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COMMUNICATIONS

REPORTS

GLORIA EIVE writes:

For nearly eight decades, the *Eighteenth Century Current Bibliography* (*ECCB*) has offered scholars, students and devotees of 'long' eighteenth-century studies a comprehensive, interdisciplinary and critical bibliography of this rich, relevant and sometimes rollicking era. *ECCB* is published annually by the AMS Press of New York, under the auspices of the American Society for Eighteenth-Century Studies (ASECS), and is received by libraries, universities and private subscribers worldwide. Since 1970 *ECCB*'s annual volume has represented not only major world languages and literature, but also the disciplines of those languages, plus history, economics, political science, technology, medicine, science, philosophy, religion, aesthetics, architecture, music and the visual and performing arts. The General Editor is Kevin L. Cope (Louisiana State University, Baton Rouge).

ECCB's fine arts section, which will be of particular interest to readers of *Eighteenth-Century Music*, includes music, dance, theatre, architecture and all the plastic and visual arts. They are represented by book reviews of significant publications and by bibliographical references to articles and publications in the field. The period covered in *ECCB* is the 'long' eighteenth century (*c*1650–*c*1850); accordingly, the titles reviewed, as well as their subject matter, represent a very broad artistic spectrum. Unlike the long reviews found in many professional journals, *ECCB*'s are relatively brief (600–850 words). Nevertheless they represent careful scholarship and offer incisive critiques.

ECCB encourages readers to offer their services as book reviewers, particularly in the fine arts, and welcomes recommendations of specific books for consideration or material that should be cited in *ECCB*'s published volumes. To volunteer as a book reviewer, or to recommend specific publications for review or citation in the fine arts section, please contact Gloria Eive, *ECCB* Fine Arts Editor (<geive@stmarys-ca.edu>). For a roster of field editors for other disciplines in *ECCB*, as well as subscription and other information, please visit <http://eccb.net>.

ROSALIND HALTON writes:

The website <www.scarlattiproject.com> was opened in 2001 to function as an outlet for research by James Sanderson, Kate Eckersley and myself into the vocal music, principally the secular cantatas, of Alessandro and Domenico Scarlatti. It both has a commercial side, acting as a shopfront for the editions and recordings produced by each of us, and serves educational and scholarly ends. And there is a discussion board used mainly for visitors to place requests for information, some of which we find it possible to satisfy.

The main interest for me in providing the content of <www.scarlattiproject.com> was to make available information normally confined to specialists, but important to anyone using a scholarly edition or performing an almost unknown repertory. At the same time, the website format lends more flexibility than a hard-copy publication. The section on 'Editorial Principles', for example, applies to all the editions by me on the website; the section 'The Composer Speaks' offers in Italian and English the most pertinent passages from Alessandro Scarlatti's correspondence with Ferdinando de' Medici on the significance of his performance indications.

While the editions aim to reach the same level of manuscript research one would expect of a hard-copy edition, the nature of the medium encourages the editor to put forward work in progress, for instance on copyists and watermarks. Even incomplete information may be useful to others in the field, encouraging questions to be asked that will advance the subject. For example, knowledge of Roman copyists is well advanced, but little so far is available on Neapolitan sources for this repertory. Thus any information available in the public domain may eventually help in constructing a picture of these sources, their copyists and the activity of which their manuscripts is the extant sign.

Linked to <www.scarlattiproject.com> is a group of sites under the umbrella of <www.cantataeditions.co.uk > that includes editions of music by Bononcini, Carissimi, Leo and Porpora – the majority of these the work of James Sanderson. It is the view of the editors that this repertory is so generally unknown that it needs to be made available in editions that will encourage performance, as well as forming a resource for study.

SUSAN ORLANDO introduces THE VIVALDI EDITION PROJECT

The city of Turin, located in an obscure corner of Italy, has a history and architecture closely allied with that of France and has gone relatively unnoticed throughout the centuries, culture-hungry travellers being more anxious to observe relics of antiquity or Renaissance art than that of the baroque period. Its opera house, which flourished in the second half of the eighteenth century, was built only in 1740, and there is no trace of Antonio Vivaldi ever having been in this Piedmont city. Yet, ironically, Turin's Biblioteca Nazionale today holds no less than ninety-two per cent of his autograph manuscripts, Vivaldi's personal library as it were. How this collection came to be in Turin is an intriguing tale in itself.

Irrefutable evidence shows that in 1745 twenty-seven volumes of the 'Red Priest's' music were in the library of the Venetian senator Count Jacopo Soranzo; it is probable that he had purchased them from the composer's brother, Francesco Vivaldi, a barber and wig-maker in Venice, who would have inherited them upon Antonio's death in 1741. From Count Soranzo the collection of Vivaldi's music passed into the hands of Count Giacomo Durazzo, who kept the volumes in his palace on the Grand Canal until his own death. His nephew Gerolamo, last doge of Venice, then had them transported to Genoa, where they remained together in the family villa for a century. In 1893 the volumes were divided equally and bequeathed to the brothers Marcello and Flavio Durazzo. When Marcello died he left his part of the collection to the Salesian College of San Carlo near Casale Monferrato.

In 1926 the rector of the College, wishing to undertake renovation work on the building, decided to sell the volumes. He contacted the Biblioteca Nazionale in Turin for an evaluation of their worth, and Luigi Torri, director of the library at that time, immediately solicited the advice of Alberto Gentili, Professor of Music History at the University of Turin. Both realized the immense value of this collection, and when the city declined to buy it Gentili approached a friend, the wealthy businessman Roberto Foà, who purchased the volumes in 1927 for the library in memory of his son. This was, however, only half the collection; the rest was still in Genoa, and it was only after long negotiations that in 1930 the last heirs of the noble family agreed to sell, and the collection was once again reunited. This time the money was provided by a successful entrepreneur named Filippo Giordano.

So it was by this tangled sequence of events that the manuscript library of Antonio Vivaldi found its home in the Biblioteca Nazionale of Turin, where it is known as the Mauro Foà – Renzo Giordano Collection. The twenty-seven volumes consist of no less than 450 works ranging from single arias to full-scale operas. The amount of instrumental music is prodigious: 296 concertos for one or several instruments, strings and basso continuo (including ninety-seven concertos for violin and thirty-nine concertos for bassoon), cantatas, motets and fourteen complete operas.

Antonio Fanna, who in 1947 founded the Istituto Italiano Antonio Vivaldi, was quick to recognize the genius of the composer. From 1947 to 1972 the Institute, under the artistic direction of the composer Gian Francesco Malipiero and the Ricordi publishing house, began editing and publishing modern editions of these manuscripts. They concentrated exclusively on the instrumental music, and it is chiefly thanks to their efforts that this music began to gain recognition. By the end of the twentieth century, musicological research into Vivaldi had made formidable advances, the musicologist Peter Ryom had published his catalogue of Vivaldi's instrumental works (1986) and performances of Vivaldi's music were ever more frequent.

The Istituto per I Beni Musicali in Piemonte was founded by the musicologist Alberto Basso in 1992 to catalogue music archives in Piedmont. And as its activities subsequently expanded, Basso conceived the extraordinary project of recording the Vivaldi manuscripts in their entirety, thereby producing an aural collection of Vivaldi's autograph library. Basso approached the French record company Opus 111 (now Naïve/Opus 111), who received the idea enthusiastically. Thus began the Vivaldi Edition, a co-production driven by these two groups and partially funded by the Regione Piemonte, the Fondazione CRT (Cassa di Risparmio di Torino) and the Compagnia di San Paolo. The project is expected to last for another ten years.

Since its inception in 2000 the Vivaldi Edition has released seventeen CDs, including four operas. The Edition will continue to release at least one opera and several CDs of Vivaldi's instrumental music each year until completion of the project. Whenever possible, the recordings and releases are coupled with public performances.

Happily, the project coincides with the current wave of interest in Baroque opera. Vivaldi may be best known as the composer of the ubiquitous *Four Seasons* (which is not among the manuscripts in Turin), but his vocal writing is equally exquisite. *Juditha triumphans*, a military oratorio which displays great variety in both concepts and colours, was one of the first recordings in the series. Of particular note is a recent *Vespri* reconstruction grouping together much of the sacred music in the Turin collection and standing as a representative compilation of Vivaldi's sacred vocal writing. If Vivaldi's claim to have written over ninety-four operatic works is true, it makes him a more prolific opera composer than Handel, Caldara or Hasse. What remains today are but twenty scores, only fourteen complete, all preserved in the Biblioteca Nazionale in Turin except for a complete score of *Teuzzone*, now in the Deutsche Staatsbibliothek in Berlin, and three-quarters of the opera *Motezuma*, recently found in Kiev.

A question often posed today concerns the criteria used in choosing singers for these operas. Vivaldi seems to have had no problem in asserting the originality of his artistic ideas. At a time when the craze for castratos was at its height, he used lesser known castratos (with the exception of Carestini, whom he employed twice), and on several occasions he even cast a woman as *primo uomo*, a role traditionally given to a castrato (for example at the opening of *Orlando furioso* in Venice in 1727 and in performances of *Farnace* in 1726 and 1727). Looking at his own choices, it is evident that he had a predilection for natural voices, women in the high registers and men for the low. This has been the line followed in the Vivaldi Edition.

Two principles have been maintained in these recordings: to respect systematically the original key structure, refusing transpositions, and to maintain as closely as possible the types of casting choices Vivaldi himself made. A great deal of preparatory work must be undertaken on the manuscript sources of these works before an opera can be performed. There are often several versions of an aria, or Vivaldi has crossed out some pages and sewn variants over others. Many decisions need to be made. The Istituto Italiano Antonio Vivaldi (since 1978 part of the Fondazione Giorgio Cini in Venice) and its distinguished board of Vivaldi scholars continues to play an essential role in preparing excellent critical editions of all these operas. The conductors in this recording project generally use these critical editions as the basis for their performances but nevertheless compare them with the original manuscripts, the choice of which variant to use in certain cases being ultimately a personal one.

Released in autumn 2004 is the mythical *Orlando furioso*, memorialized for many in a 1978 recording with Marilyn Horne singing the title role. Although it was an outstanding recording, our interpretation reflects

today's growing knowledge of historically informed interpretation. Putting together a cast capable of tackling the formidable coloratura roles was a challenge, and the results are exhilarating.

