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# COMMUNICATIONS

## REPORTS

TONY GABLE writes:

Joseph Martin Kraus, *Aeneas i Cartago*, lyric tragedy in five acts with a prologue (1781–1791). Libretto by Johann Henrik Kellgren from a draft by Gustav III, performed at the Staatsoper Stuttgart on 5, 16, 23 and 30 July 2006. Chorus and Orchestra of the Staatsoper, conductor Lothar Zagrosek. Directed by Klaus Zehelein, Julianne Votteler. Critical edition of score, Bertil van Boer. German version Ute Becker, Jens Schroth.

Two-hundred-and-fiftieth anniversaries seem an ideal time for promoting unfamiliar operas, as Salzburg has shown for early Mozart. In the build-up to Pleyel's anniversary (2007) a remote Austrian hillside recently witnessed his *Ifigenia in Aulide* (1785). In 2006 Kraus's time also came, with *Proserpin* (1782) performed in Schwetzingen and *Aeneas i Cartago* (1781–1791) in Stuttgart. Such resurrections often come at a price, directors seeming to believe that audiences are either intolerant of ancien régime norms, or are simply ignorant. Thus Pleyel's Italian recitatives were incongruously replaced by a vernacular narrator explaining why Diana had becalmed Agamemnon's fleet (while failing to warn that al fresco Austria is not quite as balmy as ancient Aulis). The threefold price for *Aeneas i Cartago* was first that the Swedish libretto was translated into German, second that the vast opera was pruned by a third (all the ballet music and final chaconne discarded), and finally that the conventions were grotesquely undermined. Yet these seemed prices worth paying for the chance to hear this masterpiece. For that chance we largely have to thank Bertil van Boer, whose heroic efforts made *Aeneas* viable. Cancelled in 1782 and massively expanded thereafter, *Aeneas* was first given in 1799 in a version rewritten by Johann Christian Friedrich Haeffner, Kraus's successor as *Hovkapellmästare* in Stockholm. Van Boer completed the mammoth task of restoring the score and lobbied for a revival, which led to the Sunday early-evening performances by the Stuttgart Staatsoper, which also laid on an attractive Kraus exhibition in the theatre. Apart from the overtures to the Prologue and to Act 1 – an opera with *two* masterly overtures! – most of the music is new to those of us unfamiliar with the tape of part of the opera given under Newell Jenkins (New York, 1980). 2006 saw the first ever performance of the score without Haeffner's accretions. It was naturally an occasion that generated extraordinary excitement: an epic opera ten years in the writing, the crowning achievement of a composer admired by Gluck and dubbed a great genius by Haydn, an opera never heard by its composer or the librettist or the monarch who commissioned it, all dead by 1796. Gustav III chose the subject, and his secretary Johann Henrik Kellgren, who had done the book for *Proserpin,* wrote the new libretto. Kraus, honoured to compose for the premiere of the new Stockholm opera house, probably had as little input into the choice of subject as Mozart did for *Idomeneo*. It is thought he decided to modify his opera after his 1784 encounter with Piccinni's *Didon* in Paris.

6 o'clock on a warm Sunday evening seemed an ideal time to sit back and appreciate Kraus's vision. Opera, however, is not just music, and *Aeneas* deserved better. Visually it was disappointing, with sets as hideous as the costumes, charmless polystyrene blocks serving as all-purpose props for the huge but under-directed cast. Kellgren's libretto pits Olympians against mortals for a serious empire-founding


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purpose, but the production preferred a burlesque, Offenbachian take on the gods, perversely reducing them to buffoons in camp attire. The recent Eisenstadt production of Haydn's *Philemon und Baucis* (1773) showed how Jupiter and Mercury could be plausibly presented. Wherein lies the wisdom of reviving an unknown work only to deconstruct it? Cuts in this vast score were probably inevitable. Cuts to the crucial encounters between Dido and Aeneas in Acts 2, 3 and 4 were unwise (including the hunting scene where they shelter in a cave), and somehow Dido's all-consuming infatuation emerged as not entirely fathomable. The work sometimes appeared fragmented, perhaps because of cuts or because Kellgren and Kraus favour dispersal of the material between so many themes and principals – eight deities, including the ubiquitous Venus and Juno, plus all the mortal players and the numerous choruses of the Winds, of Trojans, Carthaginians, Romans and Numidians. Clearly the opera's scope goes far beyond the tragic love story to encompass a vision of history: the very future of the world depends upon Juno pushing Aeneas to leave Carthage, but the present involves power struggles and Dido's despair and suicide. At every turn Kraus's music is on a par with the colossal vision. None of the cavils catalogued above seemed to matter as we were borne along on the tide of astonishingly inventive music, vividly performed by the Staatsorchester under the sweat-laden Lothar Zagrosek. The demanding choruses, some electrifying, were delivered with panache by the gigantic Opernchor, and the soloists were more than adequate, with Martina Sefarin and Dominik Wortig excelling as the tragic lovers. Altogether an occasion to cherish.

If Kraus was bound to be overshadowed in Mozart's year, many now share Haydn's appraisal. 2006 has seen much more of his output appear on CD (violin sonatas, string quartets), but it will be remembered above all for *Aeneas*. Stuttgart's was certainly no definitive production, but it was a constantly rewarding musical experience. I understand it is likely that it will lead to a CD set of the complete six-hour Swedish version, so our grateful thanks are due to all concerned.

JOCHEN SCHÄFSMEIER writes:

Founded in 1985, Concerto Köln has quickly established a place for itself among the highest-ranking ensembles involved in historical performance. The last few years have led the ensemble to Aix-en-Provence, Lincoln Center in New York and the Schleswig-Holstein Festival; to the opera houses of Berlin, New York, Amsterdam, Brussels and the Théâtre des Champs-Élysées in Paris; and to the most renowned concert halls, including the Philharmonie in Berlin, Carnegie Hall in New York, the Musikvereinsaal in Vienna and the Concertgebouw in Amsterdam. During extensive tours throughout the USA, South-East Asia, Canada, Latin America, Japan, Israel and most countries in Europe, Concerto Köln has spread its musical message and the name of its home town throughout the world. The players have been particularly acclaimed for their combination of informed execution and youthful fire, for well researched interpretations that bridge the gap between heart and mind.

Concerto Köln have been exclusive artists with Deutsche Grammophon for the past five years; previously the ensemble had released numerous recordings with Harmonia Mundi, Teldec and Capriccio, and is able to boast a discography of about fifty CDs, many of which have received prizes that include the Echo, the Grammy, the German Record Critics' Award and the French Diapason d'Or. Releases in recent years include overtures and other orchestral works by Mozart (2006), Handel's *Saul* (2005), the mixed selection of *The Waltz: Ecstasy and Mysticism* (2005) and symphonies by Johann Wilhelm Wilms (2004), François-Joseph Gossec (2003), Leopold Kozeluch (2001) and Anton Eberl (2000). A selection of Josef Mysliveček's symphonies will be released in spring 2007.

The musicians of the ensemble have been described as 'musical truffle pigs', and, as the list of releases attests, the orchestra has been regularly able to unearth composers whose beautiful music has remained hidden in the shadows of the great names and forgotten by history.


