein-Kastelkorn in Kroměříž, and at Kremsmünster Abbey.

This paper offers a stylistic analysis of Bertali's surviving masses and a survey of their sources. Names of several settings allow us to identify the occasions and locations for which they were composed; these settings also give insight into the relationship between performance conditions and musical design. An in-depth study of Bertali's surviving oeuvre makes it possible to consolidate his place among the 'most prominent masters of this profession', a rank already assigned to him by Christoph Bernhard.

Erasmó Estrada

'eine cantable Art im Spielen zu erlangen': some considerations on spiritual praxis in J.S. Bach's pedagogical collections

Analysing the title pages of J.S. Bach's *Aufrichtige Anleitung*, the *Orgelbüchlein*, and the Well-Tempered Clavier, this paper asks why Bach adopted these terms and whether these terms implied a spiritual praxis of Lutheran confession in these works.

When applying for the post of cantor at the Thomasschule in Leipzig, J.S. Bach might have sent these three collections of music to show his ability as a keyboard instructor. Each collection was introduced by a title page whose contents, although much studied, can still provide evidence on the composer's conception for this instrumental

music. Lutheran confessional musical education may help us understand Bach's aims. As a pedagogue, religious convictions shaped Bach's musical conception generally, and should be considered when examining his approach to keyboard performance and its instruction.

Don Fader

The early eighteenth-century Italian-French controversy in the *Recueil d'airs sérieux et à boire*: parody, satire, and imitation

Although Italian arias became fashionable in the 1690s, French composers' use of the Italian aria style remained almost exclusively the provenance of Italian language texts until the publication of the first French *cantates* in 1705–6. Despite the difficulties involved in creating the French *cantate*, which required the adaptation of Italian musical forms to suit French, there is little evidence concerning the process of experimentation with such adaptations, or of critical reactions to it. One source that sheds light on this process and its role in the French-Italian *querelle*, is the *Recueil d'airs sérieux et à boire* [RASB], a series of song collections issued monthly by Christophe Ballard. RASB's publication of arias culminated during the years 1703–5 with the appearance of both French parodies of Italian arias and Italian-style settings of French texts, including a number of virtual *cantate* arias that have gone unnoticed. The controversy intensified in May of 1703 with a 'French air composed in Italian style' by a member of the La Barre family, whose overuse of text repetition poked fun at attempts to set French to Italian-style music. This satire was answered in June by Jean-Féry Rebel with an air mixing Italian tempo markings and French time signatures, and combining French binary form with the Italian motto technique that became nearly obligatory in *cantate* arias.

The interest aroused by such arias was enough to prompt Ballard to promise that he would include '*cantates françaises*' in the RASB of December 1704, the first time the term appears in print. There followed a series of French arias with Italian style characteristics, both by composers of *cantates*, like Jean-Baptiste Stuck, and by others, including Jacques Cocherneau. My study thus demonstrates that the Italian-French controversy was already well underway by the time of the famous Raguelet-Lecerf debate. RASB responded not only by publishing music reflecting the views of both sides, but also by publicising experiments with Italian-style vocal music, reflecting a breadth of interest in Italianate settings of French both inside and outside of the circle of known *cantate* composers. Continued public interest evidently convinced Ballard to publish the first collection of *cantates* in January of 1706.

Thierry Favier

The French *grand motet* and the sublime

Taking into account the importance of the religious sublime in eighteenth-century France, this paper sheds light on the specific role played by the *grand motet* in the evolution of eighteenth-century French aesthetics. From the 1680s the new aesthetic quality of Lalande's *grand motet* was influenced by the French conception of the Sublime, as elaborated by Boileau, who in 1674 published his translation of the treatise known as Longinus's 'On the Sublime'. According to the advocates of the Sublime, its main quality lies in its ability to generate a striking and dazzling impression, as exemplified by images in biblical poetry.

Some musical treatments of the biblical images in the *grands motets* by Lalande and his successors are distinct from the linear narrative of the rhetorical tradition that characterise the *grands motets* by their predecessors. They can be compared with the 'discours-tableau' cultivated in paintings and writings of French Jesuits, in which the main poetic idea was to strike the listener's perception. These effects gave way to aesthetics of representation that guided the evolution of the *grand motet* at least up to Mondonville and contributed to the extension of the mimetic principle to music that distinguished eighteenth-century French music. However, unlike the fictional principle of French opera based on pleasure and amazement, the aesthetic illusion at work in the *grands motets* took on the dimension of a divine revelation.

Gergely Fazekas

Inner time, outer time and 'da capo' form: structure and meaning in J.S. Bach's E-major violin concerto (BWV 1042)

The Italian concerto form of the first half of the eighteenth century can be seen as a representation and sounding of the linear flow of time. In several of his concertos J.S. Bach used the da capo form, a formal device of eighteenth-century operas and oratorios to arrest the flow of dramatic time. The paper gives an analysis of the first movement of the E-major violin concerto (BWV 1042), showing that its seemingly fathomless inner structure—that has led astray earlier scholars such as Arnold Schering, Siegbert Rampe and Dominik Sackmann—is very simple if correctly described. Furthermore, the analysis demonstrates that the A and B sections of the da capo form represent two different concepts of time, the inner and outer time ('innerliche Zeit', 'äusserliche Zeit'), as it is described in the article 'Zeit' of the *Universal-Lexikon*, published in Leipzig between 1732–1754 by Johann Heinrich Zedler. The extraordinary formal construction of the movement is read in the context of the rationalist debate over the nature of time, as it was polarised by the Newtonian and Leibnizian concept.

Fred Fehleisen

Messiah, Part Two, Scene I: Handel's treatment of the Passion story

Part Two, Scene I in the *Messiah* is one of Handel's greatest compositional achievements. In this scene he brings together all of the elements in the work's musical language in a sustained reflection on the meaning of Jesus' suffering and death. In my analysis I will show how Handel combines thematic and structural elements in such a way as to point the listener's attention to the core of the work and its argument. Although Handel's treatment of the texts of the pieces in this scene at first appears to be abstract, analysis shows that they form a closely-knit musical whole that draws us toward Jesus' death on the cross, and the resurrection story which begins in Scene II. During the course of Scene I, Handel not only builds musical structures on previously employed thematic figures, he also introduces the opening phrase of the Passion chorale, 'O Haupt voll Blut und Wunden', both as a thematic figure and as the structural bass of 'And the Lord hath laid on him the iniquity of us all'. The scene culminates with a dramatic enharmonic transformation that ends the tonal descent that began in 'Comfort ye' at the opening of Part One, and a return to the key of the Overture. As Jesus dies, we hear a canonic presentation of the thematic idea that served as the structural top line of the 'Grave'.

Candida Felici

Synthesis of genres and a new expressiveness in South German keyboard music in the late sixteenth and early seventeenth centuries

The new style which emerged in South German keyboard music in the late sixteenth and early seventeenth centuries was largely the creation of the composers Christian Erbach and Hans Leo Hassler, together with his brother Jacob. They received their musical education in an environment where the influence of Italian culture was very strong; two of them, Hans Leo and Jacob Hassler, had direct contact with Venice. Thanks to the intense production of printed music in Venice in the period, many Italian compositions found their way to South Germany. Evidence of their assimilation is present in the keyboard manuscript known as the Turin tablature, most probably copied in Augsburg or Nuremberg between 1637 and 1640; more than half of its content is of Italian provenance.

The ricercars composed by the Hasslers and Erbach clearly show the influence of the ricercars of Claudio Merulo and Andrea and Giovanni Gabrieli. These

compositions tend to be quite long, containing well-defined sections, a double subject, and passage-work in two voices set against full-voice texture. Moreover, they inherit the use of parallel thirds and sixths from the Venetian canzonas and the insertion of brief motifs treated in imitation. With regard to the toccata, German composers often adopt a three-part structure with a substantial central contrapuntal section; these compositions also show Sweelinck's influence, particularly in their use of sections based on sequences, repeated motifs, echo-technique and triad-based figurations. Such evidence shows how South German composers, by introducing fresh elements into established Venetian genres, opened the way for new expressive and formal possibilities.

Bruno Forment

Italian opera under the Belgian climate: the Peruzzi and Landi *imprese* in Brussels, 1727-1730

On 27 April 1727 Italian opera returned to Belgium after decades of absence. Sixteen *opere serie* and five comic intermezzi—the lion's share of which is not listed in Sartori's catalogue—called a temporary halt to Lully's hegemony at the Théâtre de la Monnaie, Brussels. Textual analysis of the relevant libretti (the scores are lost) shows that all productions constitute pasticcis, assembled by the impresarios Antonio Maria Peruzzi and Giovanni Sebastiano Brilliandi (ps. Giovachino Landi) from works by Cortona, Handel, Orlandini, Porpora, Porta, G. Sammartini, Sarro, Vinci and Vivaldi.

What 'conglomerate of voices' (Reinhard Strohm) prompted Peruzzi and Landi's activity in Brussels and their repertoire? First of all, the Austro-Belgian governments (1725-41) of Count Wirich Philipp von Daun and Archduchess Maria Elisabeth von Habsburg appear to have provided the appropriate context for Italian opera; not by chance, each performance was tied to the Viennese court calendar through a ceremonial framework of Te Deums, balls and cannonades. Second, there was the singing personnel (e.g. the 'Handelian' contralto Anna Dotti, the 'Vivaldian' soprano Maria Giusti, and the comic duo Ungharelli-Ristorini), whose suitcases contained sufficient 'hits' to convert a Francophile audience to Italian opera.

All the same, the Belgian public clung to its recent Bourbon heritage and refused to applaud. Both Italian *imprese* went bankrupt. *Attalo* (5 February 1730), Landi's last offering, openly allegorised the 'injustice' done to the 'Italian Poetry and Music, so loved and appraised under the Austrian Sky, but derided and mocked under the Belgian climate'.

Korre Foster

Marc-Antoine Charpentier's *Messe pour Monsieur Mauroy*

Marc-Antoine Charpentier, a prolific French Baroque composer, authored music in almost every genre of the day. His longest mass composition, *La Messe pour Monsieur Mauroy*, has not previously been studied, or taken up in scholarship about the composer. The purpose of this presentation is to explain the techniques, compositional style, and formal rhetorical outline used by the composer in *La Messe pour Monsieur Mauroy*.

Charpentier's style is very apparent in the various colours heard throughout the mass. This 1691 composition includes consistent use of the augmented fifth, Phrygian motion, diminished and augmented octaves, and third-relations. In order to understand their relevance to music theory, music history and rhetoric, these devices are compared to Charpentier's *Regles de composition*, as well as to the music of Carissimi, his teacher, and other French composers of the time.

Around the time this work was composed, the French established the *grands academies* in order to codify understanding and practice. Codification also occurred in rhetoric and music. Charles Batteux said, 'since musical sounds and the gestures of dance have a meaning, like words in poetry, the expression of music and of dance must have the same natural qualities as oratorical elocution'. Music was understood by the French as being mimetic in that it must 'paint' the words being set to music and explains why Charpentier compared certain compositional techniques with rhetorical counterparts. Specific musical-rhetorical figures, demonstrating attention to individual words, phrases, and the large-scale formal design, illustrate this process.

Jonathan Gibson

The rhetoric of *Roland: Le naturel* as a commonplace in Lully's France

At a famous point of narrative rupture within the fourth act of *Roland* (1685), Lully and Quinault engineer a stark collision of artistic refinement with raw, naturalistic expression. On one level, the act simply highlights the contrast, central to Ariosto's narrative, between normative behaviour and Roland's madness, and does so by cleverly obscuring the boundary between *divertissement* and surrounding material. But we can also regard this moment, and similar narrative nodes in other *tragédies en musique*, as a commentary upon the fundamental dichotomy of *l'artifice* and *le naturel*.

Prevalent but ill-defined in the era's writings on music, these polar aesthetic modes figure prominently in treatises on rhetoric and eloquence. By the end of the seventeenth century, several French writers—most notably François Fénelon (*Dialogues sur l'éloquence*, c1679) and René Rapin (*Réflexions sur l'éloquence*, 1671)—had recast their discipline as one less concerned with furthering the traditions of classical rhetoric than with cultivating a new aesthetics of rhetorical delivery and expression rooted in the principle of *le naturel*. Taking as a starting point the celebrated kinship in seventeenth-century France between music and rhetoric, this study provides an alternative to figure- and *dispositio*-centered analyses to suggest that *Roland's* aforementioned characters enact the essential dialectic between *le naturel* and *l'artifice* played out most fully in the era's French treatises on rhetoric and eloquence.

