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ABSTRACTS

Thursday 17 July	Parallel Session 1	3
	Parallel Session 2	13
	Parallel Session 3	25
	Parallel Session 4	39
Friday 18 July	Parallel Session 1	44
	Parallel Session 2	59
	Parallel Session 3	75
	Parallel Session 4	87
Saturday 19 July	Parallel Session 1	97
	Parallel Session 2	111
	Parallel Session 3	124
Sunday 20 July	Parallel Session 1	132
	Parallel Session 2	143

THURSDAY 17 JULY
Parallel Session 1

Vincent Novello and the sources of Purcell's devotional partsongs

Alan HOWARD

Selwyn College, University of Cambridge

Despite Vincent Novello's impressive familiarity with the sources of Purcell's music—the most significant of which nearly all passed through his hands at some stage—Novello's own near-comprehensive edition of *Purcell's Sacred Music* (73 issues, 1828–32) has not generally been considered a significant source. Often dismissed as too late to be of independent value, modern editors have rightly noted its frequent interventions to smooth out Purcell's 'barbarities'. Yet Novello's edition is in some ways surprisingly enlightened: he identified his sources and often noted his divergence from them in marginal annotations. While collating versions of Purcell's devotional partsongs for an ongoing editorial project it has become apparent that several of Novello's sources cannot be reliably matched with surviving exemplars. Furthermore, in a few cases Novello's texts preserve otherwise unique readings similar in character to the earlier versions copied by John Blow in Christ Church Mus. 628, distinct from Purcell's slightly later treatment of such details in his autograph scorebook, British Library Add. MS 30930. Recent scholarship by Rebecca Herissone and others has drawn attention to the importance of later and even apparently 'corrupt' sources of Purcell's music, which may nevertheless permit the reconstruction of lost versions or the full recognition of previously doubtful ascriptions. This paper will argue similarly that Novello's edition deserves attention not just as a document of nineteenth-century Purcell reception—fascinating as that topic is—but also as a record of older sources since lost, and thereby as a useful source in its own right.

A Lost Score and the 1698 Revival: Reevaluating the Early Sources for Purcell's King Arthur

Robert SHAY

University of Colorado-Boulder

Purcell's music for *King Arthur*—his 1691 operatic collaboration with John Dryden—exists in a problematic state. The scribe of the earliest extant score abandoned the project before completing Act I. Six later manuscript scores (c.1698-1710) reveal inconsistencies and some careless errors, raising questions about the sources they were copied from and the reasons they were produced. And some movements survive only through their inclusion in printed collections.

King Arthur was revived in 1692, and several of its songs were in print by that year. Thoughts of a 1695 revival may have prompted Dryden to reissue his wordbook, but there is no record of any performances. Writing that decade, Roger North described *King Arthur* as “lost,” a comment that has not been given its full weight. Accepting it at face value elevates the importance of the next revival, in 1698: if North was right, the Patent Company must have determined that *King Arthur* could be reassembled, even in the absence of Purcell's authoritative score.

The results of my collation of the early *King Arthur* sources suggest that a distinct version of the opera emerged in 1698. The copyists of the six scores mentioned above had varying goals in mind: some targeted collectors' libraries, while others seemed more concerned about performances. I have placed the six into a new hierarchy and identified two lines of filiation. One appears to prioritize fidelity to the composer to a greater degree and must be considered in refining the musical text of the opera.

Musical Reception and the Agency of the Edition: ‘Pastness’ and ‘Presentness’ in the Reception of Purcell’s *King Arthur*

Rebecca HERISSONE

University of Manchester

When Dryden and Purcell’s 1691 dramattick opera *King Arthur* was revived by Garrick and Arne in 1770, the production was hailed by chronicler Benjamin Victor as ‘a superb Entertainment’, with Purcell and Dryden as ‘two eminent Geniuses’. Yet in 1775 Arne commented that Purcell’s music ‘(though excellent in its kind) was Cathedral’, and he had previously complained to Garrick that *King Arthur*’s songs were ‘infamously bad; so very bad, that they are privately the objects of sneer and ridicule to the musicians’. In order to ‘make it pleasing to the Public’, Arne updated Purcell’s music substantially, and it was this version of the opera that, shortly afterwards, was used as the text for the first published score of *King Arthur*.

Arne’s stylistic adaptations highlight the underlying tensions in the late 18th century between a burgeoning awareness of music’s historicity and the prevailing Enlightenment belief in continuous progress, reflecting both the ‘pastness’ of the repertory and the ‘presentness’ of a living performance culture. Music editions are often the most significant material witnesses to this duality, yet their significance to reception studies is routinely overlooked. Using *King Arthur* as a case study, this paper maps the intersections between successive music editions and the network of key individuals, performances, materials and discourse that formed the main sites of the opera’s reception, revealing that *King Arthur*’s posthumous reputation was constructed from a knowledge of the work transformed by multiple layers of editorial intervention – reinventions that still influence how it is understood and experienced today.

The Well-Tempered Clavier as a Study in Unique *Stretto* Techniques

Martin GOLDSTEIN

University of Fort Hare (Alice, South Africa)

It is well-known that Bach's Well-Tempered Clavier is one of the most comprehensive studies in compositional styles and contrapuntal techniques. What is less well-known is that this work is a study in *stretto*, containing more instances of this technique than Bach's other instrumental fugues.

Whilst theorists such as Ebenezer Prout and Ludwig Czaczkes have identified *stretto* in Bach's fugues, they have only noted basic parameters such as interval of imitation and entry delay. They have not explored the technique's underlying mechanism or broader role in Bach's oeuvre.

Stretto is thematic imitation at a close time interval such that each successive entry overlaps the preceding. In this presentation, I will show that *stretto* is used to demonstrate a composer's contrapuntal craft.

I will focus on one of the more cultivated *stretto* techniques, namely invertible counterpoint at the twelfth. I will consider three fugues from the WTC, BWV 861, the G minor fugue from WTC I, BWV 865, the A minor fugue from WTC I and BWV 891, the B-flat minor fugue from WTC II. I will demonstrate the common role of harmonic, rhythmic, and melodic elements in fugal subject design in facilitating this technique.

Of the fifty-two instances of invertible counterpoint at the twelfth in Bach's instrumental fugues, ten occur in the Well-Tempered Clavier. The prevalence of this technique in the WTC suggests that Bach composed the work as a compendium of the more challenging contrapuntal techniques, particularly *stretto*.

The Characteristics of Each Key in The Well-Tempered Clavier: Divergent Perspectives

Kinuyo HASHIMOTO

Soft Bach Society, Yamaguchi

In *The Well-Tempered Clavier* (WTC), J. S. Bach demonstrated the possibility of composing and performing in all 24 major and minor keys. But did he also establish distinct characteristics for each key? This question has sparked considerable debate among scholars, given the multifaceted nature of Bach's compositional process.

Some pieces in WTC were newly composed, while others were adapted from earlier works, including those written in older modal frameworks such as the Dorian mode. Additionally, evidence suggests that certain pieces were transposed into more remote keys, further complicating the notion of key-specific characteristics.