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Concerto Köln purposely avoids a crowd-pulling star, an omnipotent conductor who determines all musical happenings. Rather, the orchestra chooses repertoire that does not require such a figure. When working through new pieces, every musician brings his or her own ideas to bear on a collaborative interpretative process. This leads to extremely intensive rehearsals and discussions!

In April 2005 Martin Sandhoff was chosen as Artistic Director of Concerto Köln. Shortly thereafter, Anton Steck and Stefano Montanari were invited to become Concertmaster of the orchestra, and both have been fulfilling the position since. The year 2005 brought an even bigger change: Concerto Köln moved into its own rehearsal space and has thus become the first European period ensemble to boast its own rehearsal hall. The ensemble is therefore able to rehearse more intensively and organize its rehearsal schedule without any external restrictions. Other ensembles too have been able to enjoy the use of the new venue, which has also hosted school concerts, seminars and workshops. As such, the home of Concerto Köln is developing into a major centre of eighteenth-century music.

GÜNTHER GRÜNSTEUDEL writes:

The International Rosetti Society (Internationale Rosetti-Gesellschaft, IRG) was founded in 1992 as the result of a Swiss initiative. It has its official headquarters in Wallerstein im Ries (Bavaria), and its patron is the Prince of Oettingen-Wallerstein. There are currently about 150 members of the society, from Germany, Switzerland, Austria, France, the Czech Republic, Great Britain, the USA and Japan, among them musicians, musicologists, instrument makers, music teachers, journalists and librarians, as well as all those who share a general interest in Rosetti and his music.

The Society's mission is to promote the work of Antonio Rosetti (1750–1792), who during his lifetime was reckoned among the most significant of contemporary composers – Charles Burney, no less, mentioned him in the same breath as Haydn and Mozart. By promoting concerts, recordings and publications we hope to restore Rosetti to his former position of prominence and make his music again widely known.

Since 2000 the IRG has organized in June each year the festival 'Rosetti-Festtage im Ries'. The idea was and is to bring the music of Rosetti and that of his contemporaries before a wider public in authentic performances and conditions. In previous years performances, on both historic and modern instruments, have been given by artists such as the clarinetists Dieter Klöcker and Wolfgang Meyer, the violinist Anton Steck, the Consortium Classicum, the Schuppanzigh Quartet and the Kurpfälzische Kammerorchester, to name but a few. Artistic director of the festival, and also President of the IRG, is the conductor Johann Moesus, who has achieved renown as a Rosetti interpreter and has recorded numerous CDs featuring the composer's works. The authentic ambience is created in the first instance by the landscape of Nördlingen Ries, where Rosetti lived and worked from 1773 to 1789, as double bass player, court composer and also as Kapellmeister for the Prince Kraft Ernst zu Oettingen-Wallerstein, an ancestor of the current patron of the IRG. The concerts take place in the palaces of the princely residence and other historic venues in the region. The Eighth Rosetti-Festtage im Ries will be held between 6 and 10 June 2007.

In addition, since 2000 the IRG has published a yearly newsletter, *Rosetti-Forum*, each issue of which contains three principal articles documenting the current state of research on Rosetti and on his musical colleagues at the Wallerstein court as well as giving information on new literature, CDs and scores, together with all other activities connected with Rosetti. The newsletter has been for some time been indexed by RILM. Issues are available from the IRG main office.

In conjunction with the Amadeus-Verlag, Winterthur (Switzerland), and with the support of the Canton Aargau (Switzerland), the IRG has been publishing the works of Rosetti in practical editions since 2001. To this point thirty editions are available, covering symphonies, solo concertos, music for wind band, chamber music and keyboard works. Copies are available direct from the Amadeus-Verlag (email:


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<order@amadeusmusic.ch>, internet: <www.amadeusmusic.ch>). One should also mention that since the 1990s the IRG has supported many recorded releases on the following labels: Arte Nova, cpo, CARO MITIS, Koch-Schwann, MDG, Naxos, Orfeo and Teldec. A list of these is available from the IRG office.

Contact address: Geschäftsstelle der IRG, c/o Günther Grünsteudel, Nebelhornstraße 1, D-86391 Stadtbergen, Germany, ph./fax: 0049-(0)821-432267 or ph.: 0049-(0)821-5985358. Online the IRG can be reached via the email address <gg@rosetti.de> and at the website <www.rosetti.de>. (Translated by W. Dean Sutcliffe)

JOHN F. DEREDITA writes:

On 15 October 2006, at Holy Cross College in Worcester, Massachusetts, I was fortunate to attend a beautiful, and very professional, performance of *San Ignacio de Loyola*, the chamber opera that derives from Paraguayan missions in the eighteenth century, which has been touring eastern US Jesuit colleges and universities. Put together apparently by 1755, it has been identified as the only surviving opera from the missions. As the programme stated, the libretto was written by at least two unknown Spanish Jesuits, one of whom may have been the Catalonian Buenaventura Castell (1702–1779). The music was almost certainly compiled by the Swiss Jesuit Martin Schmid (1694–1772) on the basis of pieces composed by Domenico Zipoli (1688–1726) – who had become a Jesuit in 1716, gone to South America the following year and became the most famous Italian composer to move to the Americas in the eighteenth century – by Schmid himself and by as yet unidentified masters. Thus the opera represents three different historical stages of the musical repertory found in the Paraguayan mission of Chiquitos (now in Bolivia): Zipoli, Schmid and later composers. In this specific musical sense it is a historical emblem of the missions. *San Ignacio de Loyola*'s emblematic character goes further, though. If there is one single piece that can represent the whole of the Jesuit missionary endeavour in the old viceroyalty of Peru, it is this opera.

That missionary endeavour, in a sense, was furthered at Holy Cross by presentation of the opera and by the introductory remarks of its producer, the Jesuit priest T. Frank Kennedy, S. J. Father Kennedy spoke of the Jesuits' celebrated work with the Indians in the area which is now divided into Paraguay, Bolivia and north-western Argentina, and of the survival of *San Ignacio de Loyola* in native productions into the twentieth century. Some of the music, he suggested, may have been written in the mid-eighteenth century by a Paraguayan or two. Further, the two lead roles, which in Worcester were performed by sopranist Randall Wong and countertenor Andrei Caracoti, would probably have been sung by boys, rather than castratos, at the mission of Chiquitos – boys whose puberty came later than usual, as was common in that region. Kennedy also remarked that this was a Jesuit commemorative year, the four-hundred-and-fiftieth anniversary of the death of founder Ignacio Loyola and five-hundredth anniversary of the birth of St Francis Xavier, S. J.

Laurie Deredita has identified the libretto of *San Ignacio de Loyola* as a play about love 'a lo divino', which is to say earthly love transmuted into the relationship between the believer and God. The first act shows Ignatius's longing for death in order to be near his beloved God, his calling by two angels to go forth on earth and do the Lord's work, his temptation by the demon Luzbel and his vow to fight for Jesus against the demon. In the second act Loyola has become the head of the Society of Jesus (which he founded), and he blesses his 'son', Francis Xavier, and sends him off to the Orient on his mission. Love in this act exists not only between the priests and their God, but also on this fraternal level. Their parting, when Loyola stays and Xavier leaves, is like that of a pair of lovers. The 'a lo divino' nature of the opera was further brought out by the two female interlocutors, Lyn Dohaney and Kathleen Sills, who several times came to the fore in sober modern dress to comment on the meanings conveyed by the work, including its depiction of desire, and the broad and deep meaning that desire can have.