Uri Golomb and Dalia Cohen

The Crucifixus from Bach's B-minor Mass: a reflection of the work in performance

The Crucifixus from the B-minor Mass has widely been judged as a pinnacle of emotional expressivity in Bach's music, and has been the subject of extensive research, concerning composition and performance alike. Our analysis of this movement—including a detailed examination of its departures from its model (BWV 12/2)—adopts a perspective which has rarely been employed in existing literature: Bach's exploitation of rules affecting human experience and emotional expression, as revealed in research on music cognition. The Crucifixus represents an exceptionally intensive use of cognitive rules associated with varied types of sadness—starting with maximal restraint, undergoing intensification, and culminating in resigned acceptance.

Our analysis also reveals a significant fusion of structural complexity—with definable sub-divisions at various levels—with a sense of inexorable continuity and unity. The movement contains only a single cadential resolution to the tonic which is delayed until just before the coda (bar 49). In all these respects, the Crucifixus is revealed as significantly more complex and intense than its model. In examining reflections of this complexity in performance, we review about twenty recordings, representing various styles and periods, and analyse them in light of the rules of musical organisation we have discerned in the work. These performances demonstrate, in their contrasting characters, the complexity and diversity inherent in Bach's music.

Liam Gorry

Divinity and supernatural themes in Handel's oratorio *accompagnati*

Handel's accompanied recitatives are an under-appreciated aspect of his writing for voice. Yet he clearly used this format for specific expressive purposes. This paper shall explore the connection between the accompanied recitative style and the supernatural in Handel's vocal works. Beginning with Handel's operas and cantatas and culminating in his Israelite oratorios, we find that many supernatural moments are set as *accompagnati*. Take, for instance, the ghost scene in *Saul* (1738), the Angel's prediction in *Joshua* (1747) and the sacred vow in *Jephtha* (1751). Yet in oratorios such as *Deborah* (1733), *Saul*, *Samson* (1742), *Joseph* (1743), *Joshua* (1747), *Solomon* (1748) and *Jephtha* (1751), it is the Israelites alone who are given accompanied recitatives. Tellingly, many of these Israelite-accompanied recitatives are invocations of the Israelite god or of his holy prophets, whereas the enemies of the Israelites have to invoke their gods through other means such as *recitativo semplice*. This indicates that Handel was using accompanied recitative as a means of presenting musically the Israelite god and religion as real entities, and that the Gods of the Egyptians, Canaanites, Philistines, and Amonnites were false. For instance, in Handel's *Samson* every one of the eight accompanied recitatives is given to an Israelite character. Consequently, when the Philistines invoke their god Dagon, this is delivered in the form of a chorus rather than an accompanied recitative. This paper shows that Handel employed accompanied recitatives as a sign of the divinity of the Israelite god, as well as a means of communicating supernatural phenomena.

Massimiliano Guido

Teaching and learning the art of counterpoint at the keyboard (1558–1671)

This paper presents some results of a larger research project carried out at Pavia University over the past two years, which will culminate in a conference in November 2010. The general aim has been to focus on the relationship between counterpoint treatises, repertoire, and improvisation in the Italian *Seicento*. The aspect that will be highlighted here is the learning process: how the treatises were read and learned at the keyboard. Evidence is collected from the treatises themselves (especially Diruta, Penna, Gasparini and Spiridione), from didactic compositions (cadenzas, partimenti, bassi), and from improvisation experience. I shall explain an attempted reconstruction of a method of learning counterpoint, deriving theoretical principles from practical and physical situations such as fingering and hand positions. This practice is clearly related to singing

counterpoint *alla mente*, the basic way of making polyphony, which was at the foundation of musical instruction.

Paulina Halamska

The compositional output of the Breslau organist Tobias Zeutschner (1621–75) as testified in the occasional school prints

Unlike his predecessors at St Mary Magdalene Church in Breslau, the organist Tobias Zeutschner (1621–75) was not a teacher of the gymnasium affiliated to the church. However, occasional prints preserved in the Silesian-Lusatian Collection in Wrocław University Library confirm his active participation in the musical life of the school.

The scenarios for theatre pieces played by the Magdalenaum students have, until now, never been the object of musicological interest. And yet they allow us to supplement the list of Zeutschner's pieces with several previously unknown, although not preserved, items. Consequently, the thematic catalogue of compositions by Tobias Zeutschner (now in preparation by the author) contains eighty-three items, as compared to fifty-seven listed by Reinhold Starke in 1900. At least eleven new titles were noted in the occasional school prints.

What is more, the Magdalenaum pamphlets offer additional information about known compositions and are particularly helpful in establishing their chronology. For example, the Christmas Biblical History *Halleluja, höret an die Geburt unsers Herren*, a major work by Zeutschner, could have been dated by scholars only approximately, whereas now it is possible to propose 29 January 1660 as the date of its first performance.

Peter Hauge

Johann Adolph Scheibe (1708–1776) and Copenhagen

The paper presents problems regarding the unveiling of Scheibe's life and work as well as his position in Danish musical life. In 1740 Scheibe, who today is mainly known for his critique of J.S. Bach, arrived in Copenhagen to lead the first performance of his *Cantata ved den nye new Slots-kirkes Solenne Indvielse*, especially composed for the inauguration of the new Christianborg Slotskirke. Having performed several of his other works to the sovereign's satisfaction, he was employed as chapel master of Christian VI's court. Unfortunately, the King died in 1746, and Scheibe, subsequently pensioned off, moved to a small town far from the musical centre of Denmark, where he started a music school for children. Besides composing and teaching, Scheibe also published translations of Danish

classical authors. However, he often travelled to Copenhagen, where he played an active part in performances at the musical societies. He composed a vast amount of works for these societies as well as the court and was finally appointed composer to the Royal court in 1766.

One of the projects at the newly-established Danish Centre for Music Publication (The Royal Library, Copenhagen) is to prepare a list of all his known works. Unfortunately, due to a fire in 1794, a large part of the music collection was ruined, and with it presumably also a large number of Scheibe's works. Today, around 150 compositions are known: cantatas, concertos, symphonia, sonatas and even children's songs.

Wendy Heller

'Un dardo pungente': taming the Epic Hero in Cavalli's *Giasone*

In the opening scenes of Francesco Cavalli's *Giasone*, the audience first glimpses the opera's eponymous hero through the eyes of his Argonaut companions, Ercole and Besso, basking among 'wanton pillows' ('tra lascivie piume') too fatigued from lovemaking to rouse himself for battle. Unlike the epic heroes that Venetian audiences had seen on the stage during the opera's first decade—Ulisse, Enea, even the cross-dressed Achille, *Giasone* demonstrates more talent for fathering children than fighting battles, accomplishing his quest through Medea's sorcery, and demonstrating his preference for love over war through the languid, eroticised music that Cavalli provides for his hero.

My paper traces the construction of *Giasone*'s effeminate characterisation through the opera's Ovidian legacy, particularly the treatment of the Argonaut's tale in *Metamorphoses* (Book 7: 1-157) and *Heroides* (6 and 12). By placing *Giasone* at the crux of an erotic triangle between Isifile and Medea, the librettist, Cicognini, invokes Ovid's implicit characterisation of Jason in the *Heroides* as a sensualist, creating a wrinkle in time in which the hero not only receives two harshly-worded epistles from the women he abandoned, but must ultimately choose between them. I also demonstrate how the possible debt of the composer and librettist to Ovid's idiosyncratic representation loving Medea (*Metamorphoses* 7) and a vengeful Hypsipyle with impossible knowledge about her rival (*Metamorphoses* 6), led to the undoing of *Giasone*'s masculinity, while also providing a blueprint for the sort of gender inversion that would ultimately become a conventional feature in Venetian opera.

Rebecca Herissone

'For Seaverall Freinds': private music and the study of musical texts in Restoration England

Recent research into the creative concepts underlying composition in Restoration England has emphasised the way in which the primary ontological status of music as 'process' rather than 'object' often led pieces to undergo repeated adaptation; consequently, any particular surviving source might reflect only one form of a work existing in multiple versions, all considered valid by the composer. Set against the backdrop of co-existent parallel texts, this paper examines a group of apparently contradictory sources preserving consort music primarily by Locke and Purcell. While some variant texts for this repertory were probably created to serve different types of performer—as Robert Thompson has inferred for Purcell's *Sonatas of Four Parts*—and there is certainly evidence for serial revision, its paths of transmission suggest an unusually fixed understanding of the music's existence. Manuscript circulation centred on a small circle of mainly professional musicians, and transmission among colleagues occurred rapidly, so that copies were distributed between bouts of revision by the composer. Yet some source owners looked for 'correct' versions and sought to check and update their copies, suggesting that they engaged with the notation as text in a way not seen for other genres. Additionally, professionals such as Goodson, Hull and Hingeston created scores from printed parts—apparently to study since they had little practical purpose—which adds to the impression that there was a culture of intellectual engagement with the texts of consort music, thus emphasising the complex and varied ontological relationships between music and its notation in the period.

Thomas Hochradner

Elisabeth Christine of Braunschweig-Wolfenbüttel on her way to Barcelona: aspects of relations between dynastic planning and musical transfer

After Elisabeth Christine of Braunschweig-Wolfenbüttel had been chosen to be the 'Spanish bride' of the recently proclaimed sovereign Charles III in the midst of the War of Spanish Succession, she started a long journey. Arriving at Vienna, she was introduced to the Emperor's court, and was married shortly before leaving for Barcelona, her husband being represented at the wedding by his brother, Emperor Joseph I. As she continued travelling towards Barcelona, she passed through various Habsburg territories before finally reaching her new home; this turned out to be a very temporary residence. Charles left Barcelona in 1711 to succeed his brother on the Emperor's throne, and his wife followed him two years later. All these movements occurred within the sphere of dynastic politics and,

inevitably, also caused musical transfers which brought about a closer stylistic 'climate' than ever before. Topics of operas dedicated to celebrating Elisabeth Christine began to comment on the Spanish War of Succession, as well as to wander around the allied nations on the European political stage. This paper will consider to what extent the traditional scope of Italian operas was overtaken by a dynastic screen.

Peter Holman

Il maestro al cembalo: directing opera and theatre music in eighteenth-century England

The way eighteenth-century Italian opera was directed has long been understood, and has been revived in modern performances. The *maestro* sat at the harpsichord and accompanied the recitatives with the assistance of a second harpsichordist, and, in the early eighteenth century, with one or more lute-family instruments. He shared the direction of the arias and other concerted movements with the orchestral leader. Yet many questions remain. Was the established practice altered in the Italian opera house in London or in other English theatres? Were the alternatives, beating time audibly, in the French manner, or visually, with a roll of paper, ever used in English theatres? How were the power dynamics affected when the *maestro* was the composer, when the work was a multi-authored *pasticcio*, or when the composer was not a keyboard player? Finally, did the *maestro* direct from a full score (the assumption lying behind the term 'conducting score' used by Handel scholars), or did he use some sort of keyboard part or short score? The aim of this paper is to provide answers to these questions, using evidence drawn from a wide range of documentary, pictorial and musical sources.

Alan Howard

**'Thou dost thy former skill improve':
contrapuntal artifice in Purcell's later choral music**

As I have argued elsewhere, Purcell's early cultivation of contrapuntal artifice was unusually systematic: imitative materials were exhaustively worked out, and fantasia sections structured in order of increasing complexity. The resulting sense of momentum and climax, together with Purcell's supreme control of harmonic events and their timing, contributed greatly to the expressive content of this remarkable music.

That many of the large-scale choral works of the last decade of Purcell's life incorporated similar techniques at their climactic points is well known. His experiences with the fantasias and sonatas undoubtedly equipped Purcell technically to compose passages such as the closing bars of the 1685 coronation anthem 'I was glad'. Yet to understand such music as the conservative remnant of his earlier style seems oddly at variance with the overwhelmingly modern and Italianate stylistic world inhabited by these later works, a problem that only increases in works such as the final chorus of *Hail, bright Cecilia*.