The debate on key characteristics in Bach's time was notably shaped by Johann Mattheson (1681–1764) and Johann Heinrich Buttstett (1666–1727). Mattheson, in *Das neu-eröffnete Orchestre* (1713), rejected the traditional numerical view of music and argued for key characteristics based on the modern key signature system and the seven-tone scale. Buttstett, in contrast, defended the older hexachordal system and church modes in Ut, mi, sol, re, fa, la (1716), viewing key characteristics as reflections of divine order.

While unequal temperament systems gave rise to distinctive key colours, the equal temperament ostensibly eliminated such distinctions. Nevertheless, associations persist, such as the melancholy often attributed to F minor. However, the F minor fugue in WTC II intriguingly displays a humorous, dance-like quality.

This paper reexamines the key characteristics in WTC, drawing on theoretical texts that Bach may have consulted, and explores their implications for understanding his compositional intent.

1-5-3-6 in Fugue Subjects of The Well-Tempered Clavier

Christopher GONTAR

University of New Orleans

Scholars have described 41 of the 48 fugue subjects in *The Well-Tempered Clavier* by diatonic ascent and descent patterns (e.g., 1-2-3-4, 3-2-1, 5-4-3). However, the intervallic shape 1-5-3-6 is equally fundamental, underlying all 48 fugue subjects and the E-flat fugal prelude subject in volume I. 1-5-3-6 is ornamented, structurally altered, or both.

Structural alterations include inversion, retrograde, retrograde inversion, and transposition, while the ornamentations are mainly passing tones. The fugal prelude's subject is 1-4-3-6, unchanged, seeming to jest on the motif's limitations. The II E-flat major and F major subjects, slightly ornamented, reconcile the simplicity of 1-5-3-6 with fugue. In II F major, the subject's essential pitches (F-C-A-D) outline 1-5-3-6.

Some subjects are meticulous illusions, e.g., I C# and B-flat major, due in part to the subject itself being a transposition of 1-5-3-6 or 1-4-3-6. Bach places the motif on the third (II f# minor), fifth (I B-flat major, I and II f minor), and sixth (I C# major). He also shifts tones by an octave (I C#, F and B-flat major, I f, g and b-flat minor, II B-flat major and f minor). A few subjects begin with a fragmentary motif, completed or restated in another key (II E major, f# minor). In II C# major and c minor, retrograde inversion and retrograde of 1-5-3-6, respectively, the first note substitutes for 7 and 6.

Rather than as an incidental pattern, this study positions 1-5-3-6 as a deliberate device in Bach's fugue subjects, providing new insight into his compositional logic.

Music at S. Maria in Traspontina in Rome in the 17th and 18th centuries: an overall survey

Marek BEBAK

Jagiellonian University, Krakow

In the early modern period, there were many vocal and vocal-instrumental ensembles in Rome. Besides the most important and famous music centers, there were smaller churches that did not have their own musicians, but invited them on the occasion of major church feasts. One of them was the church of S. Maria in Traspontina, located near the Vatican – in the Rione of Borgo, between Castel Sant'Angelo and St. Peter's basilica. The church and the adjacent monastery belonged to the Carmelites of the Ancient Observance. The importance of this institution increased significantly in the 17th and 18th centuries, as it was the seat of the General of the Order. However, the musical life of this place has not been studied by musicologists yet. In the proposed paper, using preserved archival documentation collected in the Archivio Generale dell'Ordine Carmelitano in Rome, I will present by whom and on what occasions polyphonic music was performed in this church.

Rome 1625: Soundscape of a Jubilee Year

Noel O'REGAN

University of Edinburgh

Just as in 2025, Rome in 1625 was in full welcoming mode, greeting tens of thousands of pilgrims for a jubilee year. The city was awash with processions, with music of all kinds continually filling the soundscape. Sound, both organised and disorganised, was everywhere. Visiting groups were welcomed with music, while pilgrims and residents sang hymns in Latin and in the vernacular; trumpeters announced indulgences, bells called the time and summoned people to services. The most spectacular period was Holy Week, when the city's confraternities reinstated the flagellatory processions which had largely fallen into abeyance, culminating in a great Spanish celebration at dawn on Easter Day in the Piazza Navona. Early baroque composer-musicians like Paolo Agostini, Orazio Benevoli, Domenico Massenzio, Romano Micheli and Vincenzo Ugolini were busy with liturgies in the city's major churches, while providing musicians for the many institutions without their own choirs. The year's musical activities are well chronicled in archives, diaries and other descriptions. This paper will examine that evidence and provide a picture of the city's soundscape at a time when new baroque musical styles were bedding down in the city.

Cold knees, loud cannons: the experience of liturgical processions in mid-eighteenth-century Rome

Naomi BARKER

The Open University

The title of this paper may suggest a Collingwoodian re-enactment - singing four-part harmony on one's knees on a cold marble hospital floor, inhaling the scent of incense mixed with the smells of human misery; chanting liturgical texts in summer heat on a riverside road waiting for a responding cannon shot – all situations that can be imagined from the details given in documents from the archives of the Ospedale di Santo Spirito in Sassia in Rome. However, the aim is instead to try to make sense of disparate primary sources with the same provenance by focusing on the practical musical information they contain.

A key source is a manuscript rubric for the liturgical year. While dating from the mid-eighteenth century, it points back to earlier practices of the mid-seventeenth century and includes titles of specific pieces of music or composers, references to the use of incense, the clothing worn, the processional routes and the spaces used. The survival of over 500 pieces of music with a secure provenance to Santo Spirito means that elements of some liturgical processions can be reconstructed by cross referencing documentary and musical sources.

Using the Rubric alongside transcriptions of previously unknown manuscript musical sources, this paper will offer new insights into some of the practicalities of processions for key moments in the liturgical calendar, notably Pentecost and Corpus Christi, at an institution in the heart of Rome.

THURSDAY 17 JULY
Parallel Session 2

The performance of Handel's Chandos anthems for the Earl of Carnarvon – some reflections

Graham O'REILLY

Independent Researcher

Handel's "Cannons (Chandos) Anthems" are unique in Handel's English output, being chamber works written for a private patron. While this gave him a certain freedom to experiment, not least with his setting of English words, he was restricted in the forces he was obliged to use. And yet there are virtually no concessions in the quality of the writing or the virtuosity required for its execution.

Interesting comparisons may be made with the versions of most of the anthems he subsequently produced for the Chapel Royal, particularly concerning changes in tonality and in the distribution of solos:

- the versions for the Chapel are always in a higher key, usually a full tone ;
- all the solos for the soprano disappear entirely.

The first aspect forces conclusions about pitch both in the Chapel and in the Earl's performing space, the church of St Lawrence Whitechurch, which he remodeled entirely to act as his own private chapel. The second brings into question the usual assumption that a boy or boys sang the treble part at Cannons, especially when there is a very obvious female candidate for that part, known to both Handel and to Nicola Haym, first organizer of the "Cannons Consort". Boy singers are nurtured in educational institutions, and no evidence has been found thus far that such a thing existed at Cannons, particularly one which could produce a boy clearly more skilled than any the Chapel Royal could produce.

