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OS ESPAÇOS TEATRAIS PARA A MÚSICA NA EUROPA DO SÉC. XVIII  
QUELUZ NATIONAL PALACE, 30 JUNE–2 JULY 2017

For the fourth consecutive year, the Centre for Eighteenth-Century Musical Studies in Portugal (CEMSP) organized an international conference at the National Palace of Queluz, the favourite summer residence of the Portuguese royal family during the second half of the eighteenth century and a privileged place for the court's musical activity. With its headquarters at the Palace, CEMSP was founded in 2013 on the initiative of the baroque orchestra *Divino Sospiro*, and aims to establish connections between musicology and musical practice, as well as to draw attention to Portuguese musical heritage.

The theme proposed for this year's conference, 'Os espaços teatrais para a música na Europa do séc. XVIII / Theatre Spaces for Music in 18th[-]Century Europe', was intended to promote an interdisciplinary dialogue on both the specificity and the heterogeneity of spaces used for opera during the eighteenth century; this meant the participation of researchers from different areas, not only musicologists but also historians and scholars from the fields of performing and visual arts, with special emphasis on architecture and scenography. Court and public theatres (including the ephemeral ones), the multiple aspects of music and theatrical performances in different architectural spaces, and the contexts of political and social life related to them were priority topics, but the openness of the conference's subject led to even broader approaches. The concept of 'theatricality' was taken by some delegates in the widest sense and was also applied to court ceremonial and urban musical practices, among other points of view.

The conference gathered together about thirty scholars of different nationalities, was distributed over ten sessions and featured two keynote speakers, Maria Ida Biggi (Università Ca'Foscari and Fondazione Giorgio Cini, Venice) and Luís Soares Carneiro (Faculdade de Arquitectura, Universidade do Porto), whose lectures brought complementary perspectives. While Biggi provided a European overview of theatre architecture and scenic space, showing the success of a uniform model rooted in Italian typologies across several countries, Carneiro demonstrated how, starting from Italian models, Portuguese practice became acquainted with, adapted and appropriated them. He identified the major changes in Portuguese architecture for theatre and opera during the eighteenth century in order to understand how it started from almost nothing and attained normal European standards by the end of the eighteenth century.

With the exception of the Teatro Nacional de São Carlos, inaugurated in 1793, almost nothing remains today of the theatres built in eighteenth-century Portugal. Those missing spaces were the object of some new insights. Based on the identification of some new drawings relating to the theatres built by Giovanni Carlo Sicinio Galli Bibiena for King José I between 1752 and 1755, and various other sources, Giuseppina Raggi (Universidade de Coimbra) proposed a new layout for the royal box in the so-called Real Ópera do Tejo (Opera of the Tagus, built 1755), highlighting historical connections with the operatic taste of the dowager queen Maria Ana of Habsburg (mother of king José) and the centrality of the female court in the hierarchical and social representation of the theatrical space.

In their joint presentation, José Camões (Centro de Estudos de Teatro da Universidade de Lisboa) and Paulo Masseran (Universidade Estadual de São Paulo) revealed new findings regarding the Real Teatro de Belém, built in 1752 by Bibiena on the order of King José I and about which far too little is known. According to these scholars, it occupied the building that was completely renovated in 1880 into the theatre currently known as the Teatro Luís de Camões. Recent dismantling and remodelling of this building has revealed fragments of the ancient venue, which might have been used mainly for *commedia dell'arte*. A hypothetical virtual reconstruction was also presented.

The panorama of Lisbon public theatres of the second half of the eighteenth century was also explored by the panel formed by Bruno Henriques, Licínia Ferreira and Rita Martins (Centro de Estudos de Teatro



da Universidade de Lisboa), who have been doing extensive research on the theatres of Bairro Alto, Rua dos Condes and Salitre and their repertoires, artists, audiences and management models. An outside German look at these theatres (and also the Teatro Nacional de São Carlos) was provided by Inês Thomas Almeida (Universidade Nova de Lisboa) with a paper based on the testimonies of foreign travellers, in particular the military man Johann Andreas von Jung and the botanists Wilhelm Tilesius and Henrich Link. A more contemporary perspective on the Teatro de São Carlos was brought by Carlos Vargas (OPART, Teatro Nacional de São Carlos, Lisbon), who discussed the most important conservation measures undertaken during the initial phases of restoration, those supervised by the architects Ventura Terra in 1908 and Rebelo de Andrade in 1940.

The emergence of opera theatres in other European dominions was also the subject of some papers. The case of Sicily and the different solutions found for theatre spaces in Messina, Catania and Palermo were explained by Eliade Maria Grasso (Associazione Culturale Musicale Parthenia, Messina), while studies regarding Bergamo and Livorno were offered by Serena Labruna (Università Ca'Foscari, Venice) and Stefano Mazzoni (Università di Firenze) respectively. Labruna focused on the construction of a stable theatre in Bergamo, inaugurated in 1791 with the *Didone Abbandonata* of Metastasio, with music by various composers and scenography by Pietro Gonzaga. Mazzoni devoted his talk to the production, staging and consumption of musical theatre at the Teatro degli Armeni, which had been purchased by the Accademia degli Avvalorati, during the years 1782–1790, a period that coincides with the activity of Cherubini and of the scene painter Pietro Gonzaga in Livorno.