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The high quality of the music became immediately evident in the overture, brilliantly played on original instruments by the first-rate Ensemble Abendmusik – two violins, cello, theorboed lute and baroque guitar, and a trumpet for the final aria – directed by John Finney at the harpsichord and organ. The embellished instrumental line carried over into the arias sung by Loyola, Xavier, the angels and Luzbel, and all of the soloists showed themselves adept at the *fioritura* demanded: Loyola, Randall Wong; Xavier and Angel II, Andrei Caracoti; Angel I, Susan Consoli; and Luzbel, Murray Kidd. The arias, trios and the Loyola-Xavier duet showed great variety as well as beauty. The work of Caricoti and Wong in the only duet, close to the end of the opera, showed mastery of the first order. Murray Kidd's tenor, while not so rich as that of, say, Juan Diego Flórez, had enough heft and plenty of style for the part of Luzbel. Susan Consoli's brilliant soprano sang Angel I's music with appropriate uplift; and she gave us a wonderful send-off with her final aria with added trumpet, presenting Loyola's banners and invoking pardon for the living.

Stage direction by Michael A. Zampelli, S. J., of the theatre department of Santa Clara University, California, stressed the ubiquitous theme of religious fervour. Scenery was very spare: a large cross with the crucified Jesus, a little table with a globe, used to trace Xavier's route to Asia, and a chair in which Luzbel sat after his aria and seductive attempt to bring Loyola down to 'the happy enjoyment of life' in service to the devil. Costuming by Barbara Murray and Joanne Martin was excellent.

This appears to be the time for recognition of music originating in the Paraguayan missions. Irish-born writer David Haslett has submitted for publication a novel about the last year of Domenico Zipoli's life, including Martin Schmid as a main character. The novel pays special attention to Zipoli's choral music. What Haslett finds interesting in the composer is that in the choral works he sought a synthesis of European baroque idiom and the music of the native Americans. While the Jesuits imposed Western values on them in terms of religion, Zipoli learned from the natives musically, and used rhythms and instrumentation that were quite different from European norms. Such native influence did not seem audible in the *San Ignacio* opera, but it did have a fresh sound. So little is known of Zipoli's life that Haslett felt that he could take liberties, sticking to historical facts where they exist but essentially writing a work of fiction about religious, political and cultural imperialism. Haslett says that his Zipoli is to become something of a New Age spiritualist as a result of his contact with native Americans.

W. DEAN SUTGLIFFE writes:

The Festival Galuppi, which has been running for the last eleven years in Venice, had particular reason to celebrate this year. The festival, entitled *I Luoghi di Baldassare* and held in September–October 2006, marked the three-hundredth anniversary of the composer's birth. Galuppi was born on the Venetian island of Burano in 1706 (hence his nickname 'Il Buranello'), dying in Venice in 1785. The association of music and place of origin is the keynote of the festival, run by the Associazione Festival Galuppi in conjunction with the Venice Foundation Consorzio Venezia Nuova and the Fondazione Gran Teatro La Fenice.

The Festival opened on 10 September with a concert in Venice's Chiesa di Santa Maria Formosa that featured a series of Galuppi concertos and sinfonias played by I Solisti Veneti under the direction of Claudio Scimone. A week later the Trio Galuppi, in the cloisters of the Chiesa di San Nicolò, performed a series of arrangements deriving from the Walsh edition of 1750 of Galuppi arias. The operas from which aria arrangements were made were *Enrico*, *Scipione*, *Sirbace*, *Il Trionfo della Continenza* and *Antigono*. On 22 and 24 September at the Teatro Goldoni Galuppi's *Ifigenia in Tauride* was given, conducted by Filippo Maria Bressan, with soloists Stefania Silvestri, Sara Bino, Ernesta Pontarolo, Michela Galeotti and Maecio Gomes. This was the first performance in modern times of the opera, which was premiered in St Petersburg on 2 May 1768. Amid concerts that presented music by other composers, including, inevitably this year, Mozart, another highlight was the first modern performance of Galuppi's Miserere in the Chiesa di Santa Maria della


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Visitazione o della Pietà. The Accademia dei Solinghi and the Gruppo Vocale Resonare were directed by Rita Peiretti, with soloists soprano Angelo Manzotti and contralto Angelo Galeano. The final concert, entitled 'Bye bye Baldassare!', was held both on the date and in the place of Galuppi's birth, on 18 October in Burano; Angelo Bortolozzo performed a Galuppi *ouverture* and a sequence of sonatas on the organ of the Chiesa di San Martino Vescovo.

MICHAEL RUHLING writes:

It is with pleasure that we announce the founding of the Haydn Society of North America. On 4 November 2006, at the American Musicological Society meeting in Los Angeles, a number of Haydn scholars met to institute this Society, which supplants the four-year-old Haydn Society of California. This change was spawned by the large number of papers and projects submitted to the Haydn Society of California for its conferences in 2003 and 2005 from all parts of the USA and Canada. Board members of the new Society include music historians, theorists and performers: James Webster (Cornell University), Ethan Haimo (University of Notre Dame), Michael Lamkin (Scripps College), Michelle Fillion (University of Victoria) and Elaine Sisman (Columbia University). Officers are Michael Ruhling, President (Rochester Institute of Technology), Benjamin Korstvedt, Vice-President (Clark University) and Rebecca Marchand, Secretary-Treasurer (University of California at Santa Barbara). The Haydn Society of North America is open to all those interested in researching and performing the works of Joseph Haydn.

For more information on the Haydn Society of North America, or if you would like to become a member, please contact Michael Ruhling at <michael.ruhling@rit.edu> or Rebecca Marchand at <rebecca.marchand@gmail.com>.

NICK MORRISON writes:

Having just announced Harry Bicket as artistic director for 2007–2008 – succeeding Andrew Manze – it is perhaps worth reflecting on the distinguished history of The English Concert, now celebrating its thirty-third birthday.

The 1970s was a heady time. The post-war economic revival and a political radicalism not seen since the 1930s had created an educated, affluent, ambitious and energetic generation keen to kick over conservatism in politics, art, literature and music. The musical revolution began in the 1960s with, to take just one example, William Glock's regime at the BBC Proms: goodbye to Friday night is Tchaikovsky Night, welcome to Pierre Boulez and the Second Viennese School. Once the apple cart had been upset, the radical rethinking of how we perceive and perform classical and pre-classical music was not long in coming.

Trevor Pinnock was one of several brilliant British musicians who led the charge. A chorister at Canterbury Cathedral and graduate of the Royal College of Music, he formed The English Concert in 1973 and quickly established it as the leading British period-instrument orchestra, together with Christopher Hogwood's Academy of Ancient Music. Between them, these two ensembles embarked upon a hugely successful period of recording and touring that continues even now, despite a radical downsizing of the recording industry. Other period-ensemble directors pushed authentic performance practice far into the nineteenth century, while Pinnock and Hogwood confined themselves principally and profitably to the seventeenth and eighteenth centuries.