***Messiah*: putting the story together**

Donald BURROWS

The Open University

The literature about Handel's *Messiah* is extensive and continuing: half a century ago a reviewer referred to 'the *Messiah* industry', and the oratorio has still been the subject of at least two new books during 2024. I am currently engaged in the preparation of a new music edition of *Messiah* and also of an ambitious documentary project, with interactions that have led me to look afresh at aspects of both the music-textual content and the history of the composer's performances. Inevitably the preparation of the score edition has involved a detailed survey and comparison of more than thirty contemporary musical sources, requiring interpretation of the paths of transmission. For the principal sources (the autograph and performing-score volumes) the leading questions concern how and when they were used, with consequences for the history of composition and performance of individual movements. The cross-interpretation of musical and documentary sources has proved particularly significant in accounting for the differences between the two streams of oboe parts that have claim to authenticity. Contemporary letters and diaries by Charles Jennens and George Harris also provide some insights (often accidentally) into the circumstances of performance. This paper will sum up some of the relevant topics, evidence and conclusions.

From West Africa to Edinburgh: A Material History of Three Scottish Spinets

Paul NEWTON-JACKSON

University of Leuven

The musical instrument collection at St Cecilia's Hall, Edinburgh, holds three bentside spinets by Scottish makers Christian Shean, Neil Stewart, and Richard Horsburgh. As well as locally-sourced materials such as pine and pig-bristle, these instruments incorporate plant and animal products from much further afield: mahogany, satinwood, ivory, and ebony. While the ultimate sources of these products are often well known, less well-understood are the precise routes by which such materials reached their final destination. This paper attempts to trace these materials from the keyboard-building workshops of eighteenth-century Edinburgh back to their origins in Europe's colonial territories in the Caribbean and West Africa. In doing so, it explores the human and environmental impacts of extracting, processing, handling and shipping these sought-after substances. Drawing on contemporary newspaper reporting in Edinburgh, this paper also assesses the extent to which Scotland's upper-class consumers were cognizant of the material histories of the high-status keyboard instruments they owned and played.

Listening to Historic Coventry

Jamie SAVAN Royal Birmingham Conservatoire

Helen ROBERTS Royal Birmingham Conservatoire

Christian FROST London Metropolitan University

Andrew KIRKMAN University of Birmingham

Magnus WILLIAMSON Newcastle University

Simon HALL Royal Birmingham Conservatoire

Reiss SMITH Royal Birmingham Conservatoire

The AHRC-funded project, *Aural Histories: Coventry, c.1451-1642*, investigates the experience of music in late-medieval and early modern Coventry through performance and recording in digital reconstructions of its lost performing spaces. The research centres on music that might have been heard within and between the buildings at the civic and ecclesiastical centre of the city, most notably including St Michael's parish church (and later cathedral) which was destroyed in the blitz of 1940, Holy Trinity parish church and St Mary's Guildhall. Taking a long chronological view over two centuries of religious and political upheaval, these buildings can be understood as dynamic spaces that change both through different phases of construction and furnishing, and in their use as ritual and performative space.

This themed session will introduce some of the interdisciplinary methodologies underpinning the project, with contributions from architectural history, acoustics and sound engineering in combination with musicology and historical performance. We will then focus on some findings deriving from two case studies selected from the latter part of our study period.

Our 1617 case study takes the royal entry of James I as a starting point and considers how a Jacobean Evensong service might have sounded in St Michael's, looking to Coventry's new 'Free School' (grammar school) and its attendant Song School as a likely source of singers for a voluntary choir. We also examine the sonic effect of material changes to St Mary's Guildhall as a site for secular performance by the city waits; and we explore the relationship between the waits, the church, and music education in the city

Our 1640 case study explores the tensions between Laudian reform and Puritan tendencies in the practice and experience of music in the parish church. The interior of Holy Trinity was

radically remodelled during the 1620s and 30s, when a series of galleries were installed, changing the orientation of the congregation by 90 degrees, away from the East end and towards the pulpit, reflecting a shift in emphasis from ritual and song to preaching and the spoken word as the principal focus of worship – but also creating new vantage points for musical performance.

To complement this themed session, delegates are invited to a live performance in collaboration with RBC's Ex Cathedra Scholars Ensemble and members of His Majestys Sagbutts & Cornetts, set within the digitally reconstructed acoustics of St Michael's (1617) and Holy Trinity churches (1560 and 1640): see Programme Book for more details. There will be two iterations to maximize capacity, and admission is by ticket.

Translation as Appropriation: Giulio Caccini in John Playford's *An Introduction to the Skill of Musick* (1664–98)

Marcus HELD

University of São Paulo

The purpose of a translation extends, to a greater or lesser degree, beyond the mere transposition of a source language into a target language. Frequently, it also involves the transference of one set of practices and values to another. In the 17th and 18th centuries, translation often constituted a rhetorical exercise. This paper aims to analyse the text and context of the translation of the preface to *Le Nuove Musiche* (1601) by Giulio Caccini, as featured in the various editions of *An Introduction to the Skill of Musick* by John Playford, published between 1664 and 1698. While Caccini's preface is one of the foundational texts of the new musical style emerging from the discussions of the Florentine Camerata in the late 16th century—whose transmission and reception had significant influence on Western 17th-century musical poetics—Playford's tutor played a formative role among English readers, being widely disseminated through numerous reprints from 1654 to 1730. However, these works were addressed to audiences differing not only in nationality but also in their engagement with the musical craft. Through its omissions, insertions, adaptations and variations, the translated text becomes a significant source for the practice and teaching of vocal music in 17th-century England.

The Sounds of an Older Style of Singing: 18th-Century Italian Vocal Pedagogy in Scotland

Mhairi LAWSON Guildhall School of Music and Drama

Jan WATERFIELD Royal Conservatoire of Scotland

Domenico Corri (1746-1825) was one of the many Italian musicians who worked in Britain in the late 18th Century. As the last student of Nicola Porpora (1686-1768) he brought to the singers of Edinburgh, in 1771, knowledge of the vocal pedagogy of the Neapolitan school of singing which produced artists such as the great castrato Farinelli (1705-1782).

Corri's first vocal treatise, *A select collection of the most admired Songs, Duets Etc*, published in the year of Farinelli's death, provides musicians with detailed information about 18th century performance styles: my current Ph.D. research project illustrates how Corri's ideas can be used by singers today, and to show how these ideas influence my own practice.

Indeed, either an air, or recitative, sung exactly as it is commonly notated, would be a very inexpressive, nay, a very uncouth performance; (Corri, 1782)

The main body of Corri's treatise contains annotated editions of vocal works popular in the 18th century, including Henry Purcell's *Bess of Bedlam* and arias from operas by George Frederick Handel. Corri gives musical and vocal directions for the use of *messa di voce*, *leaping appoggiaturas*, *the turn grace*, *cadenzas*, *tempo*, and where the singer should breathe.

What do we learn about 18th-century singing style from Corri's editions and how can his ideas be useful in current vocal performance practice with baroque repertoire?

To explore these questions, we propose to present a lecture-recital using Corri's editions of: Purcell - *Bess of Bedlam*, Handel - *Dove sei (Rodelinda)*, Verdi *prati (Alcina)*.