This paper focuses on one particular feature of Purcell's later choral music: the augmentation of contrapuntal materials. Against the near ubiquity of contrapuntal treatment in general, I argue, augmented versions of subjects become marked by an increasingly specific musical function: building on properties latent in the earlier instrumental music, they are almost exclusively confined to the bass part, and increasingly function as signs of impending closure. In examining the compositional implications of these observations, I propose a more subtle understanding of the relationship between Purcell's youthful mastery of counterpoint and its contribution to his later style.

David R. M. Irving

Lully in Siam: music and diplomacy at the French and Siamese courts

Diplomatic and cultural interactions between the kingdoms of France and Siam rose to an unprecedented level in the 1680s. During this decade, the two countries sent embassies to each other, negotiating their relative positions in the world by exchanging gifts and articulating foreign policies. Louis XIV admired the political and social authority of his Siamese counterpart Phra Narai; in 1686 he and his ministers even sought to emulate the ceremonial customs of Narai's court, on the occasion of receiving three ambassadors from Siam. Intercultural engagement extended to other spheres of musical production: the Siamese ambassadors invited Jean-Baptiste Lully to dine with them before attending one of his operas, and French envoys subsequently carried Lully's music to Siam, where extracts were performed before Narai.

Although the social, cultural, and political implications of France and Siam's diplomatic exchanges have inspired numerous studies, their significance has yet to be fully recognised in the field of music history. My paper aims to address this lacuna, contextualising musical encounters and exchanges against the backdrop of global international relations mediated by commerce and religion. It examines evidence of European musical commodities and musicians (including André Cardinal Destouches) travelling to Siam, critiques French ethnographic observations of Siamese music, analyses the role of musical performance in

diplomatic ceremonial at the courts of Ayutthaya and Versailles, and assesses cross-cultural reactions to musical performances. Finally, it evaluates forms of cultural reflexivity found in writings by Voltaire and Dufresny, in which fictional Siamese characters comment on music and society.

Elizabeth Joyce

The Baroque and Lutheran views of the world embodied in Bach's cantata *Was frag ich nach der Welt* (BWV 94)

German literature of the Baroque era evidences a strongly dualistic view of the world. The prevailing negative viewpoint presents the world as ephemeral and vain, or empty. Nonetheless, some literature reflects the human desire to live a full and intense life. In specifically Lutheran poetry the world is perceived primarily as the corporate embodiment of sinful, unredeemed human nature. However, a more positive view is evident in certain works written for festal occasions, which focus on God's love for the world and on the potential for human salvation. *Was frag ich nach der Welt*, one of Bach's chorale cantatas, effectively embodies the derogatory view of the world. The text of this cantata also shows striking parallels to some of Andreas Gryphius' poetic works describing the vanity and transitory character of the world. The cantata text outlines various aspects of an overarching antithesis between the world and Jesus. Bach's music consistently conveys this central antithesis and further contrasts the outer and inner aspects of the world. The composer expresses the external allure of the world by setting a number of movements in secular instrumental and dance styles. He subsequently undercuts this sense of outer-worldly attractiveness by musical gestures that intimate the inner world's fallen and transitory character. In addition, the overall tonal plan features extended motion in the flat direction, which Bach often uses to represent the world.

Deborah Kauffman

'We are the sheep of his pasture': *violons en basse* as theological topic

French composers of the seventeenth and eighteenth centuries made regular use of the accompaniment technique of *violons en basse*, in which a high string part is used as the true bass, thereby restricting the entire musical texture to the range of a violin or viola. The use of *violons en basse* in French Baroque opera typically represents a musical topic, evoking a locus of associations around the pastoral. The technique was not used solely in opera, but also in sacred music, where it is seen regularly as early as the 1680s and 90s.

An examination of the texts of a number of *airs* and choruses using *violons en basse* helps to identify associations evoked by this technique within the context of sacred music. Topical references in sacred works show some direct correlations with those in opera, most particularly in connection with the pastoral. Other uses are as depictions of allegorical figures such as Faith, Hope, Charity, and Justice. Another association is redemption. In this case, texts referring to sin are set in contrast to the implicit suggestion of Divine Grace, an allegorical figure evoked by the ethereal quality and high range of the *violons en basse* setting.

In general, a greater variety of textual associations is found in sacred music than in opera. This suggests the cultivation of *violons en basse* as a topic. The more it was used, the more its topical associations gravitated towards familiar images of the pastoral: innocence, youth, and the purity of nature.

Kordula Knaus

Aging femininity meets travesty: the old wet-nurse on the operatic stage

The old wet-nurse (*vecchia nutrice*) became a stock character in Italian opera around the mid seventeenth century. The figure vanished from the operatic stage when opera seria and opera buffa started forming separate genres at the beginning of the eighteenth century. Because the wet-nurse was almost invariably sung by a male performer, 'she' gives insight into travesty traditions in seventeenth-century opera and provides an interesting subject for investigating historical perspectives on aging and gender.

The presentation will analyse both the textual and musical character of the old wet-nurse and its diverse contexts. Various aspects of the *vecchia nutrice* reveal the character's inadequate representation of an ideal and moderate femininity. She is, among other failings, either a spinster or has a promiscuous past; she is old, ugly, and unpleasant; she fails to command demanding musical techniques. This unfemininity of the operatic wet-nurse will be discussed within three historical frames: (1) the contemporary realities of the wet-nursing business; (2) the connection between aging and un-femininity; (3) un-femininity and travesty casting. The paper concludes by outlining general interdependencies between the gender, social status, age, beauty, and voice register in Baroque opera.

Jelena Knešaurek Carić

Music 'worth mentioning': a reassessment of the anonymous northern Croatian Baroque music sources

Until now, scholars studying Croatian music have been persistently trying to prove it fits with European musical idioms. Whilst situated at the intersection of two prominent cultural areas by which it was indeed greatly influenced—the Mediterranean on the one hand and the Austro-Hungarian monarchy on the other—Croatian music has nevertheless developed its own, distinct musical identity. It is important to establish how music in Croatia reflected the locality in which it was composed and performed, and whether it did so at all. In the seventeenth and first part of eighteenth century, it was the Franciscans, the Paulines and the Jesuits who led Croatian musical life. Their music was for the most part liturgical and often unsigned (*ad maiorem Dei gloriam*). The contemporary neglect of these anonymous sources, as well as a general disregard for anonymous composers found in libraries, has led to the wrong hypothesis that there is a gap of some 120 years in music 'worth mentioning'. These sources speak of an active musical life in Zagreb and northern Croatia that fully met cultural needs. This paper examines and re-evaluates the sources that originated in Zagreb between 1701 and 1760, a period marked by the retreat of the Ottoman Empire from most Croatian territory and delineated by two significant publications: the first Croatian church songbook *Cithara Octochorda* (1701) and the first and widely spread Croatian manual for Kapellmeisters (1760).

Metoda Kokole

Mid-seventeenth-century Italian sacred dialogues and their popularity in Koper

Among the mid-seventeenth-century music prints held in Koper (the capital of then Venetian Istria) are four motet collections containing sixteen compositions for two voices, entitled *dialogi*. All of these four prints show signs of practical use. Sacred dialogues were apparently so popular that the known compositions heard and performed at the local cathedral prompted new imitations by local composers. One of these composers was as was Antonio Tarsia (1643–1722), whose first known musical work was a *dialogo* between a man (sinner) and an angel for two voices and *basso continuo*. In my paper, I shall assess the dialogues from Gasparo Casati's *Sacri concertus* (1654) and a book of 'motetti a 2.3.4.' (most probably *Il terzo libro de sacri concerti a 2.3.4. voci* of 1640 or 1644) in Giovanni Legrenzi's *Harmonia d'affetti devoti* (1655). I shall also compare Carlo Grossi's

Concerti ecclesiastici (1659) with Antonio Tarsia's *Peccatore ammaliato* of 1660 and contextualise the local reception and production of the musical genre, *dialogi*.

Ursula Kramer

Coping through copying: new insights into Christoph Graupner's Darmstadt copies of works by his contemporaries

Music history would have taken a different turn if Landgrave Ernst Ludwig of Darmstadt had not made use of his right to veto the request of his court Kapellmeister Christoph Graupner to accept the *Thomaskantorat* position in Leipzig. The 250th anniversary of Graupner's death in 2010 is the perfect occasion to examine what it was like for Graupner to continue working under his rigid employer after being forced to decline the job offer from Saxony.

How isolated was the professional life which the Darmstadt Kapellmeister was forced to lead from 1723? The fact that Graupner's music has been transmitted almost exclusively in Darmstadt implies that musical life at the court was quasi-enclavic. However, there are a number of musical works extant in Darmstadt which confirm that working at the Hessian court did not mean artistic isolation—Graupner definitely acknowledged the works of his fellow composers by copying a respectable number of them; in some cases, the only extant copy of a work is in his hand.

To date, only Telemann scholars, if any, have paid attention to Graupner's activities as a copyist. But there are various works by other composers which Graupner chose to copy for his own use (or possibly the *Hofkapelle*). In this paper, a detailed overview of these compositions shall be presented for the first time, taking into account in particular the question of Graupner's intellectual and musical horizon.

Eva Kuhn

A violoncello from the collection of Francesco II d'Este: observations on music for unaccompanied violoncello before Bach

This paper investigates the earliest known unaccompanied violoncello music, and clarifies Baroque terminology relating to the cello. Unaccompanied violoncello music apparently began in the in the court of Francesco II d'Este Modena, where the musical life in the seventeenth century was brisk and seminal. The cultivation of unaccompanied violoncello music at the Modenese court coincided with a 'golden age' in instrument making (Stradivari and Amati in Cremona), an efflorescence of tablature notation for the violin, and the printing of instrumental music. During this period, the term *violoncello* (with or without *da Spalla*) could apply

to any instrument larger than a violin, but small enough to be played from the shoulder. Studying the earliest Modenese violoncello music, this paper addresses issues of terminology; it also looks at with the dimensions of the instrument for which Domenico Galli wrote his *Trattenimenti musicale sopra il Violoncello*, and questions of tuning. Attention is also given to the sumptuous violoncello that Domenico Galli supposedly manufactured for Duke Francesco.

Jeffrey Kurtzman

Transposition rubrics in late sixteenth- and early seventeenth-century Italian sacred music prints: examples, issues and questions

As we know from such theoretical works as Girolamo Diruta's *Il Transilvano* (1593 and 1609), organists were expected to be able to transpose to a variety of keys in accompanying the services of the Church. With the advent of a separate part-book for the organ in the very late sixteenth and early seventeenth centuries, we encounter for the first time transposition rubrics in sacred music prints indicating specific transpositions for the organist, and therefore for the vocalists as well.

A few such prints have been discussed in the musicological literature, but many more publications with such rubrics have emerged, and the manner in which composers and printers dealt with these transpositions differs from one publication to another. By examining a Vespers publication for five voices by Andrea Bianchi from 1611 this paper reconsiders transposition practices. Bianchi's Vespers raises questions about the use of the *cantus mollis* signature as both a transposing and non-transposing signature, the particular tones or modes which were transposed, what transposition intervals were required, and what sounding pitch resulted for singers in each register.

The Bianchi print will also be compared to two motets and one Vespers print by Giovanni Croce dating from 1594–1601. Croce's *Vespertina* of 1597 is particularly interesting because it was originally published in vocal part-books without any rubrics, with the first organ part-book only published in 1601. The transposition rubrics first appeared in the organ part-book and affect every single psalm. Prior to the issuance of the organ part-book, singers must have had some other means of knowing at what pitch levels to sing. The actual sounding ranges Bianchi and Croce expected singers to be able to negotiate are not only revealing about the soundscape of late sixteenth and early seventeenth century Italian sacred music, but have significant implications for the sound of Italian polyphony from at least the early sixteenth century.