BIBLIOTECA NAZIONALE

Scholars will also be interested to learn about a pilot project that was initiated by the Biblioteca Nazionale Universitaria in Turin to put all the manuscripts of Vivaldi on the internet. Begun in 1997, ADMV – Archivo digitale della musica veneta – is a co-production of Turin's Biblioteca Nazionale, the Ministero per i Beni Musicali and the Biblioteca Marciana in Venice, and the Discoteca di Stato in Rome. Vivaldi is one of the first of the composers to be catalogued in this way, partly because of his importance and partly because the library holds ninety-two per cent of his extant music. Visitors to the site will have access to all Vivaldi's music manuscripts, including the variants (except where sewn over). In addition there will be documentation on each piece or opera, samples of performances and in some cases entire recordings of the works as well as the librettos (though, curiously, none is in Turin). It is hoped that there will be future collaboration with other libraries housing important Vivaldi holdings (most notably Dresden and Manchester), so that ultimately the entire body of Vivaldi's extant works will be accessible on one site. The programme will also allow users to initiate a search for a melody of up to seventeen notes. All the manuscripts can be downloaded and printed and, though the definition will not be good enough to reproduce for commercial printing, it will be more than adequate to work from. The site is scheduled to be online by the beginning of 2005 and can be accessed via the Biblioteca Marciana or the Biblioteca Nazionale in Turin.

Inspired by the Vivaldi Edition, a book on Vivaldi's operas is due to be released in early 2005 by the French publishing house Actes Sud. The author, French musicologist Frédéric Delaméa, has spent many years researching and documenting Vivaldi's operas and has been closely allied to the Vivaldi Edition opera projects from the beginning. The book will be in French, but translations in Italian, German and English are underway and should follow rapidly.

It is a fortunate combination of circumstances that has brought these manuscripts together with highly talented musicians who are able to capture the Italian spirit so vividly. Among the distinguished directors and organisations involved in the project are Rinaldo Alessandrini of Concerto Italiano, Alessandro De Marchi with Academia Montis Regalis and Jean-Christophe Spinosi of L'Ensemble Matheus. Giovanni Antonini of Il Giardino Armonico and Ottavio Dantone with his group Accademia Bizantina will both be recording Vivaldi operas for the edition within the next year. The list of fine instrumentalists includes the extraordinary bassoonist Sergio Azzolini, Bart Kuijken and many others. The Edition has also proved to be an optimal showcase for singers, including established voices such as Magdalena Kozena, Sara Mingardo and Laura Polverelli, as well as lesser known voices, among them the young soprano Philippe Jaroussky (who excels in castrato roles) and the contralto Marie-Nicole Lemieux.

THE VIVALDI EDITION

Naïve/Opus 111 – Istituto per I Beni Musicali in Piemonte

Recordings to date:

Concerti da camera RV91, 99, 101, 90, 106, 95, 88, 94, 107
L'Astrée, Giorgio Tabacco
one disc, OP30394

Juditha triumphans, RV644
Magdalena Kozena, Academia Montis Regalis, Alessandro de Marchi
three discs, OP30314

La Senna festeggiante, RV693
Juanita Lascarro, Sonia Prina, Nicola Ulivieri, Concerto Italiano, Rinaldo Alessandrini
one disc, OP30339

Concerti e cantate da camera RV97, 104, 105, 671, 654, 670
Laura Polverelli, L'Astrée, Giorgio Tabacco
one disc, OP30358

Concerti per flauto traversiere RV432, 436, 429, 440, 533, 438, 438 bis, 427, 431
Academia Montis Regalis, Barthold Kuijken
one disc, OP30298

L'Olimpiade, RV725
Sara Mingardo, Laura Giordano, Roberta Invernizzi, Sonia Prina, Marianna Kulikova, Riccardo Novaro, Sergio Foresti, Concerto Italiano, Rinaldo Alessandrini
three discs, OP30316

Stabat Mater RV621; **Concerti sacri**, RV556, 549, 579; **Clarae stellae**, RV625
Sara Mingardo, Concerto Italiano, Rinaldo Alessandrini
one disc, OP30367

Concerti di Dresda RV192, 569, 574, 576, 577
Freiburger Barockorchester, Gottfried von der Goltz
one disc, OP30283

La verità in cimento, RV739
Gemma Bertagnolli, Guillemette Laurens, Sara Mingardo, Nathalie Stutzmann, Philippe Jaroussky, Anthony Rolfe Johnson, Ensemble Matheus, Jean-Christophe Spinosi
three discs, OP30365

Mottetti RV629, 631, 633, 623, 628, 630
Anke Herrmann, Laura Polverelli, Academia Montis Regalis, Alessandro de Marchi
one disc, OP30340

Vespri solenni per la festa dell'Assunzione di Maria Vergine, RV584, 593, 635, 594, 600, 607, 608, 609, 610a, 616
Gemma Bertagnolli, Roberta Invernizzi, Anna Simboli, Sara Mingardo, Gianluca Ferrarini, Mateo Bellotto, Concerto Italiano, Rinaldo Alessandrini
one disc, OP30383

Sonate da camera RV68, 70, 71, 77, 83, 86
L'Astrée, Giorgio Tabacco
one disc, OP30252

Concerti per archi RV115, 120, 121, 129, 141, 143, 153, 154, 159
Concerto Italiano, Rinaldo Alessandrini
one disc, OP30377

Orlando finto pazzo, RV727
Antonio Abete, Gemma Bertagnolli, Marina Comparato, Sonia Prina, Martin Oro, Marianna Pizzolato, Academia Montis Regalis, Alessandro De Marchi
three discs, OP30392

Concerti e cantate da camera, volume 2 (RV108, 92, 100, 651, 656, 657)
Gemma Bertagnolli, L'Astrée, Giorgio Tabacco
one disc, OP30404

Concerti per fagotto e oboe RV481, 461, 545, 498, 451, 501
Sergio Azzolini, Hans Peter Westermann, Sonatori de la gioiosa marca, Giorgio Fava
one disc, OP30379

Orlando Furioso, RV728
Ensemble Matheus, Jean-Christophe Spinosi, Marie-Nicole Lemieux, Jennifer Lamore, Veronica Cangemi, Anne Hallenberg, Philippe Jaroussky, Lorenzo Regazzo
three discs, OP30393

MANUEL CARLOS DE BRITO writes:

On 3 and 4 June 2004 a conference was held at Coimbra University to celebrate the tercentenary of the birth of Carlos Seixas (1704–1742). In line with the title 'Carlos Seixas: The Times and the Music', several papers were centred on Seixas's times rather than on the composer himself. Thus Rui Vieira Nery (Universidade de Évora) discussed the Portuguese tradition and Italian models in the musical Baroque in the period of King John V (1707–1750), I presented a revised view of musical life in Lisbon in Seixas's days and its relation to the composer's own production, and António Filipe Pimentel (Art History Department, Universidade de Coimbra) read a very interesting paper on Portuguese art in the time of Seixas, focusing on the methods and the systems of reform carried out under the direction of John V. Although in his keynote address P. José Lopez-Calo (Universidade de Santiago de Compostela) attempted to place Seixas's sonatas or *tocatas* (interchangeable terms for the composer) in the context of eighteenth-century Iberian keyboard music, the lack of other more international approaches was sadly felt, reminding us of the seminal figure of Santiago Kastner – to whose pioneering work we owe most of our present-day knowledge of Seixas – and of his authoritative command of eighteenth-century European keyboard music. The only two other papers on Seixas's music were given by José Eduardo Martins (Universidade de São Paulo, Brazil), who shared his reflections on interpretating Seixas on the modern piano, and by João Pedro Alvarenga and João Vaz (both Universidade de Évora), read by the latter, on the criteria governing the new edition of Seixas's works that they are preparing for the Calouste Gulbenkian Foundation in Lisbon. Publication is expected in 2006 as part of the commemoration of the Foundation's fiftieth anniversary. Lastly João Paulo Janeiro (Universidade Nova de Lisboa) discussed the sacred music of a contemporary of Seixas, Francisco António de Almeida. The conference ended with a roundtable in which all speakers participated.

All in all, this conference did not fulfill the expectations of those, like myself, who think that we are in sore need of a fresh reappraisal of Seixas's music, and of his keyboard production in particular. This view reflects the fact that very little work has been done at the analytical level since the unfortunately unpublished doctoral dissertation by Klaus Heimes of 1967. In the end some of the most interesting moments were musical ones. Participants had the opportunity to listen to widely different interpretations of Seixas's keyboard music in three recitals given at the University. José Luís González Uriol gave richly inspired versions on the eighteenth-century organ of the University Chapel of selected *tocatas* which, while in many cases not originally meant for the instrument, may have been widely used in the church, given the flexibility of contemporary practice and Seixas's own position as organist of the Royal Chapel. The interpretations of Seixas's *tocatas* by José Eduardo Martins constituted yet another proof of the aesthetic validity of playing baroque keyboard music on the modern piano when this is done in an intelligent and sympathetic manner. Ketil Haugsand's harpsichord recital, on the other hand, was disappointing. These last two recitals were given in the beautiful setting of the baroque University Library built by King John V. A final concert of Seixas's sacred motets and G major Mass, with the interpolation of two *tocatas* on the organ, was given in the Sé Nova, or New Cathedral – where Seixas held the post of organist before moving to Lisbon – by the Segréis de Lisboa under the direction of Manuel Morais and with the participation of the Portuguese-born English

soprano Jennifer Smith (who has been familiar with this sacred music since her young days as a member of the Gulbenkian Choir).

GILLY FRENCH writes:

A one-off performance in 1993 of Handel's *Acis and Galatea* in the garden of the medieval Deanery at Bampton, Oxfordshire, was never intended to be the start of an established organization. Nevertheless, Bampton Classical Opera has since grown and emerged as one of the country's most distinctive small companies, performing at the spectacular Victorian pile of Westonbirt School in Gloucestershire, St John's Smith Square, the Theatre Royal Bath and the English Haydn Festival at Bridgnorth. Since 1997, beginning with Gazzaniga's *Don Giovanni* of 1787 (given again in a new production in 2004), a sequence of fascinating and rare 'classical-era' operas mounted in beautiful venues with a relaxed ethos and fine musical standards have firmly established the company on the British musical map. Eschewing wall-to-wall *Traviata*s (despite the knowledge that such would fill the coffers), the founding artistic directors have rigorously pursued a policy of eighteenth-century obscurantism: breathing new life into long-forgotten opera has proven immensely rewarding for audience and performers alike.

Arne's stirring *Alfred*, Cimarosa's *I due baroni di Rocca Azzurra* and Paisiello's affecting *Nina* (once one of the most widely performed operas in Europe) are among the works that have been performed by Bampton Classical Opera, always in English and often with new translations. The company has in particular explored operas from the circle around Mozart, including a wonderful Shakespearian adaptation to a libretto by Lorenzo da Ponte, *The Comedy of Errors* (*Gli equivoci*), with music by Mozart's extraordinarily talented English friend Stephen Storace, and the UK stage premiere of *The Philosopher's Stone* (*Der Stein der Weisen*), a *Zauberoper* composed jointly by Mozart, Henneberg, Schack, Gerl and Schikaneder – the team that went on to compose and perform *Die Zauberflöte* just a year later. Mozart's unfinished fragments *The Cairo Goose* (*L'oca del Cairo*) and *The Deluded Bridegroom* (*Lo sposo deluso*) have also been illuminating projects. In 2003 the UK premiere of Salieri's *Figaro*-inspired *Falstaff* proved one of the Bampton's greatest successes, coinciding with Cecilia Bartoli's rehabilitation of Vienna's notorious operatic *bête noire*. Two operas by Haydn, both performed in 2004 (*La vera costanza* and *L'infedeltà delusa*), have raised the question of why these masterpieces are not more frequently performed.