Keeping the Books Clean: Trends and Insights from Ornamentation Literature with Special Emphasis on J.S. Bach

Sebestyén NYÍRÓ

Queen's University Belfast

Over the past three years, I have compiled and analysed approximately 300 titles—books, articles, and essays—of secondary literature written between 1814 and 2025 on the topic of ornamentation. This extensive body of work offers valuable insights into the evolving discourse surrounding ornamentation as a concept and its performance practices during the Baroque period.

This presentation focuses on key developments in the literature, addressing three primary aspects. First, it examines shifts in scholarly focus and discursive styles over time, highlighting the transition from early descriptive analyses to more interpretative and diverse approaches.

A clear distinction emerges between two dominant research paradigms: the "orthodox" trend, which adheres closely to historical evidence and period practices, and the "relaxed" trend, which allows greater interpretative flexibility.

Second, the study explores the relationship between factual evidence and scholarly interpretation. By comparing the quantity of musical examples to the depth of textual analysis across various works, this section evaluates how these elements contribute to the perceived rigor and reliability of the literature.

Finally, the presentation turns to writings dedicated exclusively to J. S. Bach. It assesses these works for their distinctive contributions to the field while addressing their limitations. Particular emphasis is placed on the implications of these findings for contemporary musicological research.

By identifying trends, assessing methodological approaches, and highlighting gaps, this presentation aims to provide a comprehensive overview of ornamentation literature and its continued relevance to scholarship on ornamentation in the keyboard works of J. S. Bach.

Exempla Antiquissima Recentioraque – Mutual Parallels of Ekphrastic and Chiastic Rhetoric, and Prosodical Pleasantness in the Organ Chorales of Michael Praetorius (1571–1621) and Johann Sebastian Bach (1685–1750)

Miikkael HALONEN

The Sibelius Academy of the University of the Arts, Helsinki

In this paper, I will explore grammatical and rhetorical traits in Michael Praetorius's and Johann Sebastian Bach's oeuvres in the light of Praetorius's Latin writings about music. I will ask how philological principles, prosodical ideals, and rhetorical figures, both ethical and aesthetic, can be seen echoing and embodying in their organ chorales? First, I will point out the continuity of ancient rhetoric of instrumental music articulated by Praetorius (*gravis suavitas et suavis gravitas*). Secondly, I will show similarities in the Ambrosian chorale settings (*Nun komm der Heiden Heiland / Alvus tumescit virginis*) by Bach and Praetorius in terms of musical ekphrasis and chiasmus (e.g. *hypotyposis, antimetabole*). Thirdly, these parallels turn out mutual musical catechesis reflecting long tradition, more precisely the psalteries and pedagogical publications, by such authors as Nicolaus Selnecker and Lucas Lossius.

In my dissertation, I focus on Praetorius's Latin writings and organ chorales that have not hitherto been studied from the viewpoint of classical rhetoric. The relationship of my research to Bach studies, in turn, can be described as contextual since, as Robin A. Leaver states, [the sources] "underscore the enormous influence of the Wolfenbüttel Kapelmeister [M. Praetorius] on later Lutheran music in terms of practical compositions, musical theory, and the theology of worship" (Leaver 2008). Namely, Johann Sebastian Bach most likely had Praetorius's *Syntagma musicum* in his library as well as Praetorius's famous portrait on a wall (Ibid.). In this paper, I thus aim at presenting comparative musico-philological approach and more concrete notions through close-reading to shed light on musical and textual parallels between these two composers.

Nocturnal Musicking across Europe, c.1650–c.1800: reconsidering temporal and conceptual boundaries

Federico LANZELLOTTI Universität Basel

Jan TEMME Universität Basel

Helen GEBHART Universität Basel

Alexander ROBINSON Universität Basel

Johnathan STARK Universität Basel

Even before the introduction of artificial light, night was an important period of cultural activity. Yet whilst numerous sources provide evidence of nocturnal musical practices and repertoire, the significance of this material for challenging conventional (day-centric) musicological narratives has not been fully appreciated. Through analysis of five case studies, this session seeks to establish night as a key category for musical analysis.

Beginning with a consideration of religious and devotional contexts, **the first case study** will concentrate on Bologna from c.1650 to c.1700, where archival documents and gazettes (such as the *Bologna*) reveal that night and day were defined by different time conventions to ours. This is also reflected in devotional events featuring music, like the annual ‘Beata Vergine di San Luca’ procession or the Holy Week celebrations, within which the dichotomy between light and darkness was essential.

The second case study will explore astrotheology’s link to nocturnal music. From the late seventeenth century, theology responded to emerging science through physicotheology, viewing nature as divine revelation, with Hamburg and Leipzig being the leading centres of this movement in Germany. A subfield, astrotheology, focused on the night sky, inspiring hymns praising God’s creation. These were set to music by composers like C. P. E. Bach, Hiller, and J. A. P. Schulz.

Turning from religious contexts towards secular ones, **the third case study** will then focus on Basel during the second half of the eighteenth-century. It will concentrate in particular on the way civic authorities institutionalized the night through tower watchmen, with their hourly bells and trumpet signals.

The fourth case study will extend this discussion of secular music-making towards private contexts, shifting the attention to Paris. Taking Michel Corrette’s *Nouvelle méthode pour*

apprendre à jouer [...] la mandoline (1772) as a point of departure, it will consider the close association between nocturnal music-making and the mandolin – a link also conveyed in certain operas at this time.

This leads logically to **the final case study**, which will turn towards eighteenth-century Viennese opera. Building on the preceding discussion of mandolin playing as one of many possible nocturnal activities on the opera stage, it will categorize further such nocturnal scenes, highlighting contributions by composers like Carl Ditters von Dittersdorf (1739–1799), Ferdinand Kauer (1751–1831), and Peter von Winter (1754–1825).

THURSDAY 17 JULY
Parallel Session 3

Handel's Theatre Singers 1737–41

Matthew GARDNER

University of the Arts Bremen

The four theatre seasons following the collapse of the two competing London opera companies at the end of the 1736–7 season, which led up to what would be Handel's final season of operas in 1740–1, represent a period of uncertainty within his career. The 1737–8 season, which was arranged principally by Heidegger partly owing to Handel's absence from London in July–September, was almost exclusively dedicated to Italian opera with two new operas *Faramondo* and *Serse*. In contrast, the 1738–9 season centred on English oratorios, with a revival of *Il trionfo del Tempo e della Verità* and the pasticcio *Jupiter in Argos* being exceptions, and the subsequent season (1739–40) was wholly devoted to English language works. 1740–1, however, saw Handel return to Italian operas with two new offerings, *Imeneo* and *Deidamia*, which included roles created for two Italian singers that were new to Handel's company: the castrato Giovanni Battista Andreoni and the soprano Maria Monza. Between 1737 and 1741 Handel worked with English and Italian singers, and both with singers that he knew, such as Antonio Montagnana, Beard, Cecilia Arne and Gustavus Waltz, as well as creating parts for soloists that were new to London and/or Handel, including Caffarelli, Margherita Chimenti, Andreoni and Monza. Drawing on select examples, this paper explores the recruitment of theatre singers in the four seasons between 1737–8 and 1740–1, as well as the consequences for some of Handel's creative decisions.