David Ledbetter

Improvisation practices in J.S. Bach's instrumental music

In 1995 David Schulenberg opened the first issue of *Bach Perspectives* with an article considering the relationship of improvisation to Bach's composing practice. The article covers many of the most important issues, but since then the study of improvisation practices in the seventeenth and eighteenth centuries has greatly advanced, notably through the work of Robert O. Gjerdingen and his partimento group. Viewing the finished compositions in the light of traditional improvisation practices can be more illuminating than more abstract analytical methods, particularly for performers. This paper is part of work on a broad survey of improvisation practices in the Baroque period as a whole and aims to show how concepts of improvisation are more pervasive than has hitherto been thought.

Joyce Lindorff

European musical works in the Beitang Library (China, 1583–1773)

The Beitang Library is a comprehensive collection of the holdings of all the Catholic orders working as missionaries in China over roughly 200 years. A catalogue was lovingly and expertly compiled in the early twentieth century by Hubert Verhaeren, its Vincentian librarian. He described the library as an ancient inheritance which grew gradually throughout all sorts of vicissitudes over two centuries, beginning with Matteo Ricci's arrival to China on 10 September 1583 and finishing with the suppression of the Jesuits in 1773.

Verhaeren's catalogue contains a surprisingly limited number of European musical works. Many were well known in European musical circles, but some, such as the 12 Sonatas of Teodorico Pedrini, were unknown outside China. The musical items, which range from Zarlino's *Le Istitutioni Harmoniche* (1558) through to Kircher's *Musurgia Universalis* (1650) and to the part books of Corelli's Op. I to IV, document the missionaries' musical materials. Many missionaries used their musical knowledge to show their Western expertise to seventeenth- and eighteenth-century Chinese courts. The presence of specific European works allows a focused look into what the nature of musical thought might have been in this unique community—charged as it was with recreating and offering the essence of European science and culture, although halfway around the world from its origins.

Nicholas Lockey

Built on higher ground: Vivaldi and the bassetto

Antonio Vivaldi's music stands as a proclamation of the versatility of the bassetto and a demonstration of how the textural contrast provided by this transfer of the bass line to a higher register can highlight particular melodic, harmonic and structural ideas. Coinciding with a growing interest in continuo-homophony textures and the ongoing emergence of the concerto genre, Vivaldi and his contemporaries enthusiastically exploited the bassetto—a device that eventually came to serve composers as diverse as Bach, Handel, Mozart and Beethoven.

While the bassetto was only one of several 'modes of registration' Vivaldi had at his disposal for setting a bass line, I show that it was often carefully selected for dramatic effect or as part of Vivaldi's fondness for the sonority of treble-register triads. After proposing terminology for conceptual models underlying Vivaldi's use of the bassetto, I demonstrate Vivaldi's flexible handling of the bassetto technique by addressing both common patterns of bassetto writing and more complex examples that blur the boundaries of definitions.

Several chronological trends emerge in Vivaldi orchestration of bassetto passages across one of his 'public' faces—as represented by the three published all-Vivaldi concerto collections of the 1710s (Opp. 3, 4 and 6)—that are not paralleled in the 'private' realm of his manuscript pieces from the same years. This split highlights, in turn, the deliberately extraordinary nature of the bassetto writing in Op. 3 and the effects of this usage on the status of the viola within the same collection.

John Lutterman

'Alles, was man unter der Methode zu spielen versteht, druckt er mit eigentlichen Noten aus'. Changing attitudes toward notation in the eighteenth century: the Scheibe-Birnbaum controversy and Bach's notational practice

Why did Bach choose to determine aspects of music that his contemporaries were in the habit of leaving to the performer's discretion, as his erstwhile protégé Scheibe so infamously complained? How did Bach's predecessors, contemporaries and immediate successors regard his practice, and what roles might it have played in the historical emergence of modern work-concepts? The work of recent philosophers investigating the ontological status of musical works has raised some important questions about the complex relationships between Bach's written music and the *Werktreue* aesthetics that underlie many modern work-concepts, but has left many of these questions unanswered.

The writings of Johann Beer, Johann Adolf Scheibe, Johann Abraham Birnbaum and Friedrich Wilhelm Marpurg offer evidence of changing attitudes toward notational specificity in the early eighteenth century. An examination of some little-known passages from the voluminous polemical exchange between Scheibe and Birnbaum suggests that Bach's painstakingly notated ornamental details were designed primarily as pedagogical devices, intended to serve as examples of effective improvisatory elaboration. This observation suggests that the relation between essential compositional structure and performative elaboration in Bach's music is far more complex than has generally been recognised, and calls for a careful rethinking of the ways in which historians and performers have understood and represented the meaning of notation in the musical practices of Bach's day.

Aneta Markuszewska

Can Narcissus be happy?

A beautiful youth in Baroque *drammi per musica*

The story of a beautiful youth called Narcissus, madly in love with his own image that causes his death, is well known from Ovid's third book of *Metamorphoses*. It was that tale which inspired many artists through the ages. From antiquity until today, the story of Narcissus and his metamorphosis into a flower of the same name has inspired many readings. Narcissus was seen as an apotheosis of youth and life, beauty enclosed in a human body, an example of punished vanity and the love of worldly pleasures, irrational self-love, symbol of self-knowledge, homosexual love or autoeroticism.

The story of Narcissus also inspired librettists and composers of *drammi per musica* in the seventeenth and eighteenth centuries. It seems that the first setting of the tale can be found in a libretto by Ottavio Rinuccini (*Il Narciso*) published only in 1829. Later followed, among others, works by O. Persiani, D.Repetta, F. Lemene, A. Zeno, G.H. Stölzer or C.S. Capece. This paper concentrates mostly on the drama by Capece, entitled *Amor d'un'Ombra e gelosia d'un'Aura*. The opera was performed in 1714 in the private theatre of Maria Casimira Sobieska in Rome. Its music was composed by Domenico Scarlatti. Unfortunately it did not survive in its Roman shape but in a version presented in the King's Theatre (London, 1720) on the initiative of T. Roseingrave and with additional pieces by him.

The paper presents selected versions of the myth as a background for Capece's drama, considers the opera in light of Capece's output and finally, using musical sources, proposes a response to the question—can Narcissus be happy?

Matjaž Matošec

The castrato's voice as a mirror of his time

The past two decades have witnessed the production of an impressive body of knowledge on the operatic castrato, viewing him primarily as a sexual being rather than a singer. This paper aims to turn the attention back to the castrato's voice, to show that contemporary references to the voice alone provide a window on profound cultural changes that Europe underwent around the turn of the nineteenth century. Such documentation can be fully assessed only when analysed comparatively over a longer period, and offers a much-needed reminder that the castrato's existence depended largely upon the taste for his voice and the style of singing he epitomised.

I focus on two landmarks in the history of castrato singers: the London performances of Farinelli (1734–37) and Giovanni Battista Velluti (1825–29), marking the castrato's heyday and swan song, respectively. As the evidence demonstrates, in less than a century the castrato voice entirely lost its former power. If Farinelli was able to captivate the ears, move the soul and excite erotic fantasies of men and women alike, thereby allegedly corrupting the morals British society, Velluti could only move people to disgust and ridicule or, at best, pity. His voice was perceived as utterly unpleasant, unnatural and disembodied, while his vocal skills were acknowledged but no longer appreciated. By contrasting qualities attached to Farinelli's and Velluti's voice, this paper (re-)vocalises the reasons for the castrato's degradation from 'superhuman' to 'subhuman'.

Naomi Matsumoto

From Padua to Venice: Pio Enea degli Obizzi and the birth of public opera

The contribution of the Marquis Pio Enea degli Obizzi (1592–1674) to the early history of opera was noted by the seventeenth-century chronicler Cristoforo Ivanovich. He indicated in his (in)famous *Minerva tavolino* (1681) that a tourney to the Marquis's libretto *Ermiona*, performed in Padua in 1636, had been nothing less than a direct impetus for the inauguration of the first-ever commercial opera house in Venice the following year. This paper will explore this and other works by degli Obizzi, especially those contemporary with the earliest public operas: *Furor di Venere* (Bologna, 1639), *Il Pio Enea* (Ferrara, 1641) and *Amor Pudico* (Padua, 1643). A particular focus will be given to *Il Pio Enea*, since it is the only libretto whose musical setting survives, albeit by an anonymous composer, and it shares its source (Virgil's *Aeneid*) with Claudio Monteverdi's *Le nozze d'Enea in Lavinia*, produced in Venice during the 1640/1 season. The close proximity in time and

subject matter between these two operas is particularly curious. A detailed analysis of degli Obizzi's works not only enables us to trace opera's crucial transition from court to commercial enterprise, but also suggests new perspectives in relation to Monteverdi's late opera, for which only the libretto survives.

Giuseppina Mazzella

Monteverdi's 'Pur ti miro' from *L'Incoronazione di Poppea*: a literary case of tacitism or a musical example of plagiarism?

'Pur ti miro' is the concluding duet of Monteverdi's last opera, *L'incoronazione di Poppea*, which extols the love between Nero and Poppea. It has been regarded for many years as the culmination of the composer's musical style; however, nowadays scholars cast doubt on the attribution of this duet (and in fact of other sections of the opera as well) to Monteverdi, since Alan Curtis' controversial study (1989).

The prime purpose of this paper is to shed new light on this debate, developing further Gary Tomlinson's suggestion that a trio by Nicolò Fontei, 'Gran follia di pittor' (1636), could well have been the source of inspiration for 'Pur ti miro'. In the first instance, the paper will present a brief overview of the controversy around the music of the opera. Secondly, documentary and musical evidence regarding the involvement of Fontei in the early history of Venetian opera will illustrate that he could have been plausibly involved in the first season of *Poppea* in 1643. Thirdly, the paper will put forward the hypothesis that 'Gran follia' was the antecedent of 'Pur ti miro', through both a detailed comparative analysis and performances of the two pieces. Ultimately, this paper will attempt to adjust our understanding of the notion of authorship to the historical framework of the early modern era.

Sarah Meyer

Chorton and Kammerton in the *Actus tragicus*: a performance practice perspective

The *Actus tragicus*, like many of J.S. Bach's cantatas scored for strings and woodwinds, is written in two keys suggesting that it was played by instruments of different pitch levels in the same way that the modern B-flat clarinet plays with the 'Concert C' orchestra. If modern composers find the B-flat clarinet unique enough to continue to include it in that ensemble, then historically-informed performance (HIP) must also observe multiple pitch levels in Bach's music.

Based on extant instruments and historic accounts, scholars like Mendel (1955) and Myers (1984) identified two relative pitch standards generally recognised in northern Germany during Bach's lifetime: a standard German Chorton at about $a'=460$ Hz and a corresponding Kammerton, a major second or minor third below, or about $a'=415$ Hz or $a'=398$ Hz respectively. Parrott (1999), writing about the *Actus tragicus*, suggested that the *flauto dolci* could have been French *flauto dolci*, pitched at $a'=398$ Hz, implying a Chorton pitch in this piece of $a'=440$ Hz, although this is unlikely considering Bruce Haynes' (2002) studies of extant organs. Neither Parrott nor Haynes, however, discusses the importance of key or the difference between these two levels of pitch on the individual instruments and voices. In the *flauto dolce* part of the *Actus tragicus* both the performer's choice of key between F Major or E-flat Major, and choice of pitch between Chorton $a'=460$ or Chorton $a'=415$ will affect timbre and *Affekt*, as well as the physical demands placed on the performer. For example, the lower Kammerton pitch, although recognised as 'very agreeable' in historic accounts, requires a physically larger instrument with tone holes further apart, restricting the performer's physical abilities.

Using this example from Bach's lesser known early oeuvre of sacred cantatas, this paper will apply the effects on the instruments and voices of key choice (or transposition) and pitch choice regarding the appropriateness to each, sonority, and character *Affekt* based on historic accounts and recent research as they might be applied directly to Cantata 106.

Paul Murphy

**Lost in Iberia, found in the New World:
Antonio Martín y Coll's *Arte de canto llano* (Guatemala, 1750)**

In his monumental and still relevant study of eighteenth-century aesthetic ideas in Spain, Marcelino Menéndez y Pelayo includes the *Arte de canto llano* of Antonio Martín y Coll among the most important didactic music treatises of the Baroque period in Spain. These works run the gamut of ideas regarding contemporary musical practice, compositional style, artistic taste and philosophical orientation. Remarkably, among these works, one frequently finds extensive chapters and sections—indeed, entire treatises—devoted to the art of singing plainchant (*canto llano*). It seems incredible, for example, that, as J.S. Bach was composing the volumes of *Das Wohltemperierte Klavier* in Köthen, authors throughout Spain were issuing books devoted to mastering the plainchant practices of the sixteenth century.