This focus on a specific era notwithstanding, Bampton's performances are not narrowly revivalist. Translations and production styles are fresh and modern (including a Dad's Army-like Windsor Home Guard for *Falstaff* and a hippy encampment for *The Philosopher's Stone*, complete with dancing dalek), while orchestras are sometimes period but more often modern (including, in 2004, the London Mozart Players). The company's fluent acting, comic ingenuity, clarity of diction, unaffected style of vocal ensemble and communicative warmth have repeatedly been praised. Singers, chosen for just these qualities, are generally young, and several, including Rebecca Bottone, Gillian Keith, Andrew Kennedy, Daniel Norman and Sarah Redgwick, are emerging as stars of the new generation of British performers. Conductors (there is no regular music director) have included Alexander Briger, Edward Gardner, Murray Hipkin, David Owen Norris and Jason Lai.

The 2005 season will see a production of Paisiello's *Barber of Seville*; other composers under consideration include J. C. Bach, Benda, Bertoni, Mayr, Paer and Soler. For more information visit <www.bamptonopera.org>. Artistic directors are Jeremy Gray and Gilly French.

SANDRA TUPPEN writes:

A new database of seventeenth- and eighteenth-century music manuscripts held in libraries and archives across the UK and in Dublin was launched on the web on 1 June 2004 by Royal Holloway, University of London. The result of a three-year collaborative research project (Royal Holloway, Répertoire International des Sources Musicales (RISM) UK Trust and the British Library), it includes details of more than twenty-five thousand pieces of music. The project, funded by a grant from the Arts and Humanities Research Board (AHRB), is part of the international RISM venture, which aims to trace and document printed and manuscript music sources in libraries and archives across the world.

This new, free-access database (<www.rism.org.uk>) enables researchers, performers and others interested in music to locate music manuscripts preserved in a wide range of institutions, including the national libraries of Scotland and Wales, the British Library, public and university libraries and city and county archives. Many of the manuscripts, especially those in general 'non-music' archives, have not been documented in detail before. These include an eighteenth-century book of anthems (some of them apparently unique) in the Cheshire and Chester Record Office, seventeenth-century German keyboard music at the Surrey History Centre and the Madrigal Society Collection at the British Library. The database also lists recently acquired material, including a previously unknown work by Arne deposited at Sheffield University Library.

One of the key elements of the database is its tune-search feature. Developed specially for this project, it allows users to type in the first few notes of a piece of music and to find both exact matches and close matches. This enables researchers to match up pieces that share a common opening theme, to detect where small changes have crept into a tune or to identify the composers of works that are currently anonymous. Users can also browse the collections of a specific library or search for music by specific composers and title words. All of the data will be added to the international RISM database published annually on CD-ROM by K. G. Saur under the title *Music Manuscripts after 1600* (subscription service at <www.nisc.com>).

This is the first stage of a two-phase project: in August the project team at Royal Holloway began work on a three-year project to document seventeenth- and eighteenth-century music manuscripts in cathedral and chapel libraries and in private collections accessible to the public. Digital images of some of the manuscripts will also be added, enabling handwriting comparisons among manuscripts in different physical locations. This new phase of work is also being funded by the AHRB.

Further information about the project may be obtained from Dr Sandra Tuppen, RISM UK Project Manager, c/o Music Collections, The British Library, 96 Euston Road, London NW1 2DB, or by email at <sandra.tuppen@bl.uk>.

CONFERENCES

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ORPHEUS INTERNATIONAL ACADEMY FOR MUSIC THEORY. MUSIC AND THEORY: 1650–1750

ORPHEUS INSTITUTE, GHENT, 14–18 APRIL 2004

There are many reasons to be happy in Ghent. By day, the eye may feast on an abundance of architectural and artistic splendours, beautifully preserved fruits of the extended flowering of one of Flanders' most consistently affluent cities. By night, other, possibly less reputable, sensibilities may be brought into play; for as is often the case with regional specialities, Belgium's most famous modern export definitely improves as one approaches its source.

In recent years an attraction specifically oriented towards the taste of music theorists and musicologists has come to number among the city's offerings, in the form of the beautifully organized Orpheus International Academy for Music Theory. The academy offers not so much a conference as a kind of extended seminar: the only formal papers are those given by invited speakers, and the apparent model is more pedagogical than colloquial. Nevertheless, to my mind the meeting has all the advantages of a conference – excellent papers, genuine opportunities for formal and relaxed discussions, an environment conducive to the meeting of admired and admiring, and a lively extra-curricular schedule – with none of the disadvantages. With no parallel sessions, the group remains a focused unity for five days, everyone together in the same room listening to the same papers and discussions. Although there are opportunities for all delegates to present brief papers, these sessions are genuinely informal; for this reason, both attention and attendance remain centred on the more formal fixtures, which are made up of paper presentations with extended post-delivery discussion (minimum thirty minutes) and roundtable-style panel discussions. Given the exceptionally high standard of organization and conference facilities, well chosen and prepared speakers, and an informed and enthusiastic attendance (background materials are circulated to all delegates at least a month before the event, guaranteeing the amount of information, if not of enthusiasm), the event really cannot fail.

The theme of the 2004 academy, 'Music and Theory' between 1650 and 1750, suggested that the interdependence of compositional and theoretical practice was as much the subject for discussion as historical music theory per se. The broader concerns included the move from modal to tonal conceptions of harmonic organization, the relationship between theoretical understanding and compositional practice, the use of historical theoretical models for contemporary analytic and interpretative purposes and the influence of the changing philosophical and scientific landscape on music theory, as well as more specific issues concerning pedagogical and compositional theory.

The seminar opened with a paper by Thomas Christensen, 'Genres of Music Theory in the Seventeenth and Eighteenth Centuries'. While it often drew on his introductory chapter to *The Cambridge History of Western Music Theory* (Cambridge: Cambridge University Press, 2002), the delivery was fresh and much of the content original. Christensen's aims may be summarized as follows. The first was to provide a historiographical characterization of the period, offered primarily in terms of the consolidation of tonal practice as standard and of the rise of music-theoretical models derived from empirical science. As such, the conference theme could conveniently be situated between two texts lying at the extremes of the period covered: Descartes' *Compendium Musicae* (1650) and Rameau's *Observations sur notre instinct pour la musique* (1754). The second was to provide a 'map' correlating historical schematizations of musical knowledge with contemporary understanding, thus identifying the continuities and discontinuities between, for example, the Boethian schema of *musica mundana*, *humana* and *instrumentalis* and Dahlhaus's topography of speculative, regulative and analytic music-theoretical traditions.

Much was made of the 'map' metaphor in the discussion, and it was therefore instructive (as well as amusing) to be shown the imaginary map of the 'Bellum Musicum' published by Johannes Bähr in 1701. Bähr's map, which precedes a short satirical pamphlet, shows the battling territories of the 'Regio Contrapuncti' (containing such legendary destinations as the 'Sylva fugarum' and the 'Terra deserta'), the 'Terra Instrumentalis' and the 'Terra Figuralia' (including 'Solodorff'). In a central location, astride (and therefore polluting) the river flowing into the 'Lacus inventionis', lies the fortress of speculative music theory, or the 'Vestung Sistema', besieged and enemy of all.

Christensen's second paper addressed the subject, central to his best known sphere of research, of 'Rameau as Synthesizer'. The synthesis in question was threefold. First, Rameau's music theory can be understood to represent all three of Dahlhaus's historiographical categories (speculative, regulative and analytic). Secondly, his theory provided a genuine historical fusion of preceding music-theoretical traditions. Thirdly, and perhaps most interestingly, Christensen showed the extent to which the internal history of Rameau's 'theory' – if such a unity were to be supposed – reflects an attempt to synthesize music theory with other spheres of knowledge. A good way of understanding the differences between the *Traité* of 1722 and

the *Génération harmonique* of 1737, for example, is to reflect on the general eclipse of Cartesian by Newtonian methodology in France in the first half of the eighteenth century. Thus the pseudo-metaphysical dualism of consonance and dissonance in the *Traité*, and the dependent conception of dissonance in terms of the collision of bodies, is replaced in the later treatise by a conception of tonality in terms of centres of gravity characterized by forces of attraction converging on the tonic.

Two papers by Joel Lester addressed the relationship between contemporary music analysis and historical theory – an appropriate topic, given the combination of Lester's expertise in eighteenth-century theory and his current position as Dean of the nerve centre of Schenkerian theory, the Mannes College of Music, New York. The first, entitled 'Thoroughbass as Path to Composition', was concerned with two observable movements in the relationship between historical theory and practice. Examining the proliferation of thoroughbass theory, Lester was concerned to represent the tradition as having been a genuine attempt to reflect (and codify further) the way practical musicians 'really thought' about harmony and voice leading. The drive to theorize, as a supplement to the practice of composition, was caused by the palpable 'inflation' of chord types in the first half of the eighteenth century. On the other hand, successful thoroughbass models (a particularly easily observable case being those providing a *règle de l'octave*) became reabsorbed into the harmonic 'vocabulary' of composers. A related issue that Lester touched upon – also reflecting this reverse movement from theory back to practice – involved the pedagogical motivation of much compositional activity of the period. In relation to Lester's overall programme, the conclusion was simply that the explanatory tools of modern music analysis are powerfully expanded by being brought into contact with historical music theory.

Lester's second paper applied some of the conclusions of the first to the music of Bach, but not simply to those works with an obviously pedagogical motivation. Drawing on his 'Heightening Levels of Activity and J. S. Bach's Parallel-Section Constructions' (*Journal of the American Musicological Society* 54/1 (2001), 49–96), Lester suggested that 'form', in the analytic and not purely the generic sense of the term, is indeed a meaningful category for Bach, but that it reduces neither to tonal nor to phrase organization. Rather, and as the title of the article suggests, the key to understanding form in Bach is the parallel-section construction of his movements. An auxiliary suggestion was that the term 'genius' should come out of the closet (although we were unclear as to whether the notion of genius extended to Bach and Bach alone).

The other 'celebrity' speaker was Susan McClary. For those whose familiarity with McClary's work did not extend beyond awareness of her pioneering role in establishing gender and sexuality as categories meaningful to music-historical and -analytic discussion, both talks were a refreshing reminder that the positive aspects of her reputation are justly deserved, and the negative aspects not so. The two papers – which shared a common title, 'The Music Itself: Theorizing from Historical Repertoire' – explored the somewhat intractable problem of the 'pre-tonality' of selected seventeenth-century repertoire in relation to broader socio-historical themes of the self and its means of expression. Two (usually rather distinct) 'genres' of theory, then, but effortlessly interwoven none the less.