Giulia Frasi and Italian music in London

David VICKERS

Royal Northern College of Music / The Handel Institute

The Milanese soprano Giulia Frasi arrived in London in autumn 1742 to join Lord Middlesex's opera company. Initially assigned second-rank roles, she rose gradually to prominence in productions that indicate changing styles and tastes in musical culture advocated by managers, music directors and supporters of Italian opera ventures in London during the years immediately after Handel's decision to perform only English oratorio-style works. From 1748 her engagements at the opera house were concurrent to working as principal soprano soloist in all of Handel's oratorio concert seasons at Covent Garden. She also sang for Arne, Boyce, William Hayes (in Oxford), John Christopher Smith junior, John Stanley and Philip Hayes; her last documented London concert was in 1774.

While undertaking a reconstruction of Frasi's performance calendar of both operas and concerts in mid-eighteenth-century Britain, I examined extant manuscript and printed sources of music either written for her or sung by her in revivals and concerts. Having already evaluated the soprano's English-language concert repertoire in my essay 'Giulia Frasi in English Music' (*HJb* 65, 2019, pp. 205–232), this paper offers a comprehensive appraisal of Frasi's diverse contributions to Italian operas on the London stage (1742–58) and choices of miscellaneous Italian arias for public concerts. Our perceptions of her artistic attributes and ambitions will be broadened by a critical discussion of case studies by Galuppi, Porpora, Veracini, Lampugnani, Gluck, Terradellas, Hasse, Pergolesi, Ciampi, Paradies, Jommelli, Abbos, Cocchi, and, perhaps less predictably, Handel.

Music prints by John Walsh and other London music publishers and the repertoire of the Dresden *Hofkapelle* under Johann Georg Pisendel

Steffen VOSS

RISM Germany, Bayerische Staatsbibliothek München

The instrumental music repertoire of the Dresden court orchestra during the first two-thirds of the 18th century is preserved in the “Schrank II” collection of the Saxon State and University Library Dresden. It is mainly known for the private collection of violin music by Dresden concertmaster Johann Georg Pisendel with its great number of Vivaldi manuscripts. Among other composers prominently represented we find names like Tommaso Albinoni, Georg Philipp Telemann, and Johann Friedrich Fasch.

One other composer surprisingly well represented in the collection is George Frideric Handel. Handel’s instrumental works were not widely distributed on the continent during his lifetime, making their significant presence in this collection notable. Most works by Handel found in Dresden can be directly linked to the printed editions by John Walsh. In the case of Handel’s opera overtures, 2 volumes of Walsh’s collected edition have been preserved as prints in Dresden. Most of these overtures were also copied by Pisendel and his Dresden scribes and arranged for practical use by adding dance movements by other composers like Telemann or Fasch,. Besides of Handel’s instrumental music, the collection contains manuscripts from works by other composers which had been previously printed in England, among them compositions by English theatre musicians like Johann Christoph Pepusch, John Frederick Lampe, Peter Prellieur or Richard Charke. Some of these manuscripts might have been acquired by Quantz during his visit to London in 1727. Quantz’ copies of solo and trio sonatas by Handel are preserved in the Schrank II collection as well.

**‘... a Lyre, at the sound of which the stars so regularly dance in the firmament ...’:
accompanying instruments to oral poetry at the 17th-century Court of Francesco II
d’Este**

Eva KUHN

Independent Researcher

Whether it is the Lyra described in dedications of printed music, as an instrument with seven strings referring to the seven planets, or the Lyre of Orpheus “that was placed by poets among the stars, to make them brighter to mortals” or the Cetra of Memon, that “compared to mute marbles, can be enliven by a ray of sun”, or even actual instruments, that come down to us from the time of Francesco II d’Este: all portray a deep connection to ancient cosmology.

This paper establishes a link between the instruments of the ancient orphic singer, to the violin of the Baroque. Numerous prints of music describe in one way or another, a vibration of a string of an instrument resonating with a celestial harmony. This doctrine is primary to the virtual religious conviction of a finite connection of earthly pitch and the eternal harmony of the Spheres, taught by Pythagoras. In fact, the Este Court insignia, portrayed as a luminous eagle holding a Lyre “bearing stars for [a] crown [...and] has the Spheres for throne” serves the same purpose as the ancient Egyptian portrayal of birds as messengers between the heavenly gods and earth. All this serves to confirm Francesco II’s patronage of bowed string music as a wider, deeper, spiritual and musicological testament to ancient “poetic” instruments than previously accepted.

A catalyst for creation: realizing the world of Roman's *Assaggi*

Andrew WONG Independent Researcher

Anders MUSKENS University of Tübingen

The *Assaggi* for solo violin by the Swedish violinist-composer Johan Helmich Roman (1694–1758) are a curious collection of works: wondrously diverse, stylistically forward-looking for the 1730s, and yet project an aura of being a placeholder—a memory of larger, grander compositions. We present a process of using the *Assaggi* and its historical context as a catalyst for creating ensemble works. By exploring the repertoire through a series of live composition sessions involving baroque violin, cembalo, fortepiano, etc., we attempt to push the emerging *Empfindsamer Stil* found in these works beyond what the solo violin alone can achieve.

The programme will include excerpts from Johan Helmich Roman, *Assaggi for solo violin* (c.1730-40) as follows:

BeRI 312 e minor

BeRI 311 d minor

BeRI 310 c minor

And also from Francesco Geminiani, Violin Sonata in D minor, Op. 4, no. 8 (1739).

Old Terms for New Tools: Historicizing French Baroque Music Analysis

Marie DEMEILLIEZ Université Grenoble Alpes

Françoise DEBERSIN Institut de Recherche en Musicologie

Raphaëlle LEGRAND Sorbonne Université - Institut de Recherche en Musicologie

Théodora PSYCHOYOU Sorbonne Université - Institut de Recherche en Musicologie

Unlike the decades-long debates over the historically informed performance, the field of French baroque music analysis appears rather unconcerned with historical issues. Baroque music – unlike medieval or Renaissance music – can be easily analysed through classical and Romantic based tools, a practice that often conceals its anachronism. Moreover, French baroque music scholars tend to concentrate on social context, biography, philology and performance practice, or on theory and aesthetics, at the expense of analysis. Papers on specific historically informed technical points have been written (for example by J. Duron, G. Geay, G. Sadler, S. Thompson, R. Legrand, J. P. Montagnier, F. Depersin, Th. Psychoyou, M. Demeilliez, B. Porot...) but an overall reflection on the relevance and contribution to contemporary analysis of the theoretical terminology of the period, namely pre-Ramist, was still lacking.

The round table will present a forthcoming book on this issue (R. Legrand, F. Depersin, M. Demeilliez, Th. Psychoyou, *La musique baroque en France. Clefs pour une analyse historicisée*, Paris, Vrin, 2025). Written by four authors in collaboration, this work examines the musical terminology used at the time in France, from Descartes (1618) to Rousseau (1768), in order to offer useful means for present-day analysis. Such topics as chords, cadences, modes, modulation, form and style are thoroughly discussed. Though often unsettling, this approach is aimed at providing new tools and at opening up untrodden paths for analysis.