Among such Spanish works, one stands out, not only for its pervasiveness—four Spanish editions—but for its enlightening explanations in which it serves as an essential reference tool for twenty-first century investigations of the past. In this treatise we find a perspective and approach that illuminates and informs our understanding of how and what young musicians were taught centuries ago. Heretofore we have known of four editions of this work (1714, 1719, 1728, and 1734). Mysteriously, in the edition of 1734, the author promises a forthcoming *Arte del peregrino cantor* . . . about which, as Menendez y Pelayo writes 'we know nothing more'. But the recent discovery of Martín y Coll's *Breve summa de todas las reglas de canto llano*—published not in Madrid, but, astonishingly, in Antigua (Guatemala) in 1750—solves this mystery. More importantly, the treatise yet again provides us with a fascinating glimpse of the Baroque period, of pedagogical strategies and of colonial efforts to teach, preserve and cultivate Spanish musical practice and tradition.

Mary Oleskiewicz

**The Bachs in Berlin: the courts of Brandenburg-Prussia
as a background to instrumental works by J.S., W.F.,
and C.P.E. Bach**

It is generally believed that music of the Bach family was poorly received by the eighteenth-century Prussian court. The argument rests on the paucity of extant court copies and documented performances, although a similar situation exists for instrumental music by the Grauns, Bendas, and other court composers.

A court inventory of sinfonias that includes works by Emanuel Bach contradicts the theory that music by the Bach family was ignored at the Prussian court. Documents not previously cited show the possibility that Sebastian's Brandenburg Concertos could have been performed in the household of Margrave Christian Ludwig, and that a close network existed among the musicians of various courts in Berlin and nearby cities. Chamber works by Emanuel and Friedemann Bach were also owned by Quantz and taught to his pupils, perhaps even to the King. One of these, Emanuel's D-major concerto W. 13, was probably composed originally for flute, and shares features with works by Quantz and Frederick—particularly with a concerto by Quantz that I have identified in a previously. Such stylistic parallels strengthen the argument for Quantz's influence on the development of Emanuel's so-called *empfindsamer* style. Among other works I will discuss are the concerto Wq. 22 and the flute duos by Friedemann Bach.

Noel O'Regan

Scandal in the choir: music-making and learning by nuns and girls at S. Caterina Dei Funari in Rome

The confraternity and convent of S. Caterina dei Funari in Rome was established in the 1540s, under the influence of Ignatius Loyola, in order to care for girls perceived to be at risk, particularly the daughters of prostitutes. The archives preserve payments, from the late sixteenth and early seventeenth centuries, to important musicians like Giovanni Maria Nanino, Giovanni Luca Conforti and Vincenzo Pinto for teaching music to both nuns and girls. Girls, nuns and outside musicians all contributed music to the patronal feast day of St Catherine. The convent also provided a shelter for the illegitimate daughter of at least one papal singer during this time and she was given singing and harpsichord lessons. The cardinal protector, Cardinal Montalto, was involved in ensuring that no scandal ensued in accepting her as a nun.

Samantha Owens

Johann Sigismund Cousser's 'collection of fine musick': evidence of a pan-European repertory in London and Dublin, 1704-1727

On 20 April 1716 Philip Percival wrote from Dublin to his brother, Sir John Percival (later the Earl of Egmont), that Johann Sigismund Cousser 'designs to sett out soon for Germany for 4 or 5 months to bring home all his collection of fine musick'. In fact, from his arrival in England in 1704, Cousser appears to have amassed a substantial repertory from England and subsequently, from Ireland. This paper will consider the evidence provided by Cousser's commonplace book, a unique source of information regarding his acquisition of vocal and instrumental music in both London and Dublin during the early decades of the eighteenth century.

Hardly surprising for a musician who had studied in France during the 1670s, Cousser worked throughout in the Holy Roman Empire, and visited Italy in the early 1700s; consequently, in his commonplace book, a wide range of composers and genres are represented. Included, for example, is an inventory (with incipits) of almost 200 overture suites—mostly extracted from theatrical works—by French, English, German, and Italian composers, as well as lists of cantatas, serenatas, operas, concertos, and sonatas. Also featured are catalogues of church music owned by the Dresden organist Emanuel Benisch and of Italian instrumental music in Philip Percival's possession. This paper concludes with a discussion of the practicalities of Cousser's activity as a collector and disseminator

of music, and a consideration of how this repertoire was used in light of Cousser's duties at Dublin Castle to provide music for balls, banquets, and other occasions.

Szymon Paczkowski

Field Marshall Jakob Heinrich Flemming (1667-1728) and his musical patronage

The paper presents the most recent state of research into the musical patronage of the Field Marshall Jakob Heinrich Flemming, the highly influential Prime Minister in the Privy Cabinet of August II the Strong, Elector of Saxony and King of Poland. The name Jakob Heinrich Flemming gets a mention in almost every Bach monograph in connection with the 'harpsichord duel' between Bach and the royal organist Jean Louis Marchand, the incident colourfully narrated by Carl Philipp Emanuel Bach and Johann Friedrich Agricola in Bach's obituary (1754). However, Flemming's musical interests and his artistic patronage have otherwise been unknown. My research in various archives in Dresden, Warsaw and Vilnius has revealed that Flemming was a keen amateur musician himself; he played the viola da gamba, and entertained many famous virtuoso musicians and lavished them with gifts, while seeking contacts with the most eminent composers of the day. Flemming retained an orchestra and owned a sizeable assortment of music instruments as well as an interesting collection of music. He was also involved in the process of hiring musicians for the famous royal orchestra at the Dresden court.

Kimberly Parke

The battle mass tradition and the limits of signification

Imitation masses based on Clement Janequin's chanson, 'La bataille de Marignan,' proliferated throughout the sixteenth and into the seventeenth century. Unlike the 'L'homme armé' cantus firmus masses, these masses have yet to be systematically studied. While Janequin, Guerrero, and Victoria's contributions are well known, composers like Esquivel, Garcia, Ximeno, Pantiño, Cererols, and López continued the tradition both in Spain and the New World until 1692. After 1608, however, the battle masses are preserved only in manuscript with the largest collection now held in Bogotá, Colombia.

Despite the vibrancy of this battle mass tradition, secular imitation masses did not comprise a large proportion of Spanish sacred music. For this tradition to be viable, both the intrinsic and extrinsic significations of the chanson and its masses had to change. Janequin's chanson explicitly celebrated a (short-lived) French victory, but then it was adopted by France's enemy to become one of the most

long-lived and consistent mass traditions. As the battle mass tradition traveled across national boundaries, the meaning of the battle itself changed, transforming into a conflict over souls both on earth and in heaven. The onomatopoeic sounds of battle were repurposed in a 'rapid-fire' declamation of the 'Credo', turning the wordy ordinary text into a nonsensical patter, a 'parody' in the modern sense. Decontextualising and re-signifying the Janequin chanson were required for and necessitated by its move to Spain and her territories.

Markus Rathey

A Leipzig Christmas music from 1685: traditions and transformations of Christmas before Bach's *Christmas Oratorio*

Bach's *Christmas Oratorio* is an important milestone in the history of music for Christmas but it is certainly not the only oratorio composed for this feast. Similar compositions by Graun, Kaiser, and others exist. In Leipzig, Bach's predecessors composed larger-scale settings of the Christmas narrative. The best known example is Johann Schelle's *Actus Musicus auff die Weylnacht* (c1683), which has been extensively described by Bernd Baselt. A newly discovered libretto for another, hitherto unknown piece from the same time, sheds even more light on the traditions in Leipzig. The libretto preserves the text for the performance of a musical Christmas play during the Leipzig New Year's fair in 1685. The composer was probably Bach's predecessor Johann Kuhnau.

Schelle and Kuhnau's pieces, one intended for the liturgy and one for extra-liturgical performance, were written shortly after the town council in Leipzig had prohibited public Christmas plays by students in 1680. The 1680s can therefore be seen as a time of change, replacing older traditions, which dated back to the sixteenth century, with new traditions, of which Bach's *Christmas Oratorio* is still a part. The libretto for the performance in 1685 sheds some light on the traditions of Christmas music in Leipzig. These traditions include 'Kindlwiegen', the shepherds, and the emotional reaction of the individual to the Christmas narrative, all of which can still be traced to Bach's oratorio fifty years later.

Robert Rawson

The Italian-style concerto in the Czech lands in the early eighteenth century: some overlooked sources and their implications for musical style and performance

The Italian-style concerto—particularly the Venetian models of Vivaldi—were popular in Bohemia and Moravia by the first decades of the eighteenth century. However, the paths of influence do not appear to have been one way. The bold statements of energetic and rustic themes in octaves, the prevalence of the *syncopé* rhythm, a propensity for virtuosity, and even the regular use of unusual melodic intervals (such as the augmented fourth and particularly the augmented second) had all been present in Czech music long before the rise of the new Venetian concerto. Moreover, the combination of local melodic tendencies (including both periodic and motivic patterns) with Italian elements was already leading Czech music toward the *galant* style. This paper examines some of the shared characteristics of Italian and Czech instrumental music in the early eighteenth century and argues for a re-evaluation of this relationship. Finally, implications for instrumentation and performance will also be considered.

Joshua Rifkin

Blinding us with science? Man, machine, and the Mass in B Minor

The problems in achieving a satisfactory text of Bach's Mass in B Minor have received much attention in recent years. Most of them centre on the *Symbolum Nicenum*, or *Credo*, in which Carl Philipp Emanuel Bach subjected his father's autograph score to a series of interventions—overwritings and erasures—that in many instances make it difficult, if not impossible, to determine on even the most patient scrutiny what J.S. Bach actually wrote.

In such a situation, technology could seem to offer a way forward, providing means of analysis that enables us to distinguish between the entries of father and son with a security that the naked eye could not hope to achieve. Hence the news that the autograph would undergo a full-scale X-ray examination stirred hope. The first results of that procedure have now appeared; and while we must await a full exposition of these findings, the material already presented raises enough questions to warrant discussion.

What do we expect from the X-rays? Resolution, no doubt, of cases where traditional methods—script analysis and textual comparison with early copies that appear to predate most if not all of Emanuel's interventions—fail to yield unambiguous conclusions; confirmation of other conclusions regarded as

reasonably, but not absolutely, certain; and, surely, corrections of some findings that looked solid enough but that we can now recognise as mistaken. But what happens when the answers stand in diametrical opposition to anything we could previously infer as to become not only surprising, but downright counterintuitive? And what happens when such cases involve not just marginal problems but musically crucial questions?

On the basis of some key examples, I shall consider whether the new investigations have in fact fulfilled the hopes invested in them, or whether the approaches dictated until now, if by nothing other than necessity, might not still retain their efficacy – and whether the goal of recovering Bach's B-minor Mass in every detail can ever become more than illusory.

Michael Robertson

Mise: en partition à Hanover:

Charles Babel and German sources in English part books

Charles Babel was a French-born bassoonist, one of three wind players employed at the Hanover court during the 1680s. He moved to The Hague in 1690 and to London in 1700. Today, he is remembered as a copyist, and his manuscript collections include music that is unknown elsewhere. As his collections of keyboard music are comparatively well known, this paper concentrates on Babel's collections of consort dance music. In particular, I shall consider two manuscripts of suites put together by Babel after his arrival in England as well as a manuscript of anonymous dance music, D-DI Mus. MS 1227, compiled in Hanover.

The first of these English manuscripts is the so-called Magdalene College part-books; the second comprises two part books, and is now in a private collection in Cambridge, UK. Although the Magdalene part books are well documented, the second manuscript is barely known. In both, scant regard has been paid to the German music used by Babel. Accordingly, this paper examines the links between these manuscripts and music originating in Hanover, especially in MS 1227, its sister manuscript D-DI Mus. MS 1221, and the *concerts* 'pour le Nouvel an' written for the Hanover court by Farinelli between 1697 and 1706. I will also consider Babel's use of material from printed editions by Cousser, Aufschnaiter and Pez. Together, the English manuscripts give us insights into Babel's methods of working. I shall argue that they also shed new light on the origins of the music in MS 1227 and what is implied by Babel's title 'mise: en partition'.