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During the 1980s and 1990s The English Concert became inextricably linked with Deutsche Grammophon Archiv, for which they made over one hundred recordings, many best sellers; indeed, their 1998 recording of *Messiah* is still the best-selling Archiv recording ever made. Such recording success created high international demand for tours, easily filling twenty-four weeks a year, year on year.

What was it that made the orchestra's style during the Pinnock era? Impeccable technical standards from some of the world's best players, to be sure; but more than that, a warm, natural stylishness and musicianship that unfailingly drew attention to the music rather than to itself. The orchestra and its choir covered a wide repertory, from Purcell odes to Mozart symphonies, with extensive excursions into Handel in particular. Highlights of this magnificent discography include magisterial accounts of four Haydn masses, a yet-to-be-bettered *Dido and Aeneas* with the young Anne Sophie von Otter and a recording of Bach's *Brandenburg Concertos* and *Orchestral Suites* that remains to this day a benchmark of stylistic fluency and sheer exuberance.

In 2003, after thirty years, Pinnock felt that he had achieved as much as he could with The English Concert and bequeathed the orchestra to the stunningly gifted violinist Andrew Manze, who both changed the musical style to one of greater edginess and the presentational style to one of greater informality. Recordings with Harmonia Mundi USA have continued the fine discographic tradition, notably the premiere of Biber's *Missa Christi resurgentis* and the recently released symphonies and cello concerto of Carl Philipp Emanuel Bach, a composer who often falls between baroque and classical stools but is well worth exploring in depth. International touring has continued unabated, particularly to the United States.

Increasing commitments as a conductor have sadly led Manze to relinquish his role from September 2007, but the orchestra has taken good advantage of this opportunity by appointing Harry Bicket as his successor. Bicket, like Pinnock, was a chorister, but unlike Pinnock rose in the profession within the framework of an opera house – the English National Opera – leading to his baroque and classical credentials having a particularly operatic and, indeed, international flavour.

The early twenty-first century has seen a more adaptable approach to period performance, in which 'modern' orchestras often experiment with period bowing and articulation and often with conductors who are not period specialists. Bicket has wide experience conducting highly successful productions of baroque and classical opera in opera houses from Covent Garden to Santa Fe via Munich and the Met. This expertise will open a new chapter for The English Concert, introducing more opera and oratorio into our programming and attracting some of the world's leading singers to perform with us.

The English Concert, in common other once founder-led orchestras, realizes that the days are probably gone when an artistic director can be expected to conduct every concert and make every recording, so for the first time in its history it will, as a matter of policy, invite distinguished guest directors to appear with it each season, from 2007–2008. It is perhaps too early to reveal their names, but the orchestra is extremely excited by the prospect of having not only a world-class new artistic director in Bicket, but of working regularly with some of the best classical and baroque directors of the day.

For more details see <http://www.englishconcert.co.uk>.

## CONFERENCES

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### INSTRUMENTAL MUSIC AND THE INDUSTRIAL REVOLUTION

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Despite diminishing staff and budgets for academic musicology almost everywhere today, the number of conferences, small or large, in the field still seems ever growing. It is my impression that it would not be so



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difficult to make an almost year-round plan of visits to conferences, many of which are of an international character. Large conferences have the obvious advantages of showing the immense diversity musicology has nowadays and of providing extensive possibilities for networking. Small conferences have a more focused approach to the field and seem to function to maintain networks already established.

The conference held in Cremona, on 1–3 July 2006, on the theme of 'Instrumental Music and the Industrial Revolution' clearly falls under the second category: a theme limited in time (late eighteenth to late nineteenth centuries), in genre (instrumental music) and in approach (Industrial Revolution), and with the majority in attendance also being speakers. The conference was not organized by an academic institution or a musicological society, but by a conglomerate of three independent institutions, the Italian musicological journal *Ad Parnassum* (devoted to instrumental music of the eighteenth and nineteenth centuries), the Italian music publishing house Ut Orpheus Edizioni (Bologna) and the Italian-Dutch Fondazione-Stichting P. A. Locatelli (involved in the publication of the complete works of Locatelli (done) and Boccherini (underway)). The beautiful Palazzo Affaitati in Cremona, which today holds the Biblioteca Statale and the Museo Civico of Cremona, was the venue for the event. One of the rooms (in the Biblioteca Statale) was cool but with poor acoustics (too much reverberation, especially a problem when one is listening to a language that is not one's own); the other (the Sala Puerari) had perfect acoustics, but at times it was rather warm. Cremona's climate in early July is characterized by high temperatures and high humidity. But with afternoon sessions starting at 1500 or 1530, at least the most extreme heat was avoided.

The conference brought together about fifty people, approximately one third of them from Italy, the remainder from a large variety of European countries (Great Britain and France in the first place) and even from outside Europe (United States, Canada, Israel). An attendee from Brazil unfortunately could not come because of transport problems. Lecturers were unevenly spread over the sexes (60 per cent male, 40 per cent female), but well spread over the ages, with speakers in all career stages, from dissertation-writing to retirement, which testifies to the healthy state of the discipline. There were two conference languages, Italian and English, which accounted for about 40 per cent and about 60 per cent of the lectures respectively. From an international point of view, musicology may seem to be dominated by the use of the English language, but on the continent other languages still play important roles and will keep doing so in the future. This is due, in no small part, to the strength of national traditions on the continent.

The conference consisted of about forty lectures, if we count the roundtable discussion and the book presentations among them. They had to be fitted into the two and a half days, not an easy job for the programme director. Apart from the roundtable, the keynote lectures and the book presentations, the lectures were organized in parallel sessions of two or three papers each, which had the advantage of giving relatively generous time to each lecture (half an hour was the standard, including discussion), but a disadvantage in the necessity to choose between one of the two parallel sessions. Often the choice was impossible. I assume that, like me, most of the audience would have wished they could attend both of the sessions. I also had to select certain sessions at the cost of others, so that a number of remarks in this report are made on the basis of the programme booklet instead of on direct observation. The ample breaks and pauses allowed much time for pre- and after-paper discussions. The conference dinner, in the courtyard of the beautiful Palazzo Trecchi, also contributed to the social interactions. At the end of such a conference one had got to know almost every participant.

The conference theme defined the subjects of the individual papers as well as the approach, the impact of the Industrial Revolution on musical life. Although the Industrial Revolution was primarily a matter of technological and socio-economic developments, the effects on culture, including music and musical life, were of course immense. New methods made possible the mass production of musical instruments and music publications, and in factories rather than in workshops. Industrialization also gave rise to middle-class amateurs making domestic music and attending concerts. The emerging rail system made travel possible with a speed unthinkable in earlier times. It is clear that musical life in Europe around, say, 1875 was quite different from that of one century before, around 1775. It is clear also that the changes were realized gradually and that the development that began at the close of the eighteenth century never came to a complete halt.