The session will be introduced by Raphaëlle Legrand, with a brief outline of the book and an account of its conception and making. Then she will discuss the existence and the implications for analysis of an epistemological break generated by Rameau's theory, that split the discipline into a pre-Ramist and a post-Ramist era.

Focusing on seventeenth-century case studies, the following interventions will show how and to what extent counterpoint and composition methods, beyond their pedagogical dimension,

provide keys to understanding the compositional process per se. Théodora Psychoyou will discuss the empirical approach to establishing rules, in particular in Charpentier's works. Françoise Depersin will analyse an air by Lambert with contrapuntal tools, focusing on consonances, dissonances and cadences on "cordes essentielles". Marie Demeilliez will show how the French books on thoroughbass realization, through their explanation of modes, cadences and modulation, invite us to revise our ideas regarding tonal and cadential structuration in French late seventeenth-century music (Lully for example).

Italian arias ‘recycled’ in Spanish spoken theatre, c.1700-20

Carlos GONZÁLEZ LUDEÑA

Universidad Alfonso X El Sabio, Madrid

Studies by José María Domínguez and Antoni Pons have revealed Italian arias reused in three Spanish theatrical works performed in Madrid at the beginning of the Eighteenth century: the ‘intermedio músico’ from *Todo lo vence el amor* (1707) by Antonio de Zamora; the opera pasticcio *Dido y Eneas* (1709?); and the comedy *El trufaldino español y la espiritada fingida* (1714) by José de Cañizares. However, there are other cases in spoken theatre that have been ignored by the musicological community. From the texts of other titles, we can detect intertextualities with Italian sources, especially with Alessandro Scarlatti's operas. Even this master of the Neapolitan Royal Chapel is occasionally mentioned and praised by characters in some of these plays. This is no coincidence, since Scarlatti was considered the pinnacle of good taste by the Spanish elite of the time. Does this mean that all these pieces were attempts to emulate Italian opera? This paper addresses this question by analysing the role of Italian arias in Spanish theatre from a dramaturgical perspective, shedding new light on how Italian vocal repertoire has spread.

Cosmopolitan Sounds: Italian Opera Arias in Sweden 1730–50

Satyanita Emma SOHLGREN

Uppsala University

There were no performances of Italian operas in Sweden before the 1750s. However, the genre was nevertheless present in Sweden through music collections, domestic music-making, and performances of individual arias, both in concert and on the theatre stage. This is evident from various sources of Italian opera arias from the 1730s and 1740s in Swedish music collections, which reveal different practices and ways of engaging with operatic music during this period.

Firstly, there are manuscripts of Italian origin that may have been acquired as souvenirs during grand tours or travels to the continent. Secondly, there are scores of arias from Swedish operatic pasticcios, compiled and copied in Sweden, which included Italian and German arias adapted with new Swedish texts. Thirdly, there are manuscript booklets containing collections of songs and melodies intended for domestic performance and the education of children. These often include a surprising number of Italian arias, many originating from the London stages.

These sources suggest that operatic repertoire was more prevalent in Sweden during this period than has previously been recognised. They indicate a culture in which familiarity with operatic repertoire conferred social advantages and was therefore integral to musical education. Moreover, they shed light on how opera was disseminated, consumed, and appreciated in Northern Europe in the mid-eighteenth century, highlighting the cosmopolitan nature of the genre during this period.

Creativity versus originality: Poglietti and Vejvanovský's colourful arrangements of Italian monody

Robert RAWSON

Canterbury Christ Church University

Sometime in late 1680, Alessandro Poglietti (d.1683), the Imperial Organist in Vienna, sent a letter to Karl Liechtenstein-Castelcornio, the prince-bishop of Olomouc, in Moravia. In this letter Poglietti describes that he included a motet on the Virgin Mary for solo soprano and five instruments, suitable for a Rorate Mass. The motet, though, is not by Poglietti, but rather a piece of monody by Bonifatio Gratiani, published in Rome in 1669 (Op. 16), to which Poglietti had added string parts. On the face of it, Poglietti did not tell the bishop explicitly that he was the composer of the piece. There are, however, other similar examples of monody that Poglietti arranged for the bishop where he describes himself as 'autore'; the most ambitious example of which resulted in a motet for five solo voices, plus vocal ripienists, in addition to five-part strings and continuo—all derived from single piece of monody, again by Gratiani. The Kroměříž *Kapellmeister* Pavel Vejvanovský followed suit with his own elaborate arrangements of Gratiani works, including deriving introductory sonatas from them. The fact that Vejvanovský and Poglietti (at least on some of these occasions) consider themselves as authors in such instances, the emphasis of their creative roles points to the emphasis of creativity over originality.

Outright plagiarism was clearly common in the baroque era (Handel, for one, being a well-known musical kleptomaniac), but the elaborate arrangements examined here—most of them for the first time—represent an overlooked type; part borrowing, part modelling, part original composition. This particular category builds on recent studies on this period by Herissone (2013, introduction) and Rose (2019). The works discussed here also offer new evidence that the first phases of the creative process, *inventio*, *dispositio*, *elaboratio* and *decoratio*, need not involve the same people. This situation brings the conversation back to Lydia Goehr's discussion (1992) of the point at which the intervention of the arranger creates a new work.

Divisive Harmonies: Exclusion, Conflict, and Catch-Singing, c.1580–1630

Katherine BUTLER

Northumbria University

While round or catch-singing was typically associated with good fellowship and lyrics often asserted friendship, unity, and agreement, the results of such practices were not always harmonious, communal relations. Focussing on the pre-Playford era of catch-singing—encompassing the manuscript catch of Thomas Lant (1580-83), David Mevill (1612) and later additions to IRL-Dtc MS12 (1620s?), as well as the printed collections of Thomas Ravenscroft (1609-11)—this paper synthesises archival evidence and literary representations (including jestbooks and on the stage) with analysis of specific songs that thematise division or conflict to shed light on instances of disruptive catch-singing.

Firstly, I show that catch-singing was not necessarily an open invitation for anyone present to join. Companies often defined their fellowship at the exclusion of others, including around trade loyalties/rivalries. Secondly, catch-singing could become anti-social behaviour when it disrupted other activities or intruded on the sonic environment at inappropriate times. Thirdly, as catch-singing was closely associated with drinking—including encouraging and even coercing participants into excessive consumption—such drunken singing could end in argument and violence. Finally, disruption was not necessarily an unintended consequence, with some sources actively recommending the use of catches as a form of sonic abuse, especially directed at women.

While catch-singing could be a means of social cohesion and an expression of friendship, it was equally able to exclude, disrupt, divide, and abuse. Far from distancing themselves from some misuse, this capacity was acknowledged and a source of humour in the repertory enjoyed by catch-singers.