Matthias Röder

The permutation fugue and Johann Sebastian Bach's compositional development

This paper investigates the compositional application of the permutation principle in Johann Sebastian Bach's early cantatas. The study sheds light on Bach's compositional development and contributes to the ongoing debate concerning the chronology and authenticity of some Weimar and pre-Weimar cantatas.

As a rather dry contrapuntal principle, the permutation fugue posed an interesting compositional challenge to the young Bach. On the one hand, permutation fugues required advanced counterpoint skills, since the permutation principle's strict rules on multiple counterpoint, the fixed sequence of subjects, and the ban of free counterpoint made it a difficult technique to master. On the other hand, with their alternating and repetitive blocks of solely thematic material, permutation fugues became monotonous to the listener fairly quickly. I explore the various techniques and strategies that Bach employed in his pre-Leipzig cantatas, in order to turn this theoretical principle into an exciting compositional tool for his vocal fugues. Amongst the strategies that he used were innovative considerations of instrumentation, insertions of short segments of free counterpoint, the use of real answers for the *comes* in order to increase harmonic diversity, as well as the addition of solo instrumental parts in order to enrich the musical texture. My research demonstrates that the young composer preoccupied himself first with issues concerning the permutation principle itself, before turning to questions of incorporating the fugal sections into larger formal contexts. Starting out with relatively simple approaches, he seems to have found a way to employ the permutation principle in his vocal fugues with ever increasing complexity. The stylistic observations that I offer with this paper will enable Bach scholars to re-examine questions concerning the authenticity and chronology in Bach's early oeuvre.

Dominik Sackmann

On the aesthetics of *perfidia*

The term *perfidia* occurs in several writings from the eighteenth century and as a title of some pieces. Basically, *perfidia* is a phenomenon which appears in different contexts. Its origins – notably the three short pieces by Torelli (Giegling, 1949) – seem to lie in the practices of improvisation and, in most instances, *perfidia* keeps the function of an improvisational insert. The paper offers a definition of *perfidia* in relation to the notion of *Klangfläche* (according to Zehnder) and traces Bach's diverse and often veiled uses of this device during his career.

Johann Sebastian Bach would have encountered *perfidia* in Middle German keyboard preludes and in Italian-based ensemble music. In Bach's early works *perfidia* normally functions as a sharp contrast to the contrapuntal structures. As he developed as an instrumental composer, Bach increasingly integrated these improvisational devices into his forms and compositional techniques. In his mature works, perfidesque structures are still to be recognised.

Awareness and understanding of *perfidia*, and of the challenges of making *perfidia* recognisable to modern audiences, can help facilitate an informed performance of Bach's music and that of his contemporaries.

Graham Sadler

'... Pour un *mi fa sol* que la Musique entonne': Marc-Antoine Charpentier and the solmisation system

At first sight, there would seem little to be gained from a study of Charpentier's use of *solfège*. Closer inspection shows that this is by no means so. Quite apart from his occasional deployment of solmisation syllables for humorous effect (as in *Les plaisirs de Versailles*, written for Louis XIV's *jours d'appartements*, and in the 'trio grotesque' from his music for Molière's *Le mariage forcé*), numerous marginalia and other annotations in his 28-volume *Mélanges autographes* reveal the practical uses to which he put the solmisation system. These even include an improvised form of tablature notation. Charpentier's annotations, not all of them self-evident, are of some significance for editors and performers. At a time when the system itself was in a state of flux as musicians sought ways of avoiding its perceived difficulties, Charpentier can be seen to be both conservative and innovative. Moreover, his use of certain non-standard solmisation syllables suggests a link with an attempted reform of the system first published in the *Antiphonale* of 1681 under the aegis of François de Harlay, Archbishop of Paris.

Alberto Sanna

'If they knew what Harmony should be': the Corelli-Colonna controversy and the aesthetics of the sonata in the late seventeenth century

In 1685 Giovanni Paolo Colonna, on behalf of the Bolognese musical establishment, criticised Arcangelo Corelli for the consecutive fifths in the *Allemanda* of the third sonata from his recently published Op. 2. Corelli replied to the allegations in a rather acrimonious tone, claiming that, if the Bolognese virtuosos had known 'what harmony should be, and how it can charm and

enliven the human spirit, they would not have had such scruples, which are normally born of ignorance'. Corelli scholars have devoted much attention to the episode for the light it sheds on the composer's personality as well as the musical intercourse between the two cities, Bologna and Rome, where he spent his professional life. Scholars have not, however, interrogated the nature of the aesthetic assumptions underlying the debate. The Corelli-Colonna controversy belongs to a long-standing tradition of musical criticism which, during Corelli's lifetime, had its most memorable moments in the Cazzati-Aresti quarrel of the 1670s and the Raguene-Lecerf quarrel of the early 1700s. In this paper I argue that at stake in all these polemics was not merely the legitimacy of some harmonic procedures, but rather the fundamental issue of the theoretical status of the sonata. The aesthetic ideals nurtured by composers of instrumental music of the time were not to be compared with those cultivated within other fields of musical composition; they were also distinct from later formalistic conceptions as interpreted retrospectively.

Alon Schab

Fourteen Sonatas? Revisiting the original plan of Purcell's *Sonatas à tre*

It is often lamented that Henry Purcell's posthumous opus, *Ten Sonatas of Four Parts* (1697), does not conform to the customary grouping of six or twelve works per publication and that the order and tonal scheme of the set are unbalanced. This is all the more striking when comparing the set to the earlier and masterly *Sonata's of III Parts* (1683) whose dozen works show a carefully planned tonal scheme and greater sense of unity. Scholars have suggested that the first two sonatas of 1697, when joined to the twelve sonatas of 1683, create a complete, even if untypical, unit of fourteen works. Concentrating on the compositional aspect of these two sets, this paper will re-examine the thesis of the fourteen-piece set to ask whether that hypothesised cycle shows intrinsic coherence and whether it can be seen as a 'meaningful' set. This paper considers also what questions 'the fourteen-piece set thesis' raises about the about Purcell's remaining sonatas of 1697, focusing particularly on issues of style and chronology.

David Schulenberg

An enigmatic legacy: the music of Wilhelm Friedemann Bach and its relationship to other Bach-family works

Although described as Sebastian's most brilliant child, Wilhelm Friedemann Bach left few compositions. The 300th anniversary of his birth presents an opportunity for reassessing his *œuvre* and his musical relationships to his father and brothers.

Despite similarities, the works, like the careers, of Friedemann and his next younger brother, Carl Philipp Emanuel, reveal differences so striking that one wonders whether they received the same training. Friedemann's music reveals his greater proximity, in several senses, to Sebastian, but it also manifests surprisingly strong influence from Dresden's operatic and orchestral culture in the more pronounced theatricality of many works, which incorporate echoes of arias and concertos by Hasse and J.G. Graun.

Analysis of selected works, including concertos, sonatas and church pieces, reveals significant differences in how Friedemann and Emanuel approached basic elements of composition. Whereas Emanuel composed through a process described as *Veränderung* (variation), Friedemann avoided variation technique, focusing on imitative counterpoint and motivic development. Sebastian must have taught all these compositional devices, yet each son chose to develop certain ones while neglecting others. The differences are especially clear in their divergent approaches to the keyboard fantasia.

At the level of musical form, Emanuel tends toward the same rational designs found in works by his Berlin colleagues Quantz and the Graun brothers. Friedemann never adopted any such routine, employing a more *ad hoc* or improvisatory approach to musical form closer to Sebastian's. This distinction is one basis for attributing two important disputed works to Friedemann.

Hendrik Schulze

Representing the properties of affects: Cavalli's revisions to *Artemisia* and their textual roots

Cavalli composed his opera *Artemisia* to a libretto by Nicolò Minato for the 1657 season of the Teatro SS. Giovanni e Paolo in Venice. The extant score of the opera documents the process of this production, representing his compositional work as well as revisions, copying issues, rehearsals, and performances. In many places changes to the music and the text are clearly discernible and may be attributed to a distinct stage within this process of production.

This paper is mainly concerned with those revisions that Cavalli made right after composition and during the rehearsals, taking especially into consideration minute changes of melody, harmony or rhythm. In examining these seemingly inconsequential alterations, one may find a very logical pattern of work: Cavalli's way of expressing the changing affects of the characters depicted by the music as acutely and convincingly as possible. As the librettist Nicolò Minato stated, representing the properties of affects was his main goal in composing the libretto. Investigating Cavalli's way of representation will thus not only serve as proof of

the composer's own keen interest in this matter, but will also reveal his thoughts about the way musical symbolism worked, as well as his general theory of affects, which turns out to be very dissimilar from that of the French philosopher René Descartes, whose treatise on the Passions of the Soul (Paris, 1649) was the basis of affective theory extensively used in later Italian opera.

Idith Segev and Dalia Cohen

Significant occurrence in even musical texture in Bach's preludes: a study using mathematical tools

A musical work can be analysed according to two schemata: the culture-independent 'natural' schemata, which include certain parameters such as curves of pitch, intensity, rhythm, together with operations on them (e.g. symmetric and geometric transformations), and the culture-dependent 'learned' schemata, which deal with intervals, harmonies and tonal organisation. The interest in the learned schemata dates back at least to Pythagoras, while the natural schemata are relatively new concept (Adams, Huron, D. Cohen). Until now, the two methods of analysis seemed to be largely independent of each other.

Characteristic of J.S. Bach's genius, the preludes of the Well-Tempered Clavier are known for their beauty and complexity. Many of them exhibit a certain general property which we call 'evenness'; that is, a constant feature throughout the piece, such as, duration of notes, repeating 'pattern' or a basic structural element. We propose to exploit the evenness of the selected preludes in order to connect the natural and the learned schemata. We study the natural schemata, such as curves of pitch, the 'internal organ point' - or as we call it, the 'centre of gravity' - by using mathematical tools (mainly statistical and geometric). We have identified the places of significant deviations of those 'even' parameters and compare them to the tonal organisation of the piece (the 'learned' schemata). The comparison was done at different levels of musical organisation, and reveal hidden, previously unknown connections between the two schemata, shedding new light on Bach's special musical language. Our findings suggest that a similar connection is present in different musical styles, and raise even some general questions as to the nature of 'musical works'.

Eleanor Selfridge-Field

Venetian virtuosi at large: links between Vivaldi, Albinoni, and the Madonises

The violinists Giovanni Battista, Antonio, and Luigi Madonisi were all younger contemporaries of Antonio Vivaldi and Tomaso Albinoni. Their contributions to

eighteenth-century musical life clarify details in the lives of Albinoni and Vivaldi and delineate the growing influence of Venetian instrumental music in Northern, Central, and Eastern Europe. Luigi and Antonio were both celebrated virtuosos, both in Venice and abroad. Within Venice, Giovanni Battista and Antonio were linked with the ducal chapel, San Marco. All three had involvements with the Teatro Sant'Angelo. In the later venue they played important roles in the production of Vivaldi's *L'incoronazione di Dario* (opening at the end of 1716), Albinoni's *Cleomene* (1718), Zuccari's *Seleuco* (1725), and Porta's *Ulisse* (also 1725). In 1740 Antonio served as concert-master at San Giovanni Grisostomo for productions of Hasse's *Cleonice* and Gai's *Adriano in Siria*.

Through their involvements in such travelling troupes as those of Antonio Maria Peruzzi and Antonio Denzio, the Madonises are linked to performances (1710–40 and beyond) in Augsburg, Breslau, Brussels, Moscow, Munich, Paris, Prague, Regensburg, St Petersburg, Vienna, and Warsaw as well as several Italian venues. They passed through Dresden and various Baltic ports. Through marriage, they were connected to two families of singers (Mazzanti, Valsecchi) and one of instrumentalists (the Dall'Oglio).

Despite the great esteem in which their performances were held, the Madonises are survived by little music of their own composition. Luigi is survived by a volume of violin sonatas (Paris, 1731), print of *Symphonies* which are in fact trio sonatas to which *ripieno* parts may be added (St Petersburg, 1738), and scattered manuscripts. These works give no sense of the virtuosity on which their reputations were made, leaving us to speculate as to what the grist for their reputations might have been.