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I am not so sure, however, if the course of musical *composition*, that is the development of musical style, would have been so different if the steam engine had never been invented. But this is a speculation impossible to verify or to falsify. Because of the time limits chosen, the topics discussed did not all fall in the eighteenth century, not even when this century is stretched to include the first decades of the nineteenth century. In what follows I have not taken account of this chronological problem.

The roundtable 'Instrumental Music and the Industrial Revolution' that opened the *convegno* included position statements by Roberto De Caro (Ut Orpheus Edizioni, Bologna) and Giuseppe Tumminello (Università di Parma) on the theme, but elicited no responses from the floor. Roundtables often conclude conferences instead of opening them, but perhaps it is not a bad idea to have one at the beginning. At least the theme of the conference is then clearly articulated.

After the roundtable Simon McVeigh (Goldsmiths College London) opened the series of lectures with a keynote address on 'Public – Private – Commerce – Patronage', mainly discussing London concert life in the 1790s, a perfect introduction to the lectures, especially since Leon Plantinga (Yale University) opened his keynote speech, 'Music, Mechanization, and the Middle Class', with a comparison of the speed of travel between 1790 (Beethoven) and 1890 (Richard Strauss). Europe's musical landscape changed in every aspect during the intervening century, but not always for the better.

The papers dealt with a variety of themes, all thought to be connected with the Industrial Revolution, but few, if any, really addressed developments that can unambiguously be described as directly dependent on new industrial processes, such as the production of musical instruments and editions. Yet since the consequences of the Industrial Revolution were visible and tangible in every aspect of nineteenth-century musical life, a natural link with the Industrial Revolution was to be found in almost any paper of the conference. In my discussion of the single papers I will not follow their grouping into sessions by the conference organizers (using labels like 'Music and Social Context', which can accommodate a wide variety of papers) but rather use more precise labels such as musical instruments, music publishing, domestic music-making, public music-making and analytical aspects. At the end I will discuss papers that dealt with specific composers.

Most numerous were papers dealing with musical instruments, which may not be surprising for a conference on instrumental music and the Industrial Revolution. Though not replacing the workshop manufacture of musical instruments entirely, the rise of musical-instrument factories and large-scale international trade prompted many new developments. It is not exaggerating much to say that modern conventional orchestral instruments (and the pianoforte) are basically those that were developed half-way through the nineteenth century or just after. Emily Dolan (Cornell University) brought to the fore the many novel and sometimes bizarre instruments invented during the decades around 1800, Bradley Strauchen-Scherer (Horniman Museum, London) pointed to the phenomenon that successful new developments in instrument building (such as the valves for brass instruments) could take a very long time before being generally accepted and had to withstand half a century or more of conservative resistance. Claudio Bacciagaluppi (Hochschule der Künste, Bern) discussed the development of keyboard instruments that allowed the recording of performances from the second half of the eighteenth century on Welte's reproduction piano and Michele Vannucci (Carrara) discussed the development of the Italian psaltery. Further lectures on musical instruments were given by Paul R. Laird (University of Kansas, on the violoncello and the absence of standardization of bass instruments with strings), by Fabio Perrone (Studio Consulenza Museale, Cremona, on developments in pianoforte making in England and on the Continent in the early nineteenth century), by Andrea Cardone (Università di Napoli, on the didactic aims of Italian nineteenth-century collections of musical instruments), Jenny Nex (University College, London, on the role of women in music instrument building in England during the second half of the eighteenth century), Florence Gétreau (CNRS, Paris, on 'Nineteenth-century Instrumental Innovations and Musical Practices in the Context of French International Exhibitions', prepared with Joël-Marie Fauquet, not present during the conference) and Giuseppe Montemagno (Università di Catania, like the preceding paper focusing on the Paris International Exhibitions as a means to promote new and existing instruments).


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New trends in music publishing accounted for relatively few papers. Luca Aversano (Università Roma 3) discussed the international aspect of the business as exemplified by trade between the German-speaking countries and Italy, while Outi Jokiharju (University College London) showed the widespread dissemination of operatic music by means of arrangements of all kinds for domestic use, using Gluck's reform operas as examples. Maria Alice Volpe's lecture (Universidade Federal do Rio de Janeiro), read by the session chairman because of her absence, gave information about music publishing and musical life in nineteenth-century Rio Janeiro, obviously an entirely novel field for most, if not all, of the conference's participants.

Another theme was domestic music-making, which received new impetus from the bourgeois class that arose alongside the Industrial Revolution. Roe-Min Kok (McGill University) dealt with piano music by Schumann and others destined for children but perhaps also for women or for domestic use in general, and Consuelo Giglio (Conservatorio A. Scontrino, Trapani) dealt with four-hand piano music as a new genre of domestic music-making.

New trends in public music-making, especially in relation to orchestral culture, were sketched in a number of papers. Federico Celestini (Karl-Franzens-Universität, Graz) reflected on the mutual relations between the eighteenth-century concerto and emergent concert life in that period. A similar approach, searching for an understanding of the relation between musical genres and their environments, was applied by Jen-Yen Chen (Occidental College, Los Angeles) to a more specific place and time, the symphony in late eighteenth-century Austria. Nicolas Southon (CNRS, Paris) discussed the new role of the conductor in the nineteenth century as 'player of the orchestra' and the subsequent roles of orchestral musicians as 'musical workers'. Renata Suchowiejko (Uniwersytet Jagielloński, Cracow) discussed the various views on the virtuoso ('angel or devil') in nineteenth-century concert life, but also virtuoso violin music, for example the Faust Fantasy for violin and orchestra by Henri Wieniawski. Programmes of popular concerts in late nineteenth-century London were investigated and commented on by Therese Ellsworth (Washington, D. C.).

A few speakers discussed analytical aspects of musical genres in late eighteenth- or early nineteenth-century music. But here the relationship with the Industrial Revolution becomes thin. Bella Brover-Lubovsky (Hebrew University, Jerusalem) tried to establish a link between certain strategies applied in eighteenth-century novels and musical structures with recurring passages in the tonic. Marie Sumner Lott (Eastman School of Music) dealt with string quartets of the first post-Beethoven generation of quartet composers, Louis Spohr, George Onslow and Friedrich Kuhlau. Carmela Bongiovanni (Conservatorio G. Nicolini, Piacenza) came closer to the theme of the Industrial Revolution in her discussion of the use of music as a means of social advancement in the labour movement in late nineteenth-century Genoa.

And finally – leaving aside only the papers dealing with specific composers – there was one paper which could be grouped in a rubric called aesthetics of music, or perhaps even postmodern musicology. Russ Manitt (Université de Montréal) tried to view the wanderer in Schubert's *Winterreise* and the role of Anna in Brecht/Weill's *Die sieben Todessünden* as representatives of modern alienation.