‘The Gross Judgement of an Indelicate Audience’: Virtuoso Expectations in Eighteenth-Century London

Tegan SUTHERLAND

University College Dublin

Cultural critics in eighteenth-century London considered the current state of musical culture to be in disarray. Of the culprits for this degradation of taste, the audience was considered to be the most culpable. Joseph Addison, when discussing Nicolini (Nicolò Grimaldi), lamented that the famous singer merely ‘complied with the wretched taste of his audience.’ A half-century later Charles Burney bitterly remarked that ‘[a]uthors of all kinds, who seek for applause, conform to the taste of their judges.’ The impact of audience engagement and financial support was believed by critics to have a deleterious effect upon the creation of high quality music. In an attempt to shape this audience participation along better lines, anglophone criticism spoke directly to the audience in a didactic manner. The critic became the final arbiter of taste.

This paper will detail the adversarial and condescending relationship between eighteenth-century music critics and the London general audience. The effects of criticism upon musicians has been explored by Rebecca Herissone, Suzanne Aspden, Thomas McGearry, and others. The expected outcome of this criticism for its target audience, however, is less understood. Using a close-reading of early modern anglophone criticism, I demonstrate the negative reception of music – virtuosic music in particular – was intentionally crafted in criticism to shape societal preferences along lines more acceptable to the individual critic. Although professional musicians allowed space for some virtuosity in their criticism, I show how all eighteenth-century British music critics considered the audience in need of guidance, and responsible for society’s poor music taste.

For a Good Health: Music in Bath between 1650 and 1762

Claudius HILLE

University of Tübingen

Spa Towns are places of leisure and recreation, of pastoral aesthetics and social gathering, and, first and foremost, of health and recovery. For this reason, George Frederic Handel went to some of the best health centres of Europe in search for a cure – which not only brought him to Tunbridge Wells and Aix la Chapelle, but also to Bath.

When Handel visited the city for the first time, Bath was just in the early development of being a fashionable centre of the Georgian Society. Mainly, people came here to recover their health and to alleviate their diseases, not to socialize. Next to bathing and drinking, music played an important role in this context. It was seen as health-promoting and used as a curative. Affects, harmony, and nerves played essential parts in physiology, and connected aesthetical and medicinal knowledge. Music was therefore taken into account in the design of the new Pump Room and the baths, and was an important part of the public life of the spa town.

However, music also had endangering effects, as the example of Handel's *Alexander's Feast* shows prominently. An incorrect application could worsen a patient's condition and have a bad influence on the body. The proper use had to be considered carefully and was discussed by doctors as well as musicians. This paper thus wants to look more closely into the use of music as a part of spa cures in Bath around 1700 and discourses surrounding a bath culture within change itself.

THURSDAY 17 JULY

Parallel Session 4

The Role, Aims, and Vision of Bach Network in Bach Studies today

BACH NETWORK UK

Bach Network UK was founded in 2004 by John Butt, Reinhard Strohm, and Ruth Tatlow to serve Bach studies worldwide. Gradually new trustees joined the board and as the work developed so did our leadership structure. Today we are a body of five trustees and ten council members. We continue to resist having a membership fee, or paid officers, relying on the goodwill of volunteers, and donations to cover essential costs.

Our aim is to push the boundaries of scholarly communication, collaborative research, and open access for the next generations. Behind our output is the vision to influence the direction of world-wide Bach scholarship positively and to embrace all-comers who are seriously interested in Bach's music. We connect people and stimulate ideas through the written word, in our peer-reviewed, open access publications, and through personal contact and discussions at our biennial [Bach Network Dialogue Meetings](#) held at Maddingley Hall, Cambridge, at the Leipzig Bachfest, and at meetings such as the Biennial Baroque and the American Bach Society.

In this presentation council members will introduce the work and output of Bach Network, explaining the vision, motivation, and aspirations. Further information can be found on www.bachnetwork.org

Listening to Historic Coventry

See above: Parallel Session 2

‘The bells, the bells!’ Funeral chimes in Campra’s *Messe des morts* and *De profundis*

Graham SADLER

Royal Birmingham Conservatoire

It was customary in many French churches to perform a *carillon des morts* after Mass or during Vespers on All Saints’ Day (Toussaint) or All Souls’ Day (Fête des morts). Such pieces, mostly written for organ or instrumental ensemble, interweave short ostinato motifs imitating the sounds of funeral bells. A dozen of these *carillons* survive from the period 1650-1870, from which we can identify a well-defined repertory of funeral chimes. Some of the bell motifs appear in all the *carillons*, others in only a few, the latter no doubt reflecting local or regional practices.

Campra’s *Messe des morts* (probably dating from between c.1700 and 1724) includes a hitherto little explored network of references to two of these funeral chimes, the first of which recurs prominently as an ostinato in several movements. Moreover, the composer incorporates both motifs in his *De profundis* (1723), which raises the possibility that this work was composed as a companion piece to his *Messe des morts*. Such examples of thematic recall are reminiscent of Campra’s pioneering use of this technique in his opera-ballets, notably explored by James R. Anthony. Indeed, the *Messe des morts* includes further distinctive motifs which, while unrelated to the funeral chimes, reappear at the start of many of its movements. Taken together, such observations enrich our understanding of Campra’s preoccupation with innovative ways of ensuring thematic cohesion, which may now be seen to extend beyond his secular music.

‘L’art de bien mourir’: Music, Meditation, and Death in Early Modern France

Edward CAMPBELL-ROWNTREE

University of Cambridge

In this paper, I consider how musical practice played a role in the *ars moriendi* of seventeenth-century France. A prominent way of alleviating death anxiety in this period was to think about death as much as possible, and many writers attested to the affordances of music in helping early modern subjects reach psycho-physiological states conducive to thanatological meditation and preparation. As well as abating existential distress, meditating on death could also lead to a spiritually purer way of living in aligning the soul with its eventual (re)union with God. Thanatological contemplation was widely encouraged across a vast corpus of Catholic devotional literature, most notably in the fifth meditation of St François de Sales’ widely emulated *Introduction à la vie dévote* (1608), which encouraged readers to engage in a proleptic simulation of their death by imagining a grand farewell to the mundane world, the liquefaction and flowing of the soul towards God (*escoulement*), and the eventual decay and burial of their own bodies. I focus on two keyboard works which reference death meditation directly: Froberger’s *Méditation faite sur ma mort future* and the *Méditation sur la Mort future de Madame Sibylle*, the latter of which has only recently become available for scholarly consultation. In considering how these works and their performance invited listeners to reflect on their own mortality, I hope to show that music can help us recover some of the private emotional states instigated by the art of dying well.

FRIDAY 18 JULY
Parallel Session 1

‘Otton, torna in te stesso’: Otho, Nero, and Masculine Authority on the Venetian Stage

Wendy HELLER

Princeton University

In Act I, scene 12 of Claudio Monteverdi and Gian Francesco Busenello’s *L’incoronazione di Poppea* (1642), Ottone—the character inspired by Marcus Salvius Otho—condemns not only the faithless Poppea but all members of that “most imperfect sex that by its very nature has nothing human about it.” Having lost Poppea to Nerone, Ottone twice admonishes himself with the telling line, “Otton, torna in te stesso” (Otho, return, return to yourself), as if to he could reclaim his masculinity by sheer force of will.