Maxim Serebrennikov

'The Mylau Tablature Book' as a key to realisation of *partimento* fugue

Because improvisation of a fugue was an essential part of a Baroque player's skills, the question of 'how might fugal *partimenti* have been realised?' is of interest to scholars and musicians alike. Recent studies show that fugal *partimenti* – advanced exercises in thoroughbass – were used to acquire this skill.

According to Giorgio Sanguinetti, one of the leading specialists in the *partimento* tradition, 'there are very few surviving documents of realised *partimenti*, especially from the central period of the tradition, the eighteenth century'. This is true, however, only if one restricts oneself to studying realisations that include figures, or to *partimenti* whose original encoded versions are given alongside their realisations.

This paper shows that 'The Mylau Tablature Book' includes quite a number of pieces that can be considered as realised fugal *partimenti* (in Italian *ripartimenti* fugue). The analysis of these samples provides us with valuable information of how *partimento* fugue might have been realised and improvised in Middle and South Germany in the first half of the eighteenth century.

Tatiana Shabalina

Texte zur Music by J.S. Bach and his contemporaries: J.A. Załuski and his role in their preservation

Recent discoveries at the National Library of Russia have greatly enriched our knowledge of existing text booklets for vocal music by Johann Sebastian Bach and others. The text booklets yield new information about the Bach's life and shed light on previously unknown versions of his works. Findings relate not just to Bach, but to the whole landscape of Baroque German vocal music, filling in gaps in our knowledge about works by outstanding composers such as Georg Philipp Telemann, Georg Riedel, Maximilian Dietrich Freißlich, among others. This paper presents the most significant discoveries concerning works by several German composers of Bach's time.

The study shows the role played by the eminent representative of the Polish Enlightenment, Józef Andrzej Załuski, in preserving these sources. Although Załuski is celebrated for collecting different works of literature and art, his role in safeguarding *Texte zur Music* has not been appreciated. An examination of Załuski's handwriting demonstrates that annotations in many sources at the National Library of Russia are in his hand and that the compilation of *Texte zur Music* must have been among his special interests. In spite of being a Catholic, Załuski collected printed texts from many Protestant churches in Germany, among which were sources for cantata cycles of Bach's time. Texts for secular pieces, operas, musical dramas and *Sing-Spiele* are found in his library as well. Thanks to his zeal, evidence of German vocal music, and Bach's works in particular, has survived. This paper concludes by considering the uniqueness Załuski's collection and its significance for the history of German Baroque music.

Kenneth Smith

Generic categories in Sébastien de Brossard's *Airs Sérieux et à Boire*

This paper presents Sébastien de Brossard's six-volume series of *Airs sérieux et à boire* (1691–99) as a case study of the generic categories of late seventeenth-century French secular song. Despite a recent surge in scholarly interest in this repertory, no one has seriously addressed the wide variety of generic nomenclature found in

the printed collections. Beyond recognising that the *sérieux* and *à boire* constitute two basic categories, scholars seem content to accept vagueness about the significance of generic terms such as *petit air*, *brunette*, *chanson*, *chansonnette*, etc.

Using Pierre Perrin's 'Recueil des paroles de musique' as native testimony, we may construct a Classic Feature Model—adopted from the field of cognitive anthropology—which shows that Perrin classified secular song in terms of three independent generic *domains*, each comprising a number of *segregates*. These are: performance forces (*récit*, partsong); poetic form (*chanson*, *air*); and textual theme (*tendre*, *sérieux*, *à boire*, *de devotion*, *nocturne*). Thus, Perrin theorises twenty possible types of French song that might be combined. An analysis of Brossard's airs, along with Ballard's usage of generic nomenclature in the printed sources and Brossard's own definitions in his *Dictionnaire*, reveals that, while Perrin's three domains retain their usefulness for describing Brossard's repertory, their constituent segregates must be thoroughly reformulated. Examining Brossard's repertory in this fashion reveals the existence (for him) of seventy theoretically possible song types, of which he employs around half. Besides demonstrating the surprisingly rich generic variety of Brossard's songs, this model provides a method of empirical, measurable generic comparison of subsets within the broader repertory of French Baroque song.

Winnie Starke

Domenico Gabrielli as copyist of his own operas

My paper will shed light on Gabrielli's opera manuscripts in the Biblioteca Estense Modena. In the mid nineteenth century, the composer and music historian Angelo Catelani sifted through the music of the Biblioteca Estense in Modena. In some cases he noted 'autografo' or 'forse autografo' on the first page of the manuscripts to indicate that the manuscript definitely stems or may stem from the hand of a particular composer. Further indication is lacking, raising the question: how reliable are Catelani's assumptions? Can the handwriting really be attributed to the composers? To evaluate the reliability Angelo Catelani's ascriptions, this paper studies Domenico Gabrielli's opera manuscripts as case studies. All of Gabrielli's opera scores bear the notes 'forse autografo' or 'autografo', except *Il Maurizio* (1687).

I shall explore the reason why Catelani may have thought that they stem from the composer's hand. At the same time I will provide a scholarly basis for Catelani's ascriptions in the light of evidence from archival documents from the Archivio di Stato Modena. Partly through newly-discovered letters, it is possible to identify Gabrielli's handwriting. By comparing the handwriting of the documents with

that of the scores, I will demonstrate that all scores, with the exception *Il Maurizio*, are autographs. I will further investigate why *Il Maurizio* does not show the composer's hand. On the basis of the evidence reviewed, Gabrielli's autograph manuscripts and Catelani's annotations gain new historical and scholarly value.

Janice B. Stockigt

'Hoff und Cammer Musici' of the Dresden court: 1717-1718

During the financial year of 1717-18, each member of the Dresden *Hofkapelle* was required to write a brief autobiography. Thirty-nine entries in the document titled 'Derer Königl Pohl und Churfl: Sächsl./ Hoff und Cammer Musici, wie alt Ein/ jeder, wo er her ist, u: wie lang bey Hoffe/ alß', are penned in German, Italian, and French. This record provides primary evidence of each musician's birthplace, age at the time of writing, and year of entry into service at the Dresden court of August II, King of Poland and Elector of Saxony. It also gives a sample of the handwriting of almost every player of the ensemble.

Among the better-known musicians who contributed to the document are Pierre-Gabriel Buffardin, Pantaleon Hebenstreit, Christian Pezold, Johann Georg Pisendel, Johann Christoph Schmidt, and Jean Baptiste Volumier. In addition, personal information was given by players from various German states, Austria, the Brabant, Bohemia, France, Italy, Luxembourg, and Poland. Although accounts from certain members is absent (Jan Dismas Zelenka, for example, was based in Vienna during 1717-18), payment lists from the 1720s supplement information absent from this record.

This document, now kept in the Sächsisches Hauptstaatsarchiv (D-Dla), demonstrates the pan-European nature of the Dresden *Hofkapelle*, whose mixture of performance styles (the 'vermischter Geschmack') was to develop in the coming years.

Peter Strauven

Keyboard music and organists in the southern Netherlands in the eighteenth century

Urban centres in the southern Netherlands, such as Brussels, Antwerp, and Ghent boasted a rich musical life in which keyboard players took a significant role. Yet only limited research on the subject of their musical activities has been carried out. The repertoire of organists in particular has been paid little attention.

The present paper aims to interconnect disparate research results concerning the instruments, organists and their repertoire. I will discuss and illustrate three

elements: organ building in relation to (1) organ playing (2) compositional output and (3) and the organists' repertoire. Each point is considered as follows:

- (1) The organ-building industry of the southern Netherlands flourished in the eighteenth-century; Leopold Mozart and even Charles Burney both acclaimed the qualities of these instruments. However, there is no research concerning the organist's repertoire, registration practices, and liturgical functions, which are here investigated.
- (2) Organists wrote most of the published collections of harpsichord music. This paper surveys these organists' harpsichord output, and how this music indicates the organists' familiarity with the international musical scene.
- (3) The manuscript sources compiled by the organists are considered for the first time. These sources contain a variety of musical forms and genres, ranging from simple versets to elaborate sonata forms. The absence of music of the Bach family is worth questioning.

This paper not only summarises eighteenth-century organ culture in the southern Netherlands, but also, within the parameters of this paper, provides a foundation for the reappraisal of established, yet clearly incomplete, views about this culture.

John G. Suess

Politics and religion in the celebratory music of G. B. Vitali to honour James II and Queen Mary 'of Modena'

On 23 April 1685 James II and his consort Mary of Modena were crowned King and Queen of England. Although the crowning of a Catholic king and queen did not enthral Protestant England, there was great jubilation in Modena (Italy) where there was hope in returning England to Roman Catholicism. The reign of James II and Mary was brief, only three years (1685–88), but tumultuous. The two major events associated with the English court, celebrated in Modena, were the coronation of James and Mary of Modena, and the defeat of the Monmouth Rebellion. Both of these events occurred during the tenure of Giovanni Battista Vitali as *maestro di cappella* at the court of Francesco II, Duke of Modena. To celebrate the coronation, Vitali composed a cantata to be performed at a special meeting of the Accademia dei Dissonanti of Modena on 3 May 1685: *'D'onde avien che tutt'ebro, Per l'Accademia della Coronatione della Regina d'Inghilterra, Maria Beatrice nata 1665 fu figlia di Alfonso IV e di Laura Martinuzzi'*. To celebrate the defeat of the Monmouth Rebellion, Vitali wrote an oratorio that was performed in Modena in 1686: *L'Ambizione debballata ovvero la caduta di Monmuth*, set to an

allegorical text by Giovanni Andrea Canal and dedicated to Duke Francesco II of Modena.

The coronation cantata contains a joyful text that reveals how Maria Beatrice will return Roman Catholicism to England. The cantata was written for the Accademia dei Dissonante, sanctioned in 1684. The oratorio emphasised the conflict between ambition (Monmouth) and the 'true' faith (James and Mary). These works will be examined to reveal how the political and religious messages are reflected in the musical setting.

Marjo Suominen

Signs and messages of love in Handel's opera *Giulio Cesare*

This study analyses how, in Handel's *Giulio Cesare*, the music of Cleopatra's and Caesar's arias make allegories of love dominate the opera. Love emerges as the essential theme in *Giulio Cesare* because the arias are focused around affects with interlocked tensions. The arias both pose and answer four central questions. How is love defined? What musical signs and metaphors represent love? What do these signs tell us? How do they communicate the work's message?

Handel composed the opera to Nicola Haym's libretto which in turn was based on a Venetian opera by Antonio Sartorio and Francesco Bussani written 47 years earlier. Bussani drew on some historical sources related to Caesar's biography (by Suetonius, Plutarch and Hirtius). Rather than thematising the political intrigue relayed in earlier sources, both Bussani and Haym emphasised the romantic junctures in the storyline of their librettos.

Analysis of the arias of this paper is based on the theory of affects articulated by Johann Mattheson (especially in his *Das Neu-Eröffnete Orchestre*, 1713). Mattheson's theories were grounded in Aristotelian and Cartesian ideals (established first in Aristotle's *Rhetoric* and later in Descartes' *Les passions de l'âme*). These theories help us understand Handel's musical conceptualisation of the arias under discussion.

Michael Talbot

The Golden Pippin and the extraordinary adventures in Britain and Ireland of Vivaldi's concerto RV 519

The reception history of Vivaldi's music in the eighteenth century to a large extent follows national lines. Although both France and Britain were strongly oriented towards the instrumental music, there is an interesting difference: whereas France fêted the mature concertos of Vivaldi's Op. 8, above all *Le quattro stagioni*, Britain

and Ireland, suspicious of programme music, never abandoned their Vivaldian 'first love', the pioneering concertos of *L'estro armonico*, Op. 3. Some well-liked concertos from this set were still on sale in simplified versions at the end of the century. The Concerto in A major for two violins, Op. 3 no. 5 (RV 519), belonged to this group of especially favoured concertos. Although classed by the composer as a two-violin concerto, RV 519 is hardly distinguishable from the solo concertos in Vivaldi's Op. 4 that intermittently co-opt a second solo violin. It quickly achieved iconic status, and in consequence often underwent arrangement or appeared in unfamiliar contexts, becoming truly 'popular' in the sociological sense. Its success seems to have owed less to its musical merits than to the presence in it of several trademark features of the composer's style.

