



Albinoni, 348, no. 114). Talbot lists it under the number Co 3 in his *catalogue raisonné* (Michael Talbot, *Tomaso Albinoni: The Venetian Composer and His World* (Oxford: Clarendon, 1994), 280).

The microfilm of the complete score now allows one to make some precise observations about the lost source. The images show a typical 'travel score' written by Johann Georg Pisendel, who prepared many of these manuscripts during his stay at Venice in 1716/1717 and brought them to Dresden on his return. (A travel score features small handwriting and uses the full extent of the sheets in order to fit in as much music as possible.) The original source, as can be seen from the microfilm, was an oblong quarto fascicle of Venetian *tre mezze lune* paper frequently used by Pisendel for score copies he made in Italy. It is evident that this is an autograph by Pisendel: his fluent, small and elegant handwriting is unmistakable. The Albinoni concerto was the second work in the bundle and occupies eight pages. It begins on the same page on which the concerto by Alberti ends and of which the last bars are still visible. There are no doubts about its authenticity: codicological and paleographical context and stylistic analysis give no reason to question that we are dealing with a composition from Albinoni's best creative period. His rediscovered concerto is more than 'a characteristic but in no way remarkable work' (Talbot, *Tomaso Albinoni*, 170): the solo violin part is very elaborate and the other instrumental parts are finely crafted. The viola has a remarkably sophisticated line. The whole composition is pervaded by the aristocratic purity and moderation, the minutely chiselled motifs and the charming counterpoint that we appreciate in Albinoni. The incipit of the first movement, an Allegro, is close to that of the concerto Op. 2 No. 2. The second movement, a very short Grave, features a rhythmic gesture resembling one found in the second movement of Op. 2 No. 10, but the further development of these movements in the Dresden concerto differs notably from such precedents, going more in the direction of the concertos of Op. 5. Giazotto aptly characterized the final movement, an Allegro assai, as 'di elegantissima fattura, dal tema spigliato e fresco' (very elegantly wrought, with a bright, confident theme) (*Tomaso Albinoni*, 252–253). An edition of this rediscovered work, with a critical introduction, will soon be available from the ortus musikverlag in Beeskow (Germany). This concerto may not revolutionize our knowledge of Albinoni, but it restores to this world a work of great beauty thought to be lost for over sixty years.



doi:10.1017/S1478570610000254

ANDREW KIRKMAN (Mason Gross School of the Arts, Rutgers University) writes:

On 29 December 1789 Mozart wrote to his friend Michael Puchberg inviting him to a rehearsal at his house two days later: 'On Thursday I am inviting you (and you alone) to come to my apartment at ten in the morning for a little opera rehearsal – I am inviting only you and Haydn'. Given that the opera being rehearsed was his *Così fan tutte*, the experience must have struck Haydn with a powerful sense of *déjà vu*, one that can only have increased as, the following month, he accompanied Mozart to a further rehearsal and probably also one or more of the ensuing performances. The similarities between *Così* and Haydn's own *Le pescatrici* of twenty years earlier are palpable, and extend far beyond the similarities of plot, involving two sisters betrothed – in Haydn's case – to each other's brothers. The alternating duo writing in a number like the reconciliatory quartet, following – in reversed *Così* mode – the disguised seduction by the male leads of their *own* lovers, is just one of many moments that stand to give anyone familiar with both works a sense of *déjà vu*.

However, when Opera at Rutgers (director, Pamela Gilmore) and the period-instrument ensemble Musica Raritana (conductor, Andrew Kirkman) presented *Le pescatrici* on 30 and 31 October 2009 at the Mason Gross School of the Arts, Rutgers University, the biggest surprise, for many, would have come from the lyrical beauty and sheer power of the music – ranging from the touching deftness of Frisellino's 'Fra cetre



e cembali' (his character portrayed in our performance by Chia-Tien Lin) through Burlotto's (Daniel Foltz-Morrison) agitated 'Vi cerca il fratello' and Lesbina's bragging 'Che vi par' to the extraordinarily heightened drama, shot through with *Sturm und Drang*, of the extended D minor *scena* that conjures forth the plot's dénouement. Elsewhere few would fail to detect foreshadowings of Rossini, and even Donizetti, as in the *basso buffo* patter of 'Compatite la vecchiezza', sung by the father figure Masticco (a character hilariously inhabited in this show by Sam Levine). Certainly, the 'Cinderella' strain of the story, with its hero prince seeking out the long-lost heroine princess through the smoke screen thrown up by the two sisters – their heads turned by his gold and his social status and a hoped-for life of *dolce far niente* – has more than a hint of *La Cenerentola*.

To anyone familiar with Haydn's work in the operatic field, the obscurity of *Le pescatrici* can only seem astonishing. And even those steeped only in his much more familiar instrumental music must surely, on reflection, consider it unlikely that Haydn, the master of comic timing and dramatic nuance, could have been anything other than a natural for the comic stage. A natural he indeed was; anyone familiar with *Le pescatrici* should not be surprised to learn that this was, in its composer's own words in 1776, among his works that had 'received the most approbation', a creation that (as expressed in the report quoted below) revealed his 'flaming and creative genius'. One can only hope that the time is approaching when modern commentators will finally give up attempting to explain Haydn's still relative operatic obscurity by reference to the supposed inferiority of his works in this genre compared to those of Mozart. Of course, Haydn's operas do in some respects reveal a sensibility different from Mozart's, yet to characterize that difference in terms of quality is to indulge in a reductionism that succeeds only in perpetuating their unjustified neglect. Had Haydn, like Mozart, been a man of the commercial theatre, one might surmise that his operas would still be rubbing shoulders with the familiar gems of his younger contemporary.