Now I turn to the papers devoted to specific composers. Three composers received special attention, not least because of publications concerning them or their music (or both) by Ut Orpheus Edizioni. A few years ago this publishing house initiated the sixty-volume *opera omnia* of Muzio Clementi. A collective volume entitled *Muzio Clementi: Studies and Prospects* was published as volume 61. At the same time a publication series was started (Quaderni Clementiani) of which volume 2, entitled *New Perspectives on the Keyboard Sonatas of Muzio Clementi*, by Rohan Stewart-MacDonald, was presented during the conference. The presentation was preceded by a session on Clementi consisting of four lectures. Stewart-MacDonald (University of Cambridge) sketched the directions Clementi's composition took after 1800, viewing them as a clever response to the social and cultural climate in England during the early decades of the nineteenth century. David Rowland (The Open University) added to this by reviewing Clementi's commercial activities such as music publishing and selling, instrument making and selling and other para-musical activities (selling concert tickets and so on). These activities clearly mark Clementi, despite his age – he was born in 1752 – as a musician of the new era. Simone Ciolfi's lecture (Accademia Filarmonica, Rome) tried to redefine Clementi's and Haydn's arrangements of popular songs in terms of the changing musical life of Europe


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around 1800. Andrea Coen (Conservatorio di Santa Cecilia, Rome) drew attention to the anthologies with compositions for one to four voices and piano made by Clementi after compositions by Mozart (opera fragments, songs, sacred music) and others, published under the titles *Selections from the Vocal Compositions of Mozart* (three volumes, 1813–1817) and *Melodies of Different Nations* (1814). All of the compositions were provided with new English words by the poet David Thomson. For a few arrangements the sources could not yet be identified among Mozart's works.

Another project of Ut Orpheus Edizioni is the new complete critical edition of the works of Luigi Boccherini, under the general editorship of Christian Speck. This prompted a session on Boccherini. The writer of this report (Universiteit Utrecht) spoke about 'Tradizioni manoscritte e a stampa delle musiche di Boccherini', proposing a classification of the various kinds of manuscripts and prints of Boccherini's works that could be helpful in assessing which sources to use for the edition. Miguel Ángel Marín (Universidad de La Rioja) talked about 'Luigi Boccherini and Concert Life in Madrid', concluding that Boccherini's music did not play any part in this concert life. Christian Speck (Universität Koblenz-Landau) discussed various aspects (genre, compositional style, dedication and so on) of Boccherini's piano quintets Op. 57, the ones 'dedicated to the French nation'. Roberto De Caro (Bologna) and Fulvia Morabito (Cremona) gave a brief presentation on the new edition, of which one volume, containing the *Arie accademiche*, edited by Christian Speck, has so far been published.

The third individual composer to receive special attention during this conference was Giovanni Battista Viotti, whose life was indeed deeply influenced by the French Revolution, which made him migrate between France, England and Germany several times before he acquired a lasting position in Paris. During the conference a volume of studies about his life and music was presented: *Giovanni Battista Viotti: A Composer between the Two Revolutions*, edited by Massimiliano Sala and included as volume 2 in the series *Ad Parnassum Studies*. The two revolutions are, I assume, the French and the Industrial Revolutions. And then I am inclined to read the 'between' in the title in the conceptual sense of the word rather than in the temporal sense. The various contributions are grouped under the headings 'Paris', 'London', 'The Violin', 'The Music' and 'Documents', and this gives a good impression of the scope of the book.

Papers focusing on particular musicians, composers or performers were relatively rare if we exclude the sessions on the trio Clementi, Boccherini and Viotti. Alban Ramut (Université Jean Monnet, Saint-Étienne) made a case for Antoine Reicha and especially for his efforts to maintain his position in Paris despite his Czech-Viennese background, and Laure Schnapper (École des Hautes Études en Sciences Sociales, Paris) discussed the career of Henri Herz, one of the most successful nineteenth-century piano virtuosos.

Many conferences adorn their programme with extra activities such as concerts, excursions or expositions. This conference hosted a pianoforte recital by Andrea Coen under the title 'The Fortepiano and the New Europe'. The recital included a number of programmatic pieces related in one way or another to the French Revolution such as the *Marche des Marseillois* by Claude Balbastre (1792), the *Tableau des derniers momens et de la mort tragique de Maria Antoniette, reine de France, imaginé en musique* by Jan Ladislav Dussek (1793), and *Britannia: An Allegorical Ouverture* (1797, on the Battle of Camperduin between the English and Dutch fleets, miserably lost by the latter) and *La Grande Marche de Bonaparte en Italie* by Daniel Steibelt (*c*1800). The concert was concluded by Frédéric Kalkbrenner's pianoforte arrangement of the *Marcia funebre* from Beethoven's *Sinfonia Eroica*, nearly twenty minutes long, like the original. It was remarkable to see how many composers were inspired by what happened in Europe in these decades, and it must be said that if 'second-rank' composers such as Steibelt are played well and with conviction, their music is quite acceptable and effective.

Has the conference brought us nearer to an understanding of the relation between instrumental music and the Industrial Revolution? As I said before, few papers, if any, dealt with this connection unequivocally. Nevertheless, the constant references to the Industrial Revolution must have brought some awareness to the participants that music history is, in many respects, highly dependent on developments in the society and the culture in which it exists, both as far as the participants in musical life are concerned (composers, musicians and public) and the material circumstances in which these participants do their work (communication,


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transportation, venues, musical instruments, music publishing and other areas). Ut Orpheus Edizioni will publish the conference papers, and they will include many valuable ideas, observations and materials. If we find that this is enough of a result, then the conference certainly was a success.

RUDOLF RASCH

## TWELFTH BIENNIAL INTERNATIONAL CONFERENCE ON BAROQUE MUSIC
WARSAW, 26–30 JULY 2006

Many of the leading scholars in the field gathered at Warsaw University during some of the hottest days in July 2006 for the Twelfth Biennial International Conference on Baroque Music. Since 2002 this event has alternated between the British Isles and the continent; following Poland's recent accession into the European Union, it was appropriate that Warsaw should be chosen as the site for celebrating pan-European baroque musical culture, consequently allowing for a revisiting of the pivotal role that this city played in early modern music history. In recent years the conference has become increasingly diverse; in 2006 the considerable expansion of geographical, historical, cultural and methodological parameters was reflected in the record number of participants (more than 150), and in the large range of subjects, which necessitated four parallel sessions. The intense days of presentations and scholarly exchange were punctuated by three excellent performances by local period-instrument ensembles, including a fully staged presentation of Handel's *Imeneo*, a modern premiere of a serenata by G. A. Ristori, and sacred music from the Chapel Royal of Warsaw. Szymon Paczkowski and his organizational team ensured that the event ran like clockwork in every respect, from venues to technology, from catering to lodging.

One of the advantages of a large conference with a broad overarching 'theme' is the sheer range of topics and methods that can be accommodated; nevertheless, this diversity has the potential to leave one with a distinct impression that the academic field lacks direction. 'Baroque' can only ever be applied loosely as an umbrella term to lump together a large mass of early modern European music; but now that traditional periodization has become unfashionable in musicology, the word can be problematic even as a stylistic indicator, especially given that geographical and cultural horizons have expanded considerably in recent scholarship (just where did that *zarabanda* come from again?). However, this ideological paradox seemed to trouble few delegates. In general terms, many of the papers – in fact, most of the papers – were characterized by an unrepentant positivism, with source studies proliferating, but these were usually filled with ample critique, and plenty of contextual analysis. Organology was conspicuously absent from the proceedings, in almost every shape or form; on the other hand, iconographical evidence was frequently employed in discussions of performance practice and of finer biographical details. Representing socio-cultural studies were examinations of migration patterns, the identity and liminality of musicians, the politics of church and court music, gender studies, and topics related to dramaturgy and the theatre. Discussions of philosophy, theology and aesthetics engendered lively debate, while theoretical analysis, inter-cultural studies and genre also made significant appearances. In fact, the presence of so many different scholarly directions, all boundless and with their own intricacies and specializations, is perhaps an apt reflection of the conference's label 'baroque'!