RV 519 migrated to the harp, harpsichord, and glass harmonica. It existed in published versions for unaccompanied violin and violin with bass. But its most remarkable appearance came as the framework for a concluding vocal sextet in *The Golden Pippin*, a comic opera premiered at Covent Garden in 1773.

Atte Tenkanen

The quantitative properties of invertible counterpoint in compositions by Johann Sebastian Bach

Johann Sebastian Bach acquired the technique of invertible counterpoint early in his career and it played an important role in his compositional technique throughout his life. In this study, I consider the quantitative properties of invertible counterpoints in compositions from different periods of the composer's career.

The research is based on a computational method that detects different types of counterpoint in polyphonic music. The number of different pitch-class intervals (pitch interval mod 12) is counted, and comparisons, based on the different number of voices, are made between passages of invertible counterpoint. In order to demonstrate computer-aided analysis, a flute sonata movement (BWV 1030) is analysed according to how it is made up of invertible counterpoint.

To conclude, the paper offers statistical tests that evaluate the information transfer between different themes in multiple contrapuntal passages. The results are based on mathematical methods called transfer entropy and Granger causality. The study looks at the number of theme occurrences and the average length of the theme's note durations; in these calculations, it is assumed that themes are formed by longer notes on average and have a primary position in the compositional organisation. The study suggests and identifies possible starting points for a Bach's polyphonic composition.

Shirley Thompson

'La diversité qui fait toute l'essence de la musique': establishing the range of vocal specifications in Charpentier's sacred music

Although Marc-Antoine Charpentier left few significant writings on performance practice, the main corpus of his autograph manuscripts—the twenty-eight-volume *Mélanges autographes*—contains a wealth of clues to inform the modern interpreter. Given that a huge proportion of his voluminous output comprises vocal music, evidence relating to vocal scoring and performance is particularly valuable. This includes his indications of numbers of singers and his various systems of differentiating between solo and tutti, sometimes involving annotations whose meaning is not immediately obvious. Although studies of Charpentier's scoring have examined aspects of this phenomenon, there has been no overall published survey of the range of such information across the *Mélanges*. This paper presents some of the findings of such a study, focusing mainly on the composer's sacred music. It reveals the extent to which Charpentier's practice diverged sharply from that of such court composers as Du Mont, Robert and Lully, and leads to the conclusion that he worked to no single specification in terms of performing forces. Rather, the diversity of Charpentier's employment led to different solutions for different situations—from essentially one-to-a-part scoring to ensembles comprising two dozen or more singers, and from polychoral dispositions in which the *petit chœur* comprises single voices to those in which the choirs are more equally balanced. Thus the modern performer should be wary of making assumptions about the performing forces involved in one work on the basis of any other.

Robert Torre

The siren reconstituted: Silvio Stampiglia's *La Partenope* and the walled garden of knowledge in early eighteenth-century Naples

In 1722 the poet Silvio Stampiglia and composer Domenico Sarro revived Stampiglia's libretto *La Partenope* (1699) at Naples's Teatro San Bartolomeo, during which time the symbolic identity of the opera's heroine and the city's *fondatrice* was anything but secure in the Neapolitan historical awareness. While opera seria embodied this idea of overwriting the past through adaptation and borrowing, this setting of Neapolitan mythology was particularly effective at appealing to a collective sense of civic identity, drawing on popular historical narratives like Pietro Summonte's *Historia della città...di Napoli* (1601). Social elites in Naples, and indeed throughout Italy, were concurrently embroiled in an ongoing debate over the presence of women in intellectual circles. What distinguished the early eighteenth-century debate from that of the seventeenth

century was the degree to which its very epistemological underpinnings had shifted from querying ontological worth to considering the social benefits of female education. Despite gains, men continued to define women's intellectual pursuits, whereupon their intellectual presence paradoxically assumed a sense of absence, which Natalie Davis and Arlette Farge call 'a kind of walled garden'.

Drawing upon siren lore, early modern histories of Naples, and tracts on women, this paper examines the multiple layers of historical and symbolic awareness in Sarro's *La Partenope*, demonstrating how Parthenope herself embodied the debate's many anxieties. Although an exceptional woman, Parthenope finally consents to marriage, effectively neutralising her power. Her domestication offered striking parallels to claims repeatedly espoused by eighteenth-century intellectuals—that to educate women was to enhance the domestic sphere.

Mário Marques Trilha

The partimento in Portugal in the eighteenth century

The Italianisation or 'Neapolisation' of Portuguese musical life was a continuous process during the eighteenth century, not just in the musical repertory, but also in the music educational system which was oriented towards Italian methods of musical training. From the 1720s until the century's end, many important Italian composers, like Domenico Scarlatti, Giovanni Giorgi and David Perez came to Portugal to assume leading positions as composers and music teachers, and many Portuguese musicians received a royal grant enabling them to enrol at the Conservatorio Santo Onofrio in Naples. One consequence of this influx of, and access to, Italian practitioners was the introduction of the Neapolitan *partimento*—improvised melodies over a written bass—as a very important part of an able musician's training. In the Portuguese National Library we find not only original Neapolitan *partimenti* composed by Leonardo Leo, Carlo Contumacci, David Perez and others, but also indigenous productions by Romão Mazza and Joaquim José dos Santos. This paper highlights the quality of this material, and explains the methods of instruction used in the Lisbon cathedral school during the eighteenth century.

Bettina Varwig

Echoes and metaphors in Heinrich Schütz's Dafne (1627)

Heinrich Schütz's 'pastoral tragicomedy' *Dafne* of 1627, based on a libretto adapted from the Italian by Martin Opitz, represents one of the most tantalising typographical spaces in the historical text of early modern German music. This

paper draws on the surviving libretto, as well as other literary and musical sources linked to the 1627 nuptials in Torgau, to place the piece within a network of contemporary debates about classical myths and their relation to Christian thought, the craze for pastoral and Arcadian imagery—especially the idea of the echo—and the keen appropriation of Italian artistic trends within an emerging discourse about German cultural identity. More specifically, I will explore the connections between early modern versions of Ovid's tale of *Dafne* and the biblical Song of Songs in their descriptions of female beauty, drawing on Schütz's own settings of Opitz's poetic version of the *Hohelied*. Further possible layers of meaning can be adduced from the allegorical narrative of a fireworks display created for the same wedding festivities, which again set out to bridge the gap between pagan heroes and Christian saviours. Through a detailed reconstruction of these contemporary discourses and events, it becomes possible to delineate a plausible space within which the story and music of *Dafne* would have been created, heard and interpreted.

João Vaz

New Insights on early eighteenth-century Portuguese organ music: the works of Frei Jerónimo da Madre de Deus

In contrast to the rather important legacy of sixteenth- and seventeenth-century Portuguese organ masters, post-1700 organ music in Portugal seems almost non-existent (apart from a few examples such as the four organ sonatas by Carlos Seixas). Whether due to the destruction caused by the great earthquake of Lisbon in 1755, or other causes, the absence of sources is surprising considering the reports of musical activity during the period.

This paper investigates Portuguese organ music after 1700 through the analysis of a fairly unknown source: manuscript CLI/1-4 n° 7 of Vila Viçosa Palace Library (*Versos / Sobre o Canto Chão / Para Orgão / De Fr. Jeronimo da M.^{dre} de DS.*). This collection of twenty-four verses for organ by Jerónimo da Madre de Deus is, by far, the largest Portuguese organ work from the first half of the eighteenth century known to this day. Clearly intended for the organ, these short pieces attest to the transformation of keyboard music writing in Portugal under the rule of King João V. This metamorphosis was due largely to the absorption of Italian influences. The collection provides precious information not only about stylistic shifts, but also about the kind of instrument on which this music was performed.

Steffen Voss

Early manuscripts from the Pisendel collection in the Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden: a testimony for Johann Georg Pisendel's training with Giuseppe Torelli

The so-called *Schrank II*-collection, the instrumental repertoire from the Dresden court, is predominantly based on the concert master Johann Georg Pisendel's (1687–1755) private manuscript collection, which was acquired by Queen Maria Josepha for the court after Pisendel's death in 1755. The collection, which contains c1600 works, is well-known for the high number of primary sources of works by Vivaldi, Telemann, Fasch and other important composers of the late Baroque. Less well-known is the music in the collection which Pisendel might have acquired before his arrival in Dresden in 1712. This music includes chamber music and concertos by Giuseppe Torelli, his violin teacher in Ansbach, and by other musicians active at that court, such as Pietro Bettinozzi or Georg Heinrich Bümmler (later co-founder of the Mizler *Sozietät*). An anonymous Italian serenata, the only complete vocal composition from *Schrank II*, might have been written expressly for Ansbach. In any case, we know it was performed at Ansbach, because the vocal parts carry the singers' names, one of whom was seemingly Bümmler, who served the court as an alto singer.

Bryan White

Mixing 'Britain's Orpheus' with 'Corelli's Heights': a Cecilian celebration in Stamford

During the last decade of the seventeenth century, the market town of Stamford, located 83 miles north of London, boasted a group of musical friends self-styled as 'Cecilians'. This music club, the earliest outside London and Oxford for which any record survives, celebrated St Cecilia's Day with a musical performance, including an ode. Evidence for the club survives in the Ferrar Papers and in music manuscripts held at Magdalene College and the University Library at Cambridge. Amongst these manuscripts is a bass part-book copied by Basil Ferrar for a St Cecilia's Day performance in 1696. The manuscript mixes movements from Henry Purcell's 1683 Cecilian ode 'Welcome to all the pleasures' with movements from Corelli's Opp. 3 and 4, and one or more other unidentified works. The movements are copied in such a way as to suggest a continuous entertainment: a movement from Purcell's ode is followed by several movements by Corelli in the same key. This manuscript reflects the enthusiasm for Corelli found in the letters between the Ferrar brothers, and their interest in the music of Purcell whose unpublished

ode 'Celestial Music' was probably performed at the Stamford music club. A careful examination of the manuscript provides evidence of how the music was performed, while a consideration of the entertainment as a whole provides an important insight into the ways in which musical amateurs adapted contemporary works to suit their local needs.

Silas Wollston

The Tempest encompassed: reconstructing Locke's other theatre suites

Locke's famous curtain tune for the 1674 production of *The Tempest*, together with its accompanying set of dances, forms his only published theatre suite. However, twelve other curtain tunes for unidentified plays survive in the manuscript anthology 'The Rare Theatrical ... and other compositions' (US-NYp Drexel MS 3976). The compiler of this manuscript, which appears to have been copied from a diverse range of sources, chose to organise his material by key, and since theatre suites often contained music in a number of different keys, the original groupings of movements were lost in the process. This paper considers the questions facing the editor when attempting to create theatre suites from the music in this source. Can the 'theatrical' compositions in the manuscript be distinguished from the 'other compositions'? Can the plays for which the curtain tunes were written be identified? By what means can the kinship of movements be ascertained? To what extent should *The Tempest* suite be taken as the model for other suites? And might the published collection of Purcell's theatre suites (*Ayres for the Theatre*, 1697) serve as a model?

Andrew Woolley

'Scocca pur' revisited

At the Fourth Biennial Conference on Baroque Music (Egham, 1990) Robert Klakowich presented a paper on the seventeenth-century ground bass song 'Scocca pur, tutti tuoi strali'. He convincingly argued that the piece was composed by the French court composer Jean-Baptiste Lully, and that a keyboard arrangement of it in English sources was by Henry Purcell. Its five-bar ground bass, derived from the passacaglia, has been considered noteworthy, since Purcell used the same bass for a chaconne that was published as Sonata VI in *Ten Sonatas in Four Parts* (1697). Indeed, Klakowich has written, 'if Purcell did, in fact, borrow this ground bass from *Scocca pur* and Lully composed the original, we have established at least an indirect, and probably unique, Lully-Purcell connection'. However, an examination of the sources reveals that there are numerous versions of 'Scocca pur': there are two for keyboard, a 'skeleton' version for solo voice and