The central construal of this relation follows from the axiom that cultural-historical change is driven by expressive need. The self, according to this model, is not something that may simply be 'expressed' – in the sense of an observable manifestation of some stable entity – but rather is in a dynamic relationship with its expressive means. This means in general terms that cultural production is itself part of the self-forming process, and, in specific music-historical terms, that the study of stylistic evolution provides concrete material for the history of subjectivity. The genuinely transitional (according to McClary) nature of seventeenth-century music, then – insofar as there seems to be no either/or when using modal and tonal models to understand its harmonic and melodic material – makes it an excellent vehicle for studying the seventeenth-century self's attempt both to shed and to retain its pre-modern elements.

The two areas of the repertoire McClary chose to concentrate on reflected two contrasting extremes of this stylistic and psychological dialectic. Put briefly, the modernizing and proto-commercial environment of Italian opera was given a convincing stylistic history with reference to the normalization of *diapente* melodic descents (falling from fifth to the first scale degree). On the other hand, the 'protected space' of Versailles

manifested itself in the preference for open phrase structures, Dorian sonorities (the raised sixth degree of which resists effective tonicizations of the fifth degree of the scale) and the (to our ears) oddly inconsequential phrase structure of so much French baroque keyboard music. Although one would sometimes like to resist some of the more overwrought structural comparisons between tonality and Enlightenment rationality, McClary's papers did much to put the focus back on what seems true and instructive about the relation.

Other highlights, aside from the excellent coffee and accompanying local delicacies, were Sigiswald Kuijken on Bach's G minor Sonata for solo violin, Marc Vanscheeuwijck on the compositional problems set by the extraordinary acoustic of the vast church of San Petroni, Bologna (sustained minor triads would 'convert' to major), Penelope Gouk on the use of music-theoretical models in the natural sciences and, of course, the unrivalled opportunity to observe the dynamic interrelationship between music theory and Hoegaarden.

The academy's subject for 2005 is 'Music and Theory in the Age of Beethoven and Schubert'. The conference registration fee is not cheap but is excellent value, including lunch each day, an evening reception at the City Hall and a final excellent and protracted dinner. Attendance is by invitation or (for graduate students) by open competition. Details of the programme and application method are to be found at <www.orpheusinstituut.be>.

GUY DAMMANN

LE ARTI DELLA SCENA E L'ESOTISMO IN ETÀ MODERNA

NAPLES, 6–9 MAY 2004

Established in 1996 through the collaboration of musicians, musicologists and theatre historians, the Centro di Musica Antica Pietà de' Turchini has acted since then as a focus for performance and research in music and spectacle in Naples during the baroque period. In addition to its musical and didactic activity, the Centre organizes yearly thematic conferences of broad cultural interest. This year's conference was organized in collaboration with the Istituto Universitario Suor Orsola Benincasa (Naples), the Instituto Cervantes (Naples), the Institut Français (Naples), the Grupo de Investigación sobre el Siglo de Oro of the University of Navarra, the University of Vienna, the University of Paris 3 and University College Dublin. The four-day event, which coincided with a new production of Giovanni Francesco De Maio's *Motezuma* at the Teatro Mercadante, gathered theatre historians and musicologists from Italy, Spain, France, Germany, Ireland, England and the USA in a city that boasts a rich history as a centre of cultural diversity and as a hub of theatrical and musical activity. The theme, 'Theatre and Exoticism in the Modern Age', was thus a fitting one and allowed scholars from different disciplines to share insights into both ideological entanglements in the representation of diversity and the playful use of exotic themes, settings and costumes in seventeenth- and eighteenth-century theatre.

Sara Mamone (University of Florence) opened the conference by focusing on theatre as a metaphor for travel. Exoticism was shown to be consubstantial with theatre, an identity articulated through a discussion of the practical aspects of travelling companies and the fascination with distancing from everyday life through the staging of illusory places and distant civilizations. Maria Ines Aliverti (University of Pisa) picked up this thread by making specific reference to the distancing effect achieved by the use of exotic settings in French classical theatre to create a context for Servandoni's scenographic innovations. Her study of the 1756 staging of Tamas Koulai Kan's story at the Salle des Machines described the innovative character of Servandoni's art through his approach to the representation of different cultures in polemic with Voltaire. And Voltaire was

at the centre of the paper by Guido Paduano (University of Pisa), who focused on ideological interpretations of exoticism in *Alzire*. This initiated a debate taken further by Elena Sala Di Felice (University of Cagliari). She discussed the example of *Les Indes galantes* to highlight the use of exoticism to tackle important ideological issues. While the Middle East constituted the preferred setting for erotic adventures, the New World, significantly, gave voice to a polemic against Christian proselytism, vows of chastity, the political use of religion and the presumed superiority of the European civilization. Deirdre O'Grady (University College Dublin) highlighted a series of exotic journeys from the Age of Reason to the romantic cult of the independent woman traveller and examined Angelo Anelli's *L'Italiana in Algeri* (1813) and Felice Romani's *Il Turco in Italia* (1814): in an exposé confronting Art and Science, Reason and Madness, and Intelligence and Stupidity, Parody and Caricature demonstrate the linguistic triumph of 'Nonsense'. This, paradoxically, leads to the triumph of 'Common Sense' and practicality.

A number of papers were dedicated to Italian, Spanish and English theatre: Silvia Carandini (University of Rome La Sapienza) focused on the masks of *commedia dell'arte* and Francesco Cotticelli (University of Cagliari) on eighteenth-century dramatist Francesco Cerlone. Cotticelli showed how Cerlone's use of exotic settings was devoid of deep ideological intent and mainly guided by the rules of pure spectacle and entertainment. Francesco Bissoli (Istituto Italiano per gli Studi Storici, Naples) moved to Goldoni, discussing his use of an exotic setting in *L'impresario delle Smirne* to satirize the operatic business world. Papers on Spanish theatre included discussions of the *comedia burlesca* (Carlos Mata Induráin, University of Navarra), the theatre of Calderón (Ignacio Arellano, University of Navarra), Lope de Vega (Maria Morrás, University Pompeu Fabra, Barcelona), Mira de Amescua (Augustín de la Granja, University of Granada) and Francisco Rojas Zarrillo (Felipe B. Pedraza Jiménez, University of Castilla-La Mancha). Mario Domenichelli (University of Florence) spoke on Shakespeare's use of an exotic setting in *Anthony and Cleopatra* and highlighted how the use of distant places and characters acted as a screen, thus allowing the treatment of more domestic themes of so sensitive a nature that they would otherwise have been censored.

Italian opera dominated many of the sessions. Sergio Durante (University of Padua) addressed the question of whether the term 'exoticism', as it is understood today, is indeed an appropriate rendering of the concept of 'extraneous' that seems better to define the exotic in the eighteenth century. He suggested that exoticism was not a fashion or trend (with an identifiable climax) but, rather, a constant presence in eighteenth-century theatre. Claudio Toscani (University of Milan) provided a variety of examples as he examined a selection of Italian operas of the second half of the eighteenth century based on Turkish subjects in comparison with their European models. He highlighted the process of adapting the Turkish style to the Italian musical idiom and revealed how Italian composers limited and moderated those musical features that characterized the exotic in the French and Viennese traditions. These traditions were further explored by Bruce Alan Brown (University of Southern California), who examined several works, written across nearly two decades, in which Gluck and his collaborators depicted the ancient Scythians, a people frequently invoked during the eighteenth century as the ultimate in barbarity. The musical idioms drawn upon by Gluck in these operas and ballets (notably *Cythère assiégée* and *Iphigénie en Tauride*) included not only the popular Turkish or 'Janissary' style, but also Polish and Bohemian dances – in conformity with a common strategy in travel literature of the time whereby ancient Scythians were equated to 'primitive' modern-day eastern Europeans. Marina Mayrhofer (University of Naples) looked at the use of exotic themes in Salieri's *Tarare* and *Axur* to tackle issues of ideology and escapism. She identified the recurrence of musical and dramaturgical *topoi* to characterize the exotic, with results similar to Toscani's and Brown's. Lucio Tufano (Naples) discussed an early musical transposition of an Ossianic subject, Ranieri Calzabigi's and Pietro Morandi's *Comala* (1780), while Paolo Mechelli (University of Florence) investigated the late eighteenth-century European fortune of the Iberian theme of Inés De Castro as an operatic subject.

Two papers focused on Neapolitan repertoire. Francesca Seller (Conservatorio di Musica Giuseppe Martucci, Salerno) and Antonio Caroccia (Conservatorio di Musica San Pietro a Majella, Naples) gave impressive overviews of the use of exotic instruments and ensembles at the Teatro San Carlo, with particular reference to onstage ensembles (*banda sul palco*) inspired by the instruments of the 'Janissary' bands, while

Anthony DelDonna (Georgetown University, Washington, DC) examined the establishment of an autonomous season of Lenten drama at the Teatro San Carlo in the late 1780s. In particular, DelDonna focused on representations of Queen Maria Carolina in *Debora e Sisara* (1788) and established connections with contemporary issues of culture and the Bourbon state.

Opera in Venice received particular attention, and the rich overview of exoticism in seventeenth-century Venetian opera presented by Jean François Lattarico (Université de Paris 3) fuelled a lively debate. He organized his discussion around three issues: the pervasiveness of exotic themes throughout the century from the opening of the first Venetian theatre in 1637; the largely decorative character of exoticism, limited to a great extent to Persian-Turkish themes; and the paradigmatic character of Venetian exoticism that came to symbolize the operatic genre itself. His discussion, based on a study of the dramatic texts, raised several questions about aspects of staging and musical setting. Some of these were addressed by Armellini, Blichman, Bucciarelli and Heller. Wendy Heller (Princeton University) focused on the representation of ancient Egypt in seventeenth-century Venetian opera. Positing that the philosophies, relics and symbolism of Egypt inspired a special brand of exoticism that opera absorbed intermittently during the seventeenth century, Heller examined the reception of Egypt and egyptology in the early modern period in the writings of humanists, artists, architectures, travellers and collectors. After considering the well known traces of Egyptian influence in the Accademia Degli Incogniti's symbolism, she then considered more explicit representations of Egypt in a cluster of operas written at mid-century, including *Il Cesare amante* (1651), *Antioco* (1658), *Il Tolomeo* (1658) and *La Cleopatra* (1662). My own paper discussed operas on Eastern themes based on Tasso's *Gerusalemme liberata* and produced at the Teatro Sant'Angelo in Venice. My reading of Ruggeri's music for *Armida abbandonata* (1707) highlighted the composer's intent to characterize European (male) vs Eastern (female) characters without the use of 'exotic' music as such, providing an example of the complex mechanisms at play in the transposition of the topical issue of Venice's political and social relationship with the Ottoman empire into operatic representations. Diana Blichman (University of Mainz) discussed the concept of exoticism and barbarism in Vinci's *Didone abbandonata* (Rome, 1726) with particular reference to the visual, poetic and musical representation of the character of Iarba. Similar musical devices used by Vinci to characterize Iarba as 'extraneous' and 'barbarian' were identified in some of Cesare's arias in *Catone in Utica*. This led Blichman to underline the absence of musical features in Vinci's operas that could qualify as exotic, rather than as the use of dramaturgy and music to isolate a character as extraneous to a specific context. Mario Armellini (Bologna) provided an overview of the use of lingua franca in seventeenth- and eighteenth-century European musical theatre, with particular reference to the comic representation of Turkish characters. He focused on selected scenes from Niccolò Minato's *Xerse* as set by Cavalli (Venice, 1655), Bononcini (Rome, 1694) and Handel (London, 1738). He also looked at scenes from French *comédies-ballets* and *opéras-ballets* (notably Lully's *Le Sicilien* and *Le bourgeois gentilhomme*, and Campra's *L'Europe galante*).