While the chronological limits reached back into the *seicento*, this report will focus on those presentations that lie predominantly within the 'long eighteenth century'. Bach studies took pride of place, and there were many fine papers dealing with this field. In particular, Reinhard Strohm (University of Oxford) and Yo Tomita (Queen's University Belfast) led the way in giving new perspectives, respectively, on meaning


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and transcendence in the B minor Mass, and on developments in palaeographical studies of autographs by J. S. and Anna Magdalena Bach. A panel on the suites for solo violoncello concentrated on nineteenth-century editions, a lute transcription of the fifth suite and issues of performance – neatly avoiding any discussion of questions of the suites' authorship, recently popularized in the media. Jeanne Swack (University of Wisconsin-Madison) began with consideration of the St John Passion in order to examine ideologies of anti-Semitism in eighteenth-century Lutheran church music, subsequently moving to a case-study of a cantata for Judica Sunday by Telemann. Unsurprisingly, the tragic twentieth-century history of the conference location lent this paper a particular relevance and gravity.

Staying within the German-speaking lands, a panel on the changing artistic priorities of *Hofkapellen*, 1715–1760, allowed for comparative analyses of various courts by Rashid-Sascha Pegah (Berlin), Samantha Owens (University of Queensland), Barbara Reul (Luther College, University of Regina) and Janice Stockigt (University of Melbourne), engendering a lengthy discussion of employment conditions and the legal status of court musicians, led by Michael Talbot (University of Liverpool). The discussion of the role of female religious orders in entertainments for the Habsburg court in Vienna by Janet Page (University of Memphis) led to lively debate over the musical interaction and activities of convents in urban centres. The legacy of Henry Purcell's music in the eighteenth century was treated by Michael Burden (University of Oxford) and Rebecca Herissone (University of Manchester), while two papers on Handel, by Kerry Houston (Conservatory of Music and Drama in the Dublin Institute of Technology) and Fred Fehleisen (Mannes College/The Juilliard School), respectively provided an examination of sources in Dublin and an analysis of musical rhetoric in *Messiah*. Berta Joncus (University of Oxford) also gave a lively reading of ballad operas from 1730s London, focusing on gender issues and contemporary social politics. Among the representations of Polish cultural history was a paper by Aneta Kamińska (Uniwersytet Warszawski), who examined the musical activities of the Polish queen Maria Kazimiera Sobieska, exiled in Rome from 1699 to 1714.

The young Spanish scholar José María Domínguez Rodríguez (Universidad Complutense de Madrid) gave an impressive presentation about Italian cantata manuscripts preserved in the Biblioteca Nacional, Madrid, beginning with a meticulous codicological analysis and then demonstrating the wide circulation of repertory by Alessandro Scarlatti and Giovanni Bononcini. Concordances in the three settings of the *Dixit Dominus* by Vivaldi were examined with typical rigour by Michael Talbot, and Janice Stockigt provided valuable new findings on anonymous works preserved in the collection of the Dresden Hofkirche, catalogued in 1765. Mary Oleskiewicz (University of Massachusetts Boston) examined original accounts of musical life at the court of Frederick the Great, to dispel nineteenth-century myths that have influenced scholarship until recent times. Music in extra-European territories was well represented by papers on castratos in Portuguese America by Alberto José Vieira Pacheco (Universidade Estadual de Campinas, São Paulo) and Neoplatonism in Petrine villancicos from New Spain by Drew Edward Davies (Northwestern University, Illinois). A round table on the transmission of European music in early modern Asia, headed by Joyce Lindorff (Temple University, Philadelphia) and Peter Allsop (University of Exeter), proffered new evidence about European musicians and intercultural exchange at the Chinese imperial court – and announced the recent, startling discovery that Teodorico Pedrini (1670–1746), music master to several Chinese emperors, had been a member of the Arcadian Academy!

The boundaries of the field of 'baroque' music appear to have become increasingly blurred, and this conference was a good indicator of the plurality of research topics and interdisciplinary nature of many projects. The new generation of 'baroque' scholars currently stands on the shoulders of those who created great monuments of musicology in the twentieth century, thus providing a solid foundation for work that is now becoming increasingly diverse in direction and method. Whether future scholarship will continue the traditions established in the last century, or capitalize on trends of recent decades, will be a matter of great import in times to come, as academics are asked more frequently to justify their existence in climates of economic rationalism. For the musicologist, the scholar-performer and the early music buff, this conference will hopefully continue to be a leading event in bringing together participants from dozens of countries for


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meaningful presentation, exchange and debate. The 2008 conference will be held at the Music Department, of the University of Leeds.

DAVID IRVING

## DOMENICO SCARLATTI IN SPAIN: THE NEAPOLITAN CONNECTION

SEVENTH INTERNATIONAL SYMPOSIUM ON SPANISH KEYBOARD MUSIC 'DIEGO FERNANDEZ', MOJÁCAR, 13–14 OCTOBER 2006

The Seventh International Symposium on Spanish Keyboard Music 'Diego Fernández', which has become a widely known fixture, took place on 11 to 15 October 2006 under the direction of the harpsichordist Luisa Morales (who together with her staff of the Festival Internacional de Música de Tecla Española (FIMTE), based in Almería, deserves hearty congratulations). The main or more specifically academic event was the two-day symposium held in Mojácar dedicated to issues around Domenico Scarlatti in Spain and to various relevant connections to the city of his birth, Naples. However, during the wider period concerts that featured harpsichord (Luisa Morales with dancer Cristóbal Salvador, Iva Konjevod, Carole Cerasi, Yuri Ban), clavichord (Bernhard Brauchli, Judith Conrad), organ (Abraham Martínez) as well as chamber music (Pedro Chamorro, José Ramón Sáez, Gregoria García) were offered in several villages of the Almería region.