The theatricality inherent in both court ceremony and performance in court spaces was at the core of a major group of presentations. Francesco Coticelli (Università della Campania Luigi Vanvitelli, Naples) and Paologiovanni Maione (Conservatorio San Pietro a Majella, Naples) examined the spectacles offered at the Palazzo Reale di Portici, a vacation resort of Charles of Bourbon during the period of his Neapolitan kingdom. Not only did this location play a significant role in the system of court theatre, but it was also the 'stage' for concerts in the gardens, balls and other performances. Music at court was also the axis of the paper by János Malina (Hungarian Haydn Society, Budapest), who proposed a reevaluation of the role of Eisenstadt in the cultural life of the Esterházy court, in particular its role as the venue for performances of operas and symphonies conducted by Haydn between 1762 and 1768.

The political and ideological subtexts in operas commissioned by European sovereigns formed the focus for Gerardo Tocchini (Università Ca'Foscari, Venice), who sought to demonstrate how Louis XIV's fame was handled within a public operatic space, using the example of *Phaëton* by Quinault and Lully, and Bella Brover-Lubovsky (Jerusalem Academy of Music and Dance), who explored the historical and political background behind Pietro Gonzaga's decorations and Giuseppe Sarti's music for the operas *Andromeda* (1798) and *Andrea nel Lazio* (1799), created by order of Paul I, Emperor of Russia.

With regard to court ceremonial, Giulio Sodano (Università della Campania Luigi Vanvitelli, Naples) compared its manifestations in Madrid, Versailles, the Papal Court of Rome and the Vice-Regnal Court of Naples in order to demonstrate that the entire court was used as theatrical and metaphorical space for the representation and manifestation of power. Giulio Brevetti (Università della Campania Luigi Vanvitelli, Naples), in his turn, analysed the use of musical elements in iconographic representations of sovereignty. He argued that, alongside a strong theatrical component, the eighteenth-century royal portrait became an efficient instrument for conveying the artistic and musical education of European princes and princesses.

The transformation of urban spaces into multifunctional theatrical stages, often inspired by the Roman baroque feast, was the subject of several presentations. Lavish decorations, ephemeral architecture, baroque machinery, allegorical coaches, lights and music changed the visual and sonic landscape of the cities on the occasion of political and religious feasts or the arrival of illustrious personages. Andrea Niccolini (Università di Firenze) focused on how the style of Siena's feasts changed between seventeenth and eighteenth centuries; Cristina Caballero (Escuela Superior de Arte Dramático de Murcia) studied the



celebrations organized for royal proclamations in Murcia between 1700 and 1789; and Sarah M. Iacono (Conservatorio Tito Schipa, Lecce) shaped a rich picture of the artistic and cultural vitality of celebrations that took place in the Terra d'Otranto (that is, southern Apulia and the cities of Lecce, Brindisi and Taranto).

Still on the topic of music and urban spaces, Elodie Oriol (Centre d'Études Supérieures de la Renaissance, Tours, and PerformArt, Rome) addressed the Roman case in a detailed presentation on various aspects of the theatrical events promoted by Roman aristocrats and how they fitted into city life. Specific cases like that of the Borghese family were analysed, demonstrating that the influence of the élite was not confined to palaces, but reached places of a different nature: city or country homes, streets, squares and even closed religious spaces. With Armando Fabio Ivaldi (independent scholar, Genoa), we moved to London and to a specific event: the celebration in 1749 at Green Park of the Peace of Aix-en-Chapelle of 1748, 'a royal festival with a grandiose *machina* by Jean-Nicolas Servandoni, Italian *maestri bombardieri* and the music of Handel'. Ivaldi explained how the monumental architectonic 'machine' for fireworks testified to the importance of Servandoni's Roman experience as well as suggesting interesting interconnections between the two artistic venues.

In the field of repertories, a good example of the influence of theatrical architecture on musical works and dramaturgy was given by Lorenzo Mattei (Università di Bari Aldo Moro). He has been conducting a survey based on a sample of 500 librettos and 350 scores dated between 1750 and 1800, in order to study how Italian music drama was able to exploit resources behind the scenes to expand the stage space, as well as to obtain sound effects that could interact with events on stage – for instance, by using off-stage music performed by choral groups, small ensembles or solo instruments.

The adaptation of repertories for a new theatrical space and context was another matter that was addressed. Ana Sánchez-Rojo (Tulane University, New Orleans) investigated the changes made to the libretto and score of *La Cecilia*, written in 1786 by Luciano Comella and Blas de Laserna, as it transitioned from the relatively intimate space of the noble house of their commissioners (the Marquises of Mortar) to the public theatre Coliseo del Príncipe in Madrid. Giovanni Polin (Conservatorio Gesualdo da Venosa, Potenza) studied the role of Apostolo Zeno in the functional definition of theatrical space through the case of *Il Vologeso* (1741). In letters written in 1740 to entrepreneurs in Reggio Emilia, the librettist gave advice on the dramatic, scenographic and musical issues involved in adapting the work for the new taste many years after the première in 1700 (under the title *Lucio Vero*).