A few papers revolved around the New World and the central theme of Montezuma; the discussion was polarized between Antonio Vivaldi's *Motezuma* of 1733 (D'Antuono, Voss) and De Majo's opera *Moctezuma* of 1765 (Butler, Maione). Nancy D'Antuono (Saint Mary's College, Indiana) examined Antonio de Solís y Rivadeneyra's *Historia de la conquista de México* (1684) as source for Vivaldi's *Motezuma*, and the liberties taken by Vivaldi's librettist, Alvise Giusti, in transposing the Mexican historical reality to the Venetian stage. Steffen Voss (University of Hamburg) announced his recent rediscovery of the score of Vivaldi's opera *Motezuma* in the library of the Singakademie in Berlin and discussed how the exotic characters of the Mexican emperor and the warlike Indian Queen Mitrena inspired Vivaldi to some of his most dramatic operatic music. Cesare Fertonani (University of Milan) provided a challenging counterpart to papers dedicated to opera and, while acknowledging Vivaldi's obvious dealings with exoticism in operas such as *Motezuma*, he drew attention rather to the more significant 'exotic' aspects of his instrumental music. Here exoticism is understood not so much in terms of cultural and geographical otherness, but as musical otherness that finds its identity outside everyday reality and traditional musical language. This was exemplified in a discussion of Vivaldi's concertos RV151 ('Concerto alla rustica'), RV169 ('Conca') and RV544

('Proteo o sia il mondo al rovescio'). Margaret Butler (University of Alabama, Tuscaloosa) tackled the complex cultural and political context surrounding the composition and performance of De Majo's *Motezuma* in Turin, highlighting how the opera contributed to the attempt by the Savoia family to define Turin as a European cultural and political power. Paologiovanni Maione (Conservatorio di Musica 'Domenico Cimarosa', Avellino) discussed how De Solís's *Historia*, and his interest in the subjugated populations of South America, inaugurated a new approach to the study and understanding of the history and culture of the New World that pervaded the European musical scene. Maione then focused on the popularity of Cigna Santi's rendition with particular reference to De Majo's musical setting of 1765 for Turin. As a fitting contrast, Pierpaolo Polzonetti (University of North Carolina at Greensboro) directed attention to North America by looking at the representation of Quakers in two comic operas, Anfossi's *L'Americana in Olanda* (Venice, 1778) and Guglielmi's *La quakera spiritosa* (Naples, 1783). In both operas the North American character, armed with modern guns, becomes an explicit allegory of revolution, substituting the hierarchies of the ancien régime with the logic of a modern, entrepreneurial bourgeoisie.

A most entertaining final speech by Maione, who left most of the foreigners (that is, non-Neapolitans) in no man's land, concluded this stimulating and enjoyable conference on a lighter note.

MELANIA BUCCIARELLI

ELEVENTH BIENNIAL CONFERENCE ON BAROQUE MUSIC

ROYAL NORTHERN COLLEGE OF MUSIC, MANCHESTER, 14–18 JULY 2004

In recent years the Biennial Conference on Baroque Music has acquired an increasingly global purview, as symbolized by its 2002 meeting in Logroño, Spain. Its eleventh meeting, held in Manchester, attracted over one hundred participants from institutions in eighteen countries on four continents who spoke about European 'baroque' musics in cultures as diverse as Lutheran Saxony, Qing Dynasty China and Bourbon New Spain. Common themes that arose included the desire for deeper theological and cultural understanding of liturgical and devotional musics, the need for more refined distinctions when dealing with genre and the continued benefits to be gained from engaging with primary sources. Despite the many fine and compelling papers addressing seventeenth-century topics, this report will treat primarily the eighteenth-century content.

An increased interest in the liturgical and theological contexts of eighteenth-century church music permeated many of the sessions, including an extended roundtable concerning theological studies of J. S. Bach's music. On this topic, Robin A. Leaver (Westminster Choir College) assessed the existing literature, and Anne Leahy and Redmond O'Toole (both Dublin Institute of Technology) presented their reading of the Prelude, Fugue and Allegro for lute as a statement of Trinitarian faith. From a social perspective, Tanya Kevorkian (Millersville University of Pennsylvania) explored the conflict between Pietists and the church establishment in 1720s Leipzig, while Isabella van Elferen (University of Nijmegen) considered the role of crying in devotional practice and cantata texts. Pieter Dirksen (Utrecht) and Tassilo Erhardt (Rijksuniversiteit Utrecht) also presented at this session. Besides J. S. Bach's music, the work of Johann Fux drew considerable interest, particularly for its preservation of the *stile antico* as a 'medieval' pedagogic practice, as argued by Thomas J. H. McCarthy (University College Dublin) and also addressed by Thomas Hochradner (Mozarteum, Salzburg). *Stile antico* works remain problematic within current historiographic models premised upon stylistic progression and periodization, yet they help point to the stylistic diversity of music-making to be found within eighteenth-century churches. Involved with this issue,

Jen-yen Chen (Occidental College) provided an interpretive framework for Fux's 'virtue' masses as indicative of contemporary Catholic ontology. My own paper explored Italianate music for the Virgin of Sorrows from 1740s New Spain, especially the devotional context of and operatic influence on modernist devotional works written for Durango cathedral by the Roman-born composer Santiago Billoni. Luca Della Libera (Conservatorio Licinio Refice, Frosinone) introduced a new edition of masses by Alessandro Scarlatti and Francesco Gasparini composed for Rome's Santa Maria Maggiore.

The worldwide dissemination of Italianate music, a notable phenomenon of early 'Enlightenment' Europe, was addressed by many speakers. Discussing this within Europe, Miguel-Ángel Marín (Universidad de La Rioja) assessed surviving sources of Corelli in Madrid and showed how the court painter Anton Mengs had incorporated a specific Corelli edition into a painting. Don Fader (Indiana University) discussed the role of Philippe II d'Orléans's musical ensemble in the reception of Corelli and other Italian composers in France from about 1701, while, in a different session, Peter Walls (University of Wellington) considered sonata collections by Rebel, Marais and others as expressions of a distinctly French musical language. The religious orders, particularly Jesuits and Franciscans, transmitted European music throughout the Americas and Asia, as exemplified by Tomás Pereira, a Portuguese Jesuit at the Chinese court in the late seventeenth century. Joyce Lindorff (Temple University) presented a fascinating account of Pereira's musical activity in Beijing and cogently explained, using Chinese characters and syllables, the transposition of European musical rudiments into Chinese practice as codified in the pedagogical theory treatise *Lülü Zhengyi.* Peter Allsop (University of Exeter) spoke on a related topic, the sources of Teodorico Pedrini's Corellian sonatas in Beijing as artefacts of cultural exchange. In a North American context, Élisabeth Gallat-Morin (Montreal) chronicled surviving musical sources from New France, principally liturgical pieces of Jesuit provenance in Quebec. In contrast to the worldly careers of Jesuits, however, the changing realities of music-making among the sequestered nuns of multiple houses in Toledo, Spain, were discussed by Colleen R. Baade (Lincoln, Nebraska).

Some scholars questioned the validity of contemporary accounts of musical events using quantitative tests. David Hunter (University of Texas) analysed the logistics of transporting 12,000 spectators from Central London to Vauxhall Gardens for the rehearsal of Handel's 'Fireworks Music' in 1749, and proposed a more conservative figure of 3,000–4,000 people. He used this reduced figure to suggest that Handel might have held less appeal for the middle classes than previously thought. In her wittily titled 'Dramaturgical Hours', Eleanor Selfridge-Field (Stanford University) explained Venetian timekeeping in order to determine how long opera productions really could have lasted in the early eighteenth century, and revealed that theatres could have remained open for up to four hours, as claimed in contemporary accounts, only in early winter because of the muddle of religious services, government regulations and actual hours of light. Related to Venetian operatic conventions were the opera productions in Gorizia, Trieste and Graz investigated by Metoda Kokole (Slovenian Academy of Sciences and Arts).

Indeed, many scholars presented work on Italian opera, particularly on its politics and means of production as well as the underlying dramaturgical conventions. Reinhard Strohm (University of Oxford) brought social action theory to his analysis of singers' agency in the creative planning of opera seria productions. A precise and detailed account of each London opera season of the 1730s was presented by Donald Burrows (Open University, UK), who showed how the circumstances of opera production were considerably more complicated than just the rivalry between Handel and the Opera of the Nobility. Robert Torre (University of Wisconsin) interpreted the nearly simultaneous Vinci and Hasse settings of one of Metastasio's most influential librettos, *Artaserse,* as rival productions for Rome and Venice during the 1730 season, while Melania Bucciarelli (Oxford Brookes University) considered the career of Senesino within a framework of eighteenth-century criteria for judging actors. The dramaturgical analysis of another widely set Metastasian libretto, *Siroe,* figured in a joint presentation by Daniele Carnini, Antonella D'Ovidio, Lisa Navach and Riccardo Pecci (all Università di Pavia), while Kathryn Lowerre (Michigan State University) addressed the unique aesthetics and conventions of the English 'dramatick opera' in examples by John Milton, John Dennis and John Eccles. Regarding other vocal repertoire, Jasmin Cameron (University of

Aberdeen) examined the Crucifixus section of Vivaldi's *Credo* RV591 in light of conventions in text-setting that had roots in the sixteenth century. Juan José Carreras (Universidad de Zaragoza) put forward a possible attribution to Handel of a Spanish cantata in Cardiff's Mackworth collection, a valuable source for this genre recently edited by Carreras. Jennifer Cable (University of Richmond) traced the reception of Pepusch's cantata 'Alexis', an Italianate English work that retained its popularity into the twentieth century. The English tradition of forging anthems from other Handelian works in the late eighteenth century was chronicled by Graydon Beeks (Pomona College).