Most of the Eszterháza operas were written for specific family occasions, and *Le pescatrici* was no exception: the opera formed part of the three-day wedding festivities for Prince Nikolaus Esterházy's niece, Countess Lamberg, in September 1770. A report in the *Pressburger Zeitung and Wiener Diarium* notes that, after the wedding ceremony,

the whole company repaired to the theatre, where a comic opera in Italian, *Le Pescatrici*, was performed with all possible skill and art by the princely singers and instrumentalists, to universal and well-deserved applause. The princely kapellmeister, Herr Hayden [*sic*], whose many beautiful works have already spread his fame far and wide, and whose flaming and creative genius was responsible for the music to the singspiel [*sic*], had the honour to receive the most flattering praise from all the illustrious guests.

Certainly the theme, of marriage and inherent nobility, which must always shine through in the end, was closely tailored to the event it was written to grace. But the choice of this plot can hardly have been an onerous one for Haydn; as revealed also in the delicious (and more familiar) *Il mondo della luna*, Carlo Goldoni, the author both of that play and of *Le pescatrici*, was a dramatist with whom Haydn felt an instinctive affinity. Certainly, the Rutgers cast, of undergraduate and a few young graduate-student singers, revelled in the (frequently salacious) witticisms that abound throughout the libretto, and Haydn's often wickedly naughty musical responses to them.

Many of the barbs, as might be expected in this transplanted Cinderella tale, are aimed at the two girls, Nerina (played respectively on the two nights by Hongkyung Kim and Elizabeth Murphy) and Lesbina (rendered by Eileen Cooper and Yoona Park), and the airs and graces they affect in imagining themselves to be of noble birth. Here is the classic lampoon of the character type vividly depicted in a contemporary description of the 'female Viennese dandy': 'She loves any man who pretends to be a count or a baron; everyone who wears boots and spurs, and understands horses; and every male hand bearing a diamond ring'. By contrast, the two aristocrats Prince Lindoro (sung by Vincent Grana) and Eurilda (Barbara Mergelsberg and Minji Kim), express themselves with a dignified nobility, being the only characters who – as a colleague



pointed out to me after one of the performances – have their utterances heightened by accompanied recitative.

Le pescatrici is the victim of a particularly sad irony resulting from the comparative isolation of Haydn's operas: its source, in the Esterházy archives, lacks a substantial portion of its original music. That lack was redressed in a reconstruction by H. C. Robbins Landon, and – notwithstanding the many cuts that we were forced to make in our production – we believe ours is the first recorded performance of his replacement confession aria for Prince Lindoro. The Rutgers show, set in the environs of 'Mastricco's clam shack', offered a 1950s take on the story, one that frequently had the audience in stitches of laughter. The inexperienced student cast truly excelled itself, and this was the fourth collaboration between our opera programme and Musica Raritana, an ensemble I established to provide experience for our graduate instrumentalists in performance on period instruments – on this occasion under the coaching of Cynthia Roberts (violin), Arthur Haas (harpsichord), Marc Schachman (oboe) and Loretta O'Sullivan (cello). More will certainly follow, with a celebration of the tercentenary of Thomas Arne, including his lovely *Thomas and Sally*, planned for this coming fall semester (November 19 and 21). A particular pleasure on this occasion was that we were able to record the performances for broadcast on the local classical station, WWFM, and to make a high-quality, professionally packaged two-CD recording, copies of which are available from me (kirkman@rci.rutgers.edu) for \$15.



CONFERENCES

doi:10.1017/S1478570610000266

HANDEL IN THE NINETEENTH CENTURY INTERNATIONAL HANDEL FESTIVAL, GÖTTINGEN, 30 MAY 2009

Founded in 1920, the International Handel Festival in Göttingen is one of the world's longest-standing early music festivals. Each year Göttingen hosts a twelve-day festival dedicated to the composer and his music. One of the festival's traditions is the biennial musicological conference day, the results of which are published in the *Göttinger Handel Beiträge*. In this special anniversary year the organization invited four speakers to discuss Handel's reception in the nineteenth century, inspired by the fascinating concert project at the festival: the world premiere of Handel's *Dettinger Te Deum* in the adaptation by Felix Mendelssohn Bartholdy.

The main focus of the day was the question of Handel's importance for music history, theory and performance practice in nineteenth-century Germany. While the composer attained his lofty reputation during his lifetime in Great Britain, German interest in his music increased significantly after his death in 1759: about sixty performances of *Messiah* are documented in German-speaking lands between 1772 and 1800, for example, by Carl Philipp Emanuel Bach in Hamburg and in Mozart's reorchestration in Vienna.

The motivation for this enthusiastic reception of Handel's music must have been the idea of 'repatriation', as demonstrated not only by the long and fervent tradition of Handel performances in Germany but also by the responses to Handel's music evident in the work of such major German-speaking composers as Haydn, Beethoven, Mendelssohn and Brahms – as well as Meyerbeer, Schumann and Liszt. One might add to this emerging pattern of reception the literary and scholarly attention given to Handel's life and work by music theorists, from Johann Adolf Scheibe's writings to Friedrich Chrysander's monumental biography and complete edition of Handel's works, which began to appear in the 1850s.