Domestic practices in eighteenth-century Spanish opera as described in the plots of *tonadillas escénicas* were discussed by Aurèlia Pessarrodona Pérez (Universitat Autònoma de Barcelona), in a paper that approached the *tonadilla* as a meta-theatrical (and meta-musical) genre that refers to opera by means of humour and caricature. Also under the scope of repertories, Maria Paola del Duca (independent scholar, Rome), defended the hypothesis that late baroque madrigals were performed on private stages such as the theatre of the Moravian prince Franz Anton von Rottal, and David Cranmer (Universidade Nova de Lisboa) examined the phenomenon of eighteenth-century 'Portuguese opera' and its dissemination, and proposed a classification of typologies and genres.

Some presentations moved away from these various thematic strands to explore other matters. That was the case with Annalise J. Smith (Cornell University), who brought an economic perspective to bear on the artistic and social goals of the Paris Ópera during the decade 1770–1780 through detailed study of financial records, and Clara-Franziska Plum (Johannes Gutenberg-Universität Mainz), whose talk centred on the code of audience behaviour at eighteenth-century musical events, in comparison with standards practised today at a classical concert. Finally, Lorenzo Ebanista (independent scholar, Naples) explored the theatrical and musical features of the Neapolitan 'crèche' (Christmas crib) of the eighteenth century, including the representation of local and itinerant musicians, the strong presence of oriental performers belonging to the Ottoman military band, and the use of scenic machines and music performances during Christmas cribs' exhibitions.



A concert by the countertenor Filippo Mineccia and Divino Sospiro, with 'arie per castrati' by Paisiello, and a visit to the Teatro de São Carlos, guided by architect Luís Soares Carneiro, completed the programme.

CRISTINA FERNANDES  
[cristina.fernandes@fcs.unl.pt](mailto:cristina.fernandes@fcs.unl.pt)



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EIGHTH J. S. BACH DIALOGUE MEETING  
 MADINGLEY HALL, CAMBRIDGE, 10–15 JULY 2017

Designed to facilitate discussion and useful interaction between participants, the eighth Dialogue Meeting of the Bach Network (formerly Bach Network UK) included conventional papers and a lecture-recital as well as reports, panel discussions, a 'young scholars' forum' and 'flash announcements' in which delegates gave five-minute accounts of current projects. Those arriving early also received a tour with head gardener Richard Grant of the exquisite Madingley Hall grounds, designed by the eighteenth-century landscape architect Capability Brown and now including a twentieth-century topiary garden and several giant sequoias. Participants, numbering fifty-six and representing fourteen countries, included not only academics and graduate students but also independent scholars, professional musicians, representatives of several publishing houses and at least one novelist.

Perhaps the most important new information presented at the meeting concerned not Johann Sebastian Bach but his youngest son Johann Christian. In the course of describing a forthcoming publication on the composer's autograph sources, Stephen Roe (Stephen Roe Ltd) reported the recent discovery not just of a *symphonie concertante* previously known only from its incipit, but also of what is probably the composer's final work, a setting of 'The Dying Christian to his Soul' by Alexander Pope. Roe also noted that autograph manuscripts of some of Christian Bach's concertos show longer versions than those published, suggesting that these works might have been misjudged based on the texts which the composer offered to the public.

Closer to J. S. Bach was the engaging account by Stephen A. Crist (Emory University) of how he located three printed volumes of songs for voice and unfigured bass by Bach's younger friend Lorenz Mizler. Found among uncatalogued items at Yale, the three *unica* (published 1740–1743) are Mizler's only known compositions. One of the volumes was dedicated to Luise Adelgunde Victorie Gottsched, an important author whose husband was the writer and critic Johann Christoph Gottsched. It is disappointing, therefore, that Mizler did not publish settings of any of her poems – odd, too, that this volume came out shortly after J. C. Gottsched's student Johann Adolf Scheibe had criticized Mizler's music in a letter to his teacher. Unlike his notorious critique of Bach, Scheibe's scathing assessment of Mizler's rather tentative compositions does seem justified (even if it was motivated by jealousy, as Michael Maul suggested). Still, these 'select moralizing odes', to quote from the original title, were a part of the Leipzig musical scene during Bach's final decade; one of them begins with an apparent quotation from his 'Hunt Cantata', BWV 208.

A highlight of the meeting for many was the 'world launch' by Bach scholar Albert Clement (Universiteit Utrecht) and publisher Dingeman van Wijnen (Uitgeverij Van Wijnen) of a facsimile edition of Bach's Calov Bible, a massive three-volume scriptural commentary incorporating the composer's handwritten annotations. These have been a focus of investigations into Bach's theological interests, even his state of mind, during his later years. After their unveiling, many delegates crowded round for a closer look at the three massive leather-bound volumes, which comprise no fewer than 4,355 pages (on sale prior to publication for little more than a euro per page).