Within the eight complete sessions devoted to the music and reception of J. S. Bach were numerous studies of specific works, such as an interpretation of the motet *Singet dem Herrn ein neues Lied* by Szymon Paczkowski (Uniwersytet Warszawski) and a discussion by Fred Fehleisen (Mannes College and the Juilliard School) of metrical issues in the chorus 'Bist du nicht seiner Jünger einer?' from the *St John Passion*. Ido Abravaya (Open University, Israel) looked at the relationship between Bach's tempo markings and genre and found that the composer was unusually detailed on instructions for internal tempo changes within formal structures but otherwise used tempo headings conventionally. Yo Tomita (Queen's University Belfast) assessed the evidence for Kirnberger's involvement in the dissemination of the *Well-Tempered Clavier* II, and Don O. Franklin (University of Pittsburgh) charted the influence of the *St Matthew Passion* on C. P. E. Bach's Hamburg passion settings. John Lutterman (University of California, Davis) considered J. S. Bach's cello suites as artefacts of improvisational practice within a discussion of the ontology of the musical work. Studies of primary sources included those given on Bach's copyists by Peter Wollny (Bach-Archiv, Leipzig), Kirsten Beißwenger (Dokkyo University) and Yoshitake Kobayashi (Seijo University), an explanation by Michael Maul (Bach-Archiv, Leipzig) of a coordinated project to comb German archives for data regarding the composer, his family and other associates, and an exposition of the documentary activities of the Bach-Archiv by Christoph Wolff (Harvard University and Bach-Archiv Leipzig).

Theoretical issues addressed at the conference included, in a paper by Jean-Paul C. Montagnier (Université Nancy II), Rameau's idea of *accord par supposition* and the cadential 6/4 in the *grand motet* and, in a presentation by Paul Murphy (State University of New York, Fredonia), the reception of Rameau's speculative music theory in Spain through treatises published by Francesc Valls, Benito Bails and Francisco de Santa María. Michael F. Robinson (University of Cardiff) investigated the role of Domenico Scorpione's treatise *Riflessioni Armonichi* in Neapolitan counterpoint teaching. Problems of genre identity and signification in instrumental music inspired a French-language paper by Michelle Garnier-Panafieu (Centre de Musique Baroque de Versailles) about French string trios of the 1760s, as well as an application of linguistic theory by Gregory Barnett (Rice University) to contemporary use of the term *sonata da chiesa*. He argued that, although such works were performed in multiple venues, an implicit 'churchliness' was denoted by the unmarked term 'sonata'. The marked category *sonata da chiesa* referred specifically to a work's stylistic suitability for the church, though such works could also be performed elsewhere. His presentation reminded us, importantly, that distinctions can exist between a work's style and its function. Stephen A. Crist (Emory University) brought up similar semiotic issues in his analysis of J. S. Bach's use of the term 'aria' as a signifier of genre. Guido Olivieri (University of California, Santa Barbara) supported the view of Naples as a centre of sonata repertory production, citing the careers of virtuosos Pietro Marchitelli, Giovanni Carlo Cailò and Antonio Avitrano, while Lucy Robinson (Royal Welsh College of Music and Drama) considered the author of Forqueray's 1747 *Pièces de viole* to be the son and violist Jean-Baptiste rather than the father, Antoine, as indicated in the publication. Papers written by David Chung (Hong Kong Baptist University) and Jane Clark (London) addressed Couperin's keyboard music, while those by Barra Boydell and Kerry Houston (both National University of Ireland, Maynooth) considered instrumental music in Ireland. Steven Zohn (Temple University) discussed wit, gesture and the use of socially coded high and low styles in Telemann's overture-suites.

Among the lesser known musicians discussed at the conference were the Bourbon-Conti family in Paris, in a paper given in French by Thomas Vernet (École Pratique des Hautes Études, Paris), and the violinist and composer Giovanni Antonio Guido, in a presentation by Barbara Nestola (Centre de Musique Baroque de

Versailles). Peter Holman (University of Leeds and Royal Northern College of Music) focused on the Italian cellist and composer Lorenzo Bocchi. Vaclav Kapsa (Academy of Sciences of the Czech Republic) discussed Count Wenzel von Morzin's orchestra in 1720s Bohemia, while Samantha Owens (University of Queensland) looked at Giuseppe Antonio Brescianello, the tension between the 'goût moderne' and Neapolitan 'galant', and the politics of music production in 1730s Ludwigsburg.

Altogether, this enormous range of topics highlighted the diversity in methodology and interests characteristic of musicology today. Although at times a subtle contempt for the 'new musicology' could be sensed at the conference, the scholarly virtuosity displayed in the many papers that fused interdisciplinary perspectives with engagement with source material pointed to the enrichment of the field over the last few decades as well as the value of diverse methodologies. Nevertheless, it might be noted that the three parallel tracks of papers were organized essentially by geography, which tended to group participants into 'subconferences' dealing with Germanic, Mediterranean and English-French fields of interest. I wonder whether a less autonomous approach to J. S. Bach's music and a greater division of sessions according to genre would facilitate additional scholarly exchange about common issues across political boundaries, especially the liturgical, devotional and cantata repertories, which could benefit from study across linguistic regions. In all fairness, though, the onus lies on the participant at a large conference to navigate an individual path through competing options, and chairman Peter Holman, co-ordinator David Ledbetter, organizers Barry Cooper, Yo Tomita and Richard Wigley and administrator Ailís Ní Ríain deserve to be credited for offering an admirable selection of scholarship in a pleasant, high-tech environment throughout a stimulating and enjoyable four days. Two fine concerts of music mostly by Charpentier, Biber and Muffat rounded off the programme.

DREW EDWARD DAVIES

'IL TRIONFO D'ITALIA': INTERNATIONAL SYMPOSIUM ON EIGHTEENTH-CENTURY SINGING

INSTITUTO CERVANTES, UTRECHT, 28–30 AUGUST 2004

The annual symposia organized by the Stichting Muziekhistorische Uitvoeringspraktijk (STIMU, Foundation for Historical Performance Practice) form part of the Holland Early Music Festival, which has been taking place for the past twenty-three years in the charming old town of Utrecht. During ten days in late summer the venues in the town centre offer over a hundred concerts of music spanning the middle ages to the early twentieth century, workshops, lectures and an early-music exhibition which provides an overview of the latest in publications and the development of instruments and software.

The STIMU symposia were introduced into the festival in 1987; over the years the topics have to a large extent focused on early instruments. This year the decision was taken to bite the bullet with the 'thorniest' issue of baroque performance practice: singing. The symposium comes at a time when baroque opera is outgrowing the domain of small, specialized companies supported by enlightened enthusiasts and is entering the mainstream operatic theatres. Without an actual surviving physical model, as is the case with early-music instruments, the debate on what kind of voice(s), what kind of singing technique(s) and what kind of singing style(s) are appropriate for this music has never been more relevant. One of the chief aims of the symposium, therefore, was to look for clues in eighteenth-century sources, discuss present-day practices and formulate some guidelines for the future performance of *opera seria*. For this purpose, participants were drawn from all the spheres involved in the present-day dissemination of the genre: alongside singers,

conductors and musicologists sat a representative of a recording label and a programming and casting director at an international venue offering concert performances of opera.

The symposium began, appropriately, with a one-day masterclass titled 'Interpreting *Opera Seria*: Eloquent Recitative and Florid Arias', which was given by renowned tenor Anthony Rolfe Johnson with the help of the harpsichordist Richard Egarr. The active participants were seven young singers, each of whom had prepared a recitative and an aria from a Handel opera. Rolfe Johnson covered some of the technical and interpretative considerations that arise in the performance of this music.

The masterclass was the upbeat to the three days of the symposium, which was chaired by Reinhard Strohm (University of Oxford). In his opening address he spoke about the triumph of Italy in the eighteenth century, not in commerce, fine arts, war or politics, but in music; singing was then the primary art of music-making, and part of literary and verbal culture as much as of acoustics. He invited the audience to imagine the sound behind the triumph of the voice in the eighteenth century; while it is true that we will never have the first-hand experience of hearing a singer of the time, we can, nevertheless, on the basis of eighteenth-century sources, begin to imagine what it might have been like. The rising interest in historical singing practice might lead one day to one singer unlocking some essential attribute of this music of which we are as yet unaware.

This was a fitting introduction to the first day of the symposium, 'Italian Voices and European Practice', and the first paper, in which the soprano and researcher Sally Sanford (Concord, MA) spoke on 'Aspects of Eighteenth-Century Vocal Techniques from Tosi to Hiller'. She discussed how eighteenth-century vocal treatises reflect the changes in certain aspects of the Italo-Germanic tradition over the century and their impact on interpretation and style, as well as the line of transmission from Tosi to Hiller. In particular, she focused on the evolution of articulation technique – providing a live demonstration of throat articulation, which was replaced by vowel articulation by the mid-eighteenth century – and on the eighteenth-century notion of the pyramid shape of the voice and its relation to dynamics, word stress and vocal colour. Her live illustrations proved that historical vocal technique does indeed provide new insights into this music.

The baritone Max van Egmond (retired from Conservatorium van Amsterdam) described the problems he had faced as he embarked on singing Bach's vocal music for Telefunken's complete edition under Harnoncourt and Leonhardt in the 1960s, when singing lagged behind the more historically aware instrumental performance practice. In his paper 'Practical Sides to Singing Early Music' he discussed how the relationship between singers and players in the twentieth century was reversed from that in the eighteenth century, when instrumental music was inspired by vocal music, and how he was encouraged to reconstruct an early vocal style by learning from the achievements of instrumentalists. The conductor and lecturer Ton Koopman (Universiteit Leiden) dealt with another relationship, that between singer and conductor, in 'What To Do with Singers and What Will Singers Do for Us in Bach's Italian and German Cantatas'. The gap that currently exists between the two was not as wide in the eighteenth century, when a composer wrote with particular performers in mind and directed them himself in a performance. The 1970s in particular saw the rise of the practice of singers learning the historical style from conductors, a course which can become damaging when the trust placed in conductors' expertise hinders singers from making their own discoveries. The paper ended with an appeal that everyone involved in a performance should approach the music by doing his or her own research and then work together towards the performance.

The two closing papers of the day dealt with two eighteenth-century voice types. Since the research on castrato and female soprano voices has been comparatively exhaustive, attention was given to the tenor and bass instead. The singer and writer Ank Reinders (Den Haag) discussed 'The Tenor Voice in the Eighteenth Century'. The type of high male voice that coexisted with the fashionable and skilled castrato voices was light and flexible, with a smooth transition to the falsetto register; Mozart still used it in his early operas, but he later led his singers to abandon it and strengthen the former middle part of the voice, now the upper part, thus preparing the ground for the high C which would be asked for in grand opera. Harry van der Kamp (Hochschule für Künste, Bremen) presented '*Il basso alto*: The Phenomenon of the High Bass Voice in Italy and above the Alps in the Eighteenth Century', noting that the vocal range in some writing for solo bass of

the time was considerably wider than subsequently, when the low notes disappeared because they did not carry. He drew attention to some remarkable examples of writing for solo bass in Handel, and provided a survey of several collections of eighteenth-century bass cantatas which stand as a proof that the bass voice was not so neglected after all.