The first part of the symposium ('Music and Instruments around Domenico Scarlatti') focused on two Italian harpsichord- and organ-building traditions, first from a historical perspective by Francesco Nocerino (President, Centro Iniziative Didattico Musicale, Naples), who illustrated new aspects of Neapolitan harpsichord builders' activity during the Spanish-dominated period, for example by Salvatore Sanchez (active 1687–1724) and the *cembalari* working for the Royal Palace, from Alessandro Fabri to Saverio Cesario. His paper prompted an animated discussion about the extent to which harpsichords found in some noble houses might have functioned as much as status symbols as working instruments. Giovanni Paolo di Stefano (Università di Roma La Sapienza) drew attention to the harpsichords and 'cembali a martelletti' (probably tangent pianos) from Sicilian cities like Messina, Catania and Palermo with clear organological links to the Neapolitan tradition, visible in the instruments of Carlo Grimaldo and Donato del Piano. As Luciano Buono (Istituto Musicale Vincenzo Bellini, Catania) showed in his paper about del Piano's life (1704–1785), this builder became famous on account of the organ erected for San Nicolò l' Arena in Catania with five manuals on three consoles, just to enable three players to perform at the same time. John Koster (National Music Museum, University of South Dakota) stressed some morphological and material characteristics of the early Neapolitan school of harpsichord making, whose origins are not very clear at present. However, its characteristics are very obvious in sixteenth- and seventeenth-century instruments, among them the harpsichords of the highly prolific Onofrio Guarracino (active *c*1650– *c*1690), whose instruments Domenico Scarlatti must have known in his youth. Underlining the importance of ascertaining such organological and more decorative details relating to that eminent harpsichord maker, Grant O'Brien (Edinburgh) described how he had recently built four harpsichords based entirely on Neapolitan models and construction methods. However, an answer as to the most desirable instrument for modern performance of Scarlatti's output cannot yet be given, since important questions such as the provenance and range of the composer's harpsichords and fortepianos still require extensive research.

It was a similar conclusion that Michael Latcham (Gemeentemuseum, The Hague) came to in discussing the significance of the twelve harpsichords and fortepianos documented in Queen María Barbara's will and which were kept in the royal palaces in and around Madrid. The conversion of two Florentine fortepianos into harpsichords after 1745 and the acquisition of a big new harpsichord made by Diego Fernández seems to indicate a change in musical taste and aesthetics that might have been influenced by Domenico himself; curiously, this was quite the opposite of what happened at the Prussian court, where C. P. E. Bach was in


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charge of keyboard instruments. Yet Latcham maintained that interest in both types of instrument remained strong until Scarlatti's death; and, more radically, he suggested that the composer need not have felt himself constrained by registral limitations when composing for keyboard. Thus the lack of a high $g^3$ on certain instruments, for instance, would not have formed an impediment to their performance on a narrower-range harpsichord or fortepiano, given the possibility of octave substitution of extreme pitches.

Cristina Bordas (Universidad Complutense de Madrid) and Rafael Marijuán (Torrelaguna) described a very recently discovered Spanish harpsichord built in 1750 in Valladolid by Zeferino Fernández and now in the possession of the Joaquín Díaz Foundation. Numerous elements of construction allow us to establish a direct relationship between this and an instrument of André Fernández Santos (Vallodolid, 1728) currently in the Giulini collection at Milan and strengthen the evidence for a Castilian keyboard-building tradition.

The papers of the symposium's second part dealt with new circumstances and connections in Scarlatti's life and activities. In his 'Temporality in Domenico Scarlatti' W. Dean Sutcliffe (University of Cambridge) explored the cultural construction of time in the art music of the eighteenth century, and specifically how the sonatas of Domenico Scarlatti might act as agents of change in this regard. He suggested that Scarlatti's sonatas evince, to use Raymond Monelle's phrase, 'a feverish need to pack a variety of impressions into the present' (*The Sense of Music: Semiotic Essays* (Princeton: Princeton University Press, 2000), 114). This also, though, means a new importance for memory, which mediates between the current sensation and those, equally vivid, that have preceded it. A further ingredient in Scarlattian temporality is 'present tenseness', not just as an expressive property but also as embodied in the composer's fascination with all forms of musical syntax and movement. Sutcliffe illustrated these concerns by tracing the 'multi-temporal' perspectives and associated play of memory in the Sonata in C major K132.

Nina Key (Northern Kentucky University) outlined a new method she was pioneering to illustrate the way in which different types of thematic and motivic material act as formal determinants in the Scarlattian sonata. Motives and sequences of various elements, often strongly keyboard-inspired, are represented in a visually varied way which clearly exposes the typically additive syntax found in the sonatas. Thérèse de Goede (Conservatorium Amsterdam) showed and exemplified on the harpsichord that the use of intentionally accumulated dissonances without resolution, the so-called acciaccatura, was by no means an innovation of Domenico Scarlatti's, since it is to be found in vocal and instrumental works of numerous authors of the seventeenth and eighteenth centuries.

Scarlatti's Portuguese period, that is to say the years from 1719 to 1729, which he spent directly linked to the Royal Palace at Lisbon, was analysed by myself (Universidade Nova de Lisboa), revealing new biographical data and descriptions of previously unknown surviving Portuguese instruments from the first half of the eighteenth century. The little known but important manuscript 194,1 of the Lisbon National Library, containing sixty-one pieces by Scarlatti (among them an unknown sonata in A major found only in this source), proves the strong relationships which the Neapolitan master kept alive between Madrid and Lisbon even up to mid-century. (The manuscript has been published in facsimile, with an extensive Introduction by me, as *Libro di tocate per cembalo – Domenico Scarlatti* (Lisbon: Instituto Nacional de Investgação Científica, 1991).)

The symposium's central section was completed with a lecture-recital by Luisa Morales (FIMTE, Almería), who spoke about her ongoing research (together with the dancer Cristóbal Salvador) into Scarlatti's sonatas, which clearly use structures deriving from Spanish traditional dances, especially the boleros. As was demonstrated in the cases of K376, 380 and 491, these sonatas – without changing anything of the musical texture – can be danced to on the basis of the steps and wider choreography of the popular and still orally transmitted Spanish dance forms.

The final afternoon was dedicated to theoretical and practical aspects of eighteenth-century keyboard repertory in general. Edite Rocha (Universidade de Aveiro) described a particular half-stop registration technique used by late seventeenth-century Spanish and Portuguese organists, as is to be found in the manuscript 'Libro de cyfra' of the Oporto Municipal Library (formerly 1577, B. 5, now MM 52), while Susanne Skyrm (University of South Dakota) exemplified the two different versions of Sebastian de Albero's


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*Obras para clavicordio* preserved in manuscripts at the Real Conservatorio Superior de Madrid. The second, anonymous manuscript contains copies of five of the six works that consist of a *Recercata*, *Fuga* and *Sonata*, and in each case the fugue has been both altered as well as shortened. The *Compendio teórico y práctico de la modulación*, written by the early nineteenth-century royal chapel master José Lidón, was the subject of Marta Fernández Pan's (Universidad Autónoma de Madrid) paper, in which the characteristics of the work were described in detail. It seems that, owing to the absence of certain normative rules in Lidon's treatise, its impact was only slight and its connection with other manuscripts of this kind was not significant at all. Alberto Marín Martín (Universidad Complutense, Madrid) focused on later eighteenth-century data pertaining to the artistic and artisan activity of builders like Francisco Pérez Mirabal and Juan del Mármol, and musicians like Manuel Blasco de Nebra and Joaquín Montero of the city of Seville. He stated that in the post-Scarlattian era keyboard composition was clearly marked by a strong shift from the harpsichord towards the fortepiano.

As a follow-up activity, an excursion (15–17 October) was offered in order to view the Spanish harpsichords and early fortepianos contained at the Madrid Royal Palace and the Madrid and Valladolid Museums, a quite unique occasion that was very much welcomed by many of the participating scholars.

GERHARD DODERER


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