The day concluded with the roundtable 'The Performance of Recitative in *Opera Seria* Needs Rethinking', which appealed for the allowance of more rehearsal time for recitative in preparing an opera production, since the recitative is just as important as the set pieces. The roundtable also aimed to stimulate cooperation between singers and continuo players and to stress the importance of studying the rhetorical structure of a recitative text, delivery of which should not, as one so often hears, emulate speech, but is to be half-way between theatrical declamation and singing.

The topic of day two was 'The Virtuosi on Stage', dedicated to a discussion of eighteenth-century singers, their careers, the music that was written for them and eighteenth-century stagecraft. First, in 'From *Rinaldo* to *Orlando*, or Senesino's Path to Madness', Melania Bucciarelli (Oxford Brookes University) examined the musical and dramatic challenges of operatic roles created for the castrato Senesino in Italy, Dresden and London in the context of the contemporary Italian acting tradition. She shed new light on the reasons for Senesino's definitive rupture with Handel by highlighting the unconventional and degrading aspects of his title role in *Orlando* (1733). My paper 'Francesca Cuzzoni and Faustina Bordoni: The Pairing of Sopranos in Early Eighteenth-Century *Opera Seria*' probed the situation behind the notoriety of Cuzzoni's and Bordoni's shared London engagement by examining their early careers and the operas in which they had shared the Italian stage, pointing out that employing pairs of star sopranos was an established practice of wealthy European opera houses.

Reinhard Strohm, in 'Vivaldi's *Tamerlano*: Opera with a Hero and Two Farinellis', offered a case study of the relationship between a composer-impresario and his singers, and of pasticcio arranging as an important vehicle for stylistic and technical competition in the European singers' market. He described the decisions Vivaldi made in assembling the voices and arias for this 1735 pasticcio, which was arranged as a juxtaposition of two seemingly incompatible aesthetic worlds and a competition between dramatic and virtuoso singing, as well as between Vivaldi's music and that of other composers. Following on from this, Huub van der Linden (Universiteit Utrecht) drew attention to an example of an eighteenth-century virtuoso who was also a gifted composer in 'The Singer as Composer: Notes on Francesco Antonio Pistocchi (1659–1726) and His Compositions', discussing Pistocchi's works and the way he used his circle of colleagues and his success as a singer to promote his compositions.

Finally, attention turned to eighteenth-century stagecraft. The paper 'Stages of Interpretation: Structural Complexity of Poetry, Musical Composition and Performance' by Reinhold Kubik and Margit Legler (both Vienna) was in fact a live demonstration detailing the various ways in which the rhetorical implications of poetry might be realized, first in musical setting and then in performance (singing accompanied with gesticulations based on contemporary theatrical treatises). They compared parallel scenes from Gasparini's *Bajazet* (1719) and Handel's *Tamerlano* (1724).

The day closed with a roundtable discussion on 'Casting Handel Opera', which focused on the issues arising from the move of opera seria to large opera houses and the mass market. In the coming decades we can expect the co-existence of companies specializing in historical performance with performances of opera seria in big houses with modern orchestral forces, as well as opera seria forming a more significant part of the recording market, with all the positive and negative aspects this entails. Two guiding thoughts emerged. The first is a question of education: one looks forward to the emergence of a new type of singer, technically impeccable and versatile in several styles. The second is the question of personality in today's market oversaturated with epigones, those who try to emulate what seems to sell rather than develop their own unique personalities. As in the eighteenth century, there is no uniform solution or rule, no one voice type or style; we are looking for singers with uniqueness, charisma and appeal who can make this music speak to us.

The last day of the symposium was headed 'Diversity and Interaction', and was devoted to discussing the dissemination of Italian voices all over Europe and to other continents. Rui Vieira Nery (Universidade de

Évora/Fundação Calouste Gulbenkian) spoke about 'Opera and Enlightened Colonialism: State-Sponsored Operatic Production in Brazil in the Mid-Eighteenth Century', discussing opera theatres established in Rio de Janeiro and São Paulo in the 1760s and 1770s by the Portuguese colonial administrators with the express purpose of encouraging high culture, and its associated sociability, in the life of the local elites, in keeping with the ideals of the Enlightenment. Owing to the lack of European-trained performers, these theatres were mostly staffed by Negro, mulatto and Amerindian singers and instrumentalists, who were often trained by missionaries. Rudolf Rasch (Universiteit Utrecht) provided a survey of 'Italian Voices on Dutch Stages': Italian singers were common in the eighteenth-century Dutch republic, and there were periods during which opera seria existed alongside Dutch, French and German opera, though most of the opera enterprises were short-lived owing to various problems with organization or finances, singers or other personnel, the public or the authorities. The Spanish piece in this mosaic was contributed by Juan José Carreras with '*A la manera de Italia* versus *Estilo español*: Italian Singers and Actors in Early Eighteenth-Century Madrid and Their Impact in the Spanish Theatre', in which he reconstructed the professional background of the known Italian comedians of different companies in Madrid between 1703 and 1725 and of some Italian singers. Carreras then evaluated their influence on the most significant changes in the theatrical music produced in Madrid around 1700, in particular on the performance of the Spanish actresses who sang in *zarzuelas* and *drammas armónicos*.

Dinko Fabris (Università di Basilicata, Potenza) discussed a different influential journey, that of an opera libretto, in 'Naples in Opera: *Partenope* by Leonardo Vinci (1725)', discussing Stampiglia's libretto (1699), which brought to the opera stage the myth of the creation of Naples by the siren-queen Partenope. In the early eighteenth century the libretto was set to music by numerous composers and reached as far as Mexico City. The paper focused on the zenith of this journey, Leonardo Vinci's arrangement of his friend Sarro's score with newly composed numbers for Venice in 1725, and the musical and political questions arising from this arrangement.

While most of the symposium discussed opera seria, Daniel Brandenburg (Forschungsinstitut für Musiktheater, Universität Bayreuth) drew attention to the all-European triumph of another eighteenth-century Italian vocal genre with 'Opera Buffa'. He discussed the careers of some prominent *buffa* singers between the 1760s and 1780s, ascribing the success of the genre and the rapid dissemination of the repertoire, its style of singing and its stagecraft to the network of *buffo* families; these families were in constant exchange with each other, acting as the hubs of training and transferral of professional knowledge.

The efforts involved in the dissemination of eighteenth-century music today were illustrated by Susan Orlando (Instituto per I Beni Musicali, Piemonte), whose presentation 'The Vivaldi Opera Project of Naïve/Opus 111' outlined the ambitious collaborative venture of the Instituto and the independent record label Naïve to record the major part of the collection of Vivaldi manuscripts housed in the Biblioteca Nazionale, Turin (around 450 works), and to disseminate Vivaldi's work through live performances throughout Europe. Among other tasters, she played samples from the then forthcoming release of *Orlando furioso* (Naïve/Opus 111 OP 30393).

A final discussion headed 'Italian and European Music' rounded off the symposium. Several questions remained untouched or unanswered, but the wealth of information presented, the issues probed and the fruitful exchange between scholars and performers during the three days should serve as a fertile ground for the future development of the field, in which musicology and practical musicianship will, one hopes, continue shaking hands.

The proceedings of the symposium are forthcoming.

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MIDWEST AMERICAN SOCIETY FOR EIGHTEENTH-CENTURY STUDIES

ST LOUIS, MO, 8–10 OCTOBER 2004

The American Society for Eighteenth-Studies is the principal North American interdisciplinary scholarly organization devoted to the 'long eighteenth century'. In addition to its national annual meeting, regional chapters also sponsor annual meetings: the annual meeting of the Midwest ASECS included two panels devoted to music.

Several papers focused on the works or aesthetic merits of composers who, rightly or wrongly, have been overshadowed by their now better known contemporaries. James Parsons (Southwest Missouri State University), in '"To Call Mightily into the Heart of the World": Johann Friedrich Reichardt and the Lied', called for a greater appreciation, on their own terms, of Reichardt's songs of the *Goethezeit*, which are usually dismissed because of their simplicity. For Reichardt, the simple lied was his 'north star', the means by which one calls 'mightily into the heart of the world', and Parsons argued that Reichardt's universally accessible songs (he composed almost 1,500 of them) promoted social interaction through music, offered musical instruction and moulded individual character, thereby promoting Enlightenment ideals of cultivation or *Bildung*. He examined the interplay of text and music in two Reichardt songs to suggest that, while they seem to present only the appearance of the familiar, they in fact reveal stylistic gradations, include strokes of harmonic ingenuity and offer challenges for modern criticism.

Although now rarely presented in concert, the violin concertos of Louis Spohr were popular and admired in their day. In 'The Evolution of a Dramatic Compositional Style in the Violin Concertos of Louis Spohr', Jonathan A. Sturm (Iowa State University) suggested that in comparison to the concertos of his colleagues, which were either in the traditional French style or concoctions of virtuoso passagework and triadic harmonies, Spohr's concertos deserved his contemporaries' admiration. Sturm examined works from 1802 to 1816 and found in them the development of an individual style increasingly influenced by opera; he traced the growing introduction of dramatic content and style in the concertos through the use of a declamatory style based on accompanied recitative, spontaneous cadenza-like passages, integrated accompanied cadenzas, chromatic harmonies, melodic embellishment, fluid rhythmic patterns and phrases of varying lengths. Sturm also showed examples of similar melodic gestures in Spohr's concertos and *Don Giovanni*; the later concertos, culminating in *Gesangszene* for the violin, emphasize operatic conventions over those of the concerto. Spohr's familiarity with dramatic music, Sturm suggested, was later applied with success to his operas, including *Faust* and *Jessonda*.

Although Britain was once derided as *das Land ohne Musik*, two elements of its eighteenth-century musical culture that belie the charge were its continued cultivation of the ancient polyphonic style ('Ancient Music') and early advocacy of the music of J. S. Bach. In 'Handel and Bach in the Organ Voluntaries of Charles and Samuel Wesley', Stanley C. Pelkey (Gordon College, Wenham, MA) surveyed the organ voluntaries of the Wesleys, who shared a musical training strongly grounded in Handel. Charles's works were a summation of the British tradition, mixing Italianate and galant styles and movements with fugal movements, and even arrangements of Handel opera and oratorio arias, while Samuel's, at least at first, took over the richer classicism of Clementi, Haydn and Hummel. Under the influence of J. S. Bach (especially the Preludes and Fugues), however, he broke free of both the British and classical idioms, developing a contrapuntal style, compositional forms, rhythmic idioms and harmonic vocabulary that emerged into what Pelkey called 'an idiosyncratic, proto-Romantic compositional style'.

Because of its clear interconnections with wider cultural movements in aesthetics, mathematics, natural science and philosophy, music in eighteenth-century France is a fruitful area for interdisciplinary research. The challenge of making instrumental music 'meaningful' in an era of classical, mimetic aesthetics was answered by the *pièce de caractère*. In 'Marin Marais and Frère Jacques: Parallel Performances of a Bladder Stone Surgery', Sarah Ruddy (Washington University in St Louis) took us through the often gruesome details of the lithotomy (operation for the removal of a bladder stone) depicted in Marais' famous viol composition *Le Tableau de l'opération de la taille*. In performance, the composition enacts – almost in real

time – an operation such as that performed by the travelling lithotomist Jacques de Beaulieu, or Frère Jacques, at Versailles about 1700. Ruddy used contemporaneous sources, surgical handbooks and illustrations to describe the techniques and tools of the operation. Since Frère Jacques relied on divine providence for post-operative care, most of his patients died of sepsis. We were spared an enactment of the surgery, but Ruddy convincingly ran through the composition and its verbal indications and showed how the musical events closely paralleled steps in the operation: the patient's initial viewing of the surgical table, his shuddering on seeing it, hoisting himself onto it, the lowering of the table notch by notch, the incision, insertion of the pincers and removal of the stone. Judging from the following composition, *Les Relevailles*, the patient in the operation miraculously survived.

The intersection of epistemology, physics, music theory and opera aesthetics was explored by Kevin Lambert (University of California, Los Angeles) in 'Opera with Strings Attached: Music and Science in the Writings of Diderot and d'Alembert'. Although both were partisans of the progressive *coin de la Reine* during the *querelle des Bouffons*, Diderot and d'Alembert differed over epistemology, a difference embodied in the controversy of the vibrating string. D'Alembert maintained mathematical reasoning was the only reliable guide to knowledge, a position reflected in his geometrical analysis of the abstract properties of a vibrating string and his advocacy of Rameau's system of music theory. Diderot's understanding of the vibrating string, part of a newer era of experiment, natural history and laws determined by physical forces, rejected the static abstractions of geometry; instead, the complexity of the vibrating string underlined the fact that mathematics was too narrow a discipline for understanding the infinite variety of subjects (such as aesthetics and psychology) that the emerging sensationalist philosophy was looking to embrace. Lambert reads Diderot's *Le neveu de Rameau* as reflecting these tensions within the Enlightenment's progressive *coin de la Reine* at the opera.

Finally, my own paper, 'Farinelli and the English – "One God" or the Devil', explored the mixed British response to Farinelli. He was simultaneously praised with the blasphemy 'One God, One Farinelli' and vilified for personally corrupting every aspect of British moral, cultural and social life. Using Pierre Bourdieu's theory of fields of cultural production and Ian Hacking's idea of cultural bivalency, I explained these contradictory views as representing two distinct fields of production. In the field of elite cultural production, Farinelli and opera seria occupied the position of greatest prestige. In the field of what I called social-moral discourse, however, which validated and served the interests of church and state, opera and Farinelli – representing luxury, idleness, effeminacy and sensuousness – occupied the negative pole. Representative comments (from verse, newspaper accounts, correspondence and travel accounts) about Farinelli in Britain and his retirement in Bologna illustrated these two points of view.

All in all, both the variety and the excellence of the papers recommends the regional meetings of the American Society for Eighteenth-Century Studies as important venues for presenting interdisciplinary research on music.

THOMAS MCGEARY

EAST-CENTRAL AMERICAN SOCIETY FOR EIGHTEENTH-CENTURY STUDIES: THE MUSICAL EIGHTEENTH CENTURY

CAPE MAY, NJ, 21–24 OCTOBER 2004

Although Cape May is a quaint Victorian seaside town and a birder's paradise, the Grand Hotel, where this conference was held, dates in every particular to the 1960s, including period Muzak that permeated the

public spaces and, on occasion, the meeting rooms as well. Many of the speakers were scholars of literary studies, but there was a healthy sprinkling of musicologists, political scientists and historians too. And while the papers were not all on topic, several of the twenty-three breakout sessions addressed music as a metaphor in literary texts or presented research in music history. There were two plenary events with musical connections: Ruth Perry (MIT) talked about changing attitudes toward sibling relationships as reflected in variations of Scottish ballads concerned with brother–sister incest (such as 'Sheath and Knife', which she sang), while Robert Mayerovitch (Baldwin-Wallace College) performed three Beethoven sonatas (Opus 10 No. 2, Opus 31 No. 3 and Opus 111) to illustrate the composer's stylistic transformations.

Papers on music history and the formation of taste formed the largest group of offerings. Peter Perreten (Ursinus College, PA) described Christopher Smart's Mrs Midnight oratories and musical entertainments, while Gloria Eive (St Mary's College of California) discussed Paolo Alberghi and musical politics in the Romagna. James Griesheimer (Luther College) enumerated the contents of Edward Finch's musical collections, which include about two hundred compositions by him (catches, anthems and service music), examples of shadow notation for figured bass, pages showing Handel's fingering, two schematics for tuning keyboards (by Allen and Harris), Purcell's rules for composition, some anthems by John Blow and a panegyric recitative and aria to the British nation by Farinelli; the question remains whether Finch, a son of the Earl of Nottingham, was a patron of the Opera of the Nobility or whether he was just 'transfixed by the power of a great artist'. Beverly Jerold, a conductor in Brighton, MA, outlined the development of choral singing in Berlin, especially the contributions of Carl Friedrich Christian Fasch, Johann Mattheson, Carl Friedrich Zelter and the Singakademie in converting the traditional choral 'scream' to something more akin to modern musical style: clearer rhythm, better intonation, no audible tapping from the conductor and the presence of women's voices. Mary Margaret Stewart (Gettysburg College) discussed musical settings of the poetry of William Collins; Rob Mayerovitch (Baldwin-Wallace College) and I performed some of the settings by Thomas Arne.

The conference also hosted several important papers on textual study, a traditional strength of EC/ASECS. Lawrence Bennett (Wabash College, IN) presented a lively history of what is perhaps Vienna's first singspiel, Ignaz Holzbauer's *Hypermnestra* (1741); he is preparing a critical edition of the score. Yvonne Noble, an independent scholar working in Finleyville, PA, and Canterbury, Kent, presented her revision of Vinton Dearing's unpublished research on the various editions of *The Beggar's Opera*, working out in greater detail the publication history of the early editions based on studies of the music plates; the first edition most likely used punched pewter plates, not engraved copper plates, while the second introduced woodblock carvings for each tune, which made it easy for printer John Watts to update the opera and to recycle the tunes into other ballad operas he was publishing. Perhaps Watts's collection of pre-existing musical blocks, rather than narrowness of authorial tastes, accounts for the appearance of *Beggar's Opera* tunes in other ballad operas of the 1730s. Nancy Mace (U.S. Naval Academy) presented further results of her extensive research into music publishing in London in the second half the eighteenth century; her paper focused on what publishers thought worth registering at Stationers' Hall as an indicator of the market for music. Longman & Broderip, Joseph Dale and Preston & Son dominated the registers before 1789; after that year, however, composers took more control over their work, accounting for about forty per cent of the registrations. Songs and song collections from the theatres, pleasure gardens and concert halls comprised about sixty per cent of the entries, with Shield, Storace, Dibdin and Hook among the major composers of vocal music. Joseph Haydn and Ignaz Pleyel represented the most often published composers of instrumental works.

Another group of papers dealt with theoretical and philosophical issues. Robert Frail (Centenary College) discussed Dr Charles Burney and continental traditions, while Peter Briggs (Bryn Mawr College) studied Joseph Addison's comments on Italian opera in *The Spectator* and other periodical essays as an example of 'cultural leadership', training the 'ordinary ear' of English listeners. 'Orphic discourse' was the subject for Vanessa Agnew (University of Michigan), who examined Rousseau's and Forkel's attempts to address the question, 'Who is music good for?'. And the answer, at least for the eighteenth century, seemed to be the ailing body and women, chiefly because 'listener-centric music' had a transformative power that

painting or the other arts lacked. One of the points of Forkel's treatise, however, served the interests of bourgeois German culture: to encourage women to be listeners, not professional creators of music who might neglect family and home in the search for Orphic power. Linde Katritzky (University of Florida) discussed two eighteenth-century British accounts of child prodigies: Daines Barrington's study of Wolfgang Amadeus Mozart, written up in the *Transactions* of the Royal Society, and Dr Burney's assessment of another prodigy, William Crotch of Norwich, son of a labourer. Both accounts try to determine the importance of nature versus environment in producing musical prodigies. Barrington was certain that Mozart was older than his father Leopold claimed because the child could not, in his opinion, have had enough time to develop his skills if he were the age stated, but he was proven wrong. In studying another prodigy, Burney concluded that precocious talent depended on a good eye, a good ear and good memory, but that it would not develop without the right environment. Young Mozart developed rapidly because of his father's knowledge; young Crotch went nowhere between ages two and four because he had no musical parent to model himself on, and he developed as a musician only after he received formal training.

Finally, several scholars examined specific composers, musical figures or works as representing various aspects of eighteenth-century culture and thinking. Todd Decker (University of Michigan) spoke about changing styles of keyboard playing and the construction of a player's identity. Couperin, for example, advocated playing with refinement and minimal body and facial motion, while Scarlatti's sonatas could not be played in this way because they demand that the audience pay attention to the performer, whose sleight-of-hand tricks, including reversed-hand positions and cross-hand leaps, enhance the theatricality of a performance. Rather than being detached from the musician, music thus becomes one with the body of the perfomer, and it is for this reason that Scarlatti's sonatas became favourite audition pieces for professional musicians. Jack Fruchtman (Towson University) discussed Benjamin Franklin's work on perfecting the glass armonica as a metaphor for his diplomacy in the years immediately before the American Revolution: Franklin aimed to reconcile the colonies with the empire, which he saw as being as fragile as the armonica, an instrument that purportedly could drive its listeners mad but that was also capable of producing sweet harmony. Janet Leavens (University of Iowa) studied French opéra comique as part of the rise of sentimentality, a racier movement that one might suspect. Part of the success of a work like *Les Moissonneurs* was that the spectator could lose himself in the 'sympathetic impulse' while simultaneously revelling in the erotic; it is the ability of the music to express emotional states that moves these operas beyond mere moral tableaux. James McGlathery (University of Illinois) argued that *Le nozze di Figaro*, unlike Beaumarchais' original play, is not mainly about politics and class: it is an opera that emphasizes human passion. The libretto cuts speeches about social equality and emphasizes the importance of forming alliances with those of one's own age, of giving in to natural law rather than fighting against it. Erlis Wickersham (Villanova University) analysed the 'night side of nature' in E. T. A. Hoffman's opera *Undine*, which exhibits pessimism about human nature and a pitiless natural world. We see here a shift from the rational features of neoclassicism to romantic dreamscapes and fairy tales.

The conference concluded on Sunday with a panel about creative works inspired by the eighteenth century. Most notable is a mock-baroque opera by composer Deborah Mason of Fleetwood, NY, based on Pope's mock-epic poem *The Rape of the Lock*.

LINDA V. TROOST