Notably, the operatic construction of Otho as overly effeminate and corruptible has ample precedence in the Roman historical sources. Tacitus describes Otho and Nero as cut from the same cloth: Otho imitates Nero’s “extravagance” and is “privy...to his debaucheries.” (Tacitus, *Histories*, 1.13), mitigating his criticism with occasional praise, his brief stint as emperor doing little to improve his reputation with Suetonius and Plutarch. Treated so capriciously in the historical sources, Otho was an enigmatic figure in early modern opera: an oddly effeminized protagonist in Monteverdi’s opera, opera, is the most admirable figure in Handel’s *Agrippina* (1709), albeit within a panoply of truly despicable characters, and would appear in a number of other operas as well (such as Noris/ Pollarolo, *Il ripudio d’Ottavia* (1714) and Piovane /Orlandani *Neronoe* (1721/3)). My paper considers the representation of both Otho and Nero in seventeenth- and early eighteenth-century Venetian opera, the ways in which their musical and dramatic representations tend to erode their sense of masculine authority, and the significance of these interpretations of Roman history in the context of the Venetian Republic.

Anagnorisis in Monteverdi's Music Drama

Mateja STEVANOVIĆ

University of the Arts, Belgrade

The concept of *anagnorisis* (Greek: ἀναγνώρισις—recognition) — understood as a (re-)discovery of someone's lost or true identity, leading to amity or hostility — is one of the crucial elements of the Aristotelian definition of tragedy and, as such, a common topic in baroque opera. The earliest surviving operatic representation of *anagnorisis* is Claudio Monteverdi's (1567-1643) Venetian *dramma per musica* 'Il ritorno d'Ulisse in patria' (1640), where this dramatic procedure was understood as an essential part of the story of Odysseus' return to Ithaca. The aim of this article is to analyze the three scenes of recognition (I, 8; II, 3; III, 10) in Monteverdi's music drama, with special attention paid to structure of the scenes, changes of expressive forms and expressive genres, as well as modal-harmonic interpretation of the moment of *anagnorisis*. Also, the article will examine the global interpretation of numerous anticipations, suggestions, and reminiscences of the eponymous operatic hero's true identity, resulting in an associative mode on the harmonic level in the great plateau from scene I, 7 to III, 10. Finally, musicological analysis will address scene (II, 10) in which music itself implies Odysseus' identity beyond the verbal text, providing its own interpretation of Homer's ancient story.

Text, Rhythm and Action: *Orfeo* as an *imitatione unita*

Andrew LAWRENCE-KING

Estonian Baroque Orchestra

Scores of Striggio & Monteverdi's (1607) *L'Orfeo* printed in 1609 and 1615 famously include descriptions of particular combinations of continuo instruments, which have been exhaustively studied in the context of Agazzari's treatise on continuo and improvisation, *Sopra 'l basso* (also 1607). Early 'opera' scores were published as lasting souvenirs of evanescent spectacle, and these same descriptions also reminded spectators of significant visual highlights, providing today's HIP productions with detailed stage directions as well as continuo 'orchestrations'.

Realising this documented Action in the context of fundamental principles of period stagecraft reveals practical constraints that explain how Monteverdi's few singers and generous instrumental forces might have been distributed around the performance space, with radical implications for soundscapes and visual messaging.

Meanwhile, practical advice from Zacconi (1596), Gagliano (1608) and the anonymous Corago (c1630) has reset our understanding of the rhythmic interaction between singers and continuo, and investigation of pre-Newtonian Time offers new insights into the theory and practice of Tactus and Proportions.

Nobody was beating time, but deictics (pointing words) and text-based gestures persuaded spectators to suspend their disbelief. Sound, visuals and embodied physicality were inextricably interdependent.

Most modern-day productions of *Orfeo* confront early instruments with modern conducting and staging. This paper shows how *corago*-style directing might draw synergy from the unity of vocal, instrumental and dramatic approaches, synchronised to move the audience's passions. Three intertwined strands of research, training and performance, three historical priorities of Text, Rhythm and Action, 'come together into a united representation... not otherwise seen nor heard' (*Combattimento*).

Rivalry for the Immaculate Conception: Musical Patronage of the Mercedarian Friars in Palermo and an Oratorio (1717) by Alessandro Scarlatti

Ilaria GRIPPAUDO

University of Palermo

This paper builds on the identification of a source hitherto unreported in existing studies on Alessandro Scarlatti. The source is the libretto of an oratorio or *dialogo* for five voices, *Il giardino de' fiori coltivato dalle virtù*, performed in Palermo in 1717 at the Royal *convento* of the Immaculate Conception of the Mercedarian Friars. The presence of this libretto is important for several reasons. First, because of the composer's relationship with his hometown. In fact, until now the only two references to the performance in Palermo of Scarlatti's music concerned *Il Pompeo* (1690) and *L'Abramo* (1691). The 1717 *dialogo* is, moreover, a reworking of an earlier Scarlatti's oratorio, *La religione giardiniera*, composed in 1698 for Naples and reprised in Rome in 1707 under the title *Il giardino di rose*. This confirms the circulation in Sicily of the composer's works even several years later. Finally, *Il giardino de' fiori coltivato dalle virtù* shifts the focus to musical activities related to the devotion of the Immaculate Conception, and the dynamics of competition between rival religious orders. Recent research has highlighted the musical prominence of the Mercedarians' institution, which between the seventeenth and eighteenth centuries promoted the performance of oratorios composed by musicians of the Neapolitan school (Francesco Mancini, Nicolò Fago, Domenico Sarro, and Francesco Scarlatti himself, brother of Alessandro). The Mercedarian Friars thus proved to be musically up-to-date, selecting works by important composers and helping to enrich the city's musical panorama.

Ferdinando Valdambrini and the shadow of Johann Hieronymus Kapsberger: eclectic music for baroque guitar in 17th-century Rome

Lorenzo SABENE

University 'La Sapienza', Rome

This lecture-recital explores the unique style of Ferdinando Valdambrini and his artistic connection to Johann Hieronymus Kapsberger, one of the most influential composers for theorbo and lute active in early 17th-century Rome. We know Valdambrini only thanks to his two volumes of *Intavolature* for baroque guitar (Rome, 1646 and 1647) but we can guess he was a Roman composer and maybe a student of the same Kapsberger.

Through live performance and contextual analysis, it's possible to demonstrate how the style of Valdambrini is an *unicum* in the baroque guitar repertoire, demonstrating his affinity to Kapsberger, and shedding light on Roman compositional practices of the mid-17th century.

The idiomatic style of Valdambrini, full of harsh dissonances, unusual harmonies and complex technical passages, stretches the expressive possibilities of the baroque guitar and challenges the virtuosity of the player. Valdambrini's music is clearly inspired by Kapsberger's style: he uses the same ornamentations and musical patterns, borrowing techniques from other plucked musical instruments like the theorbo and *colascione*. Furthermore, Valdambrini "stole" the *incipit* of Kapsberger's theorbo *Capona* for composing his *Capona* for baroque guitar, a fascinating case of citation and remediation of the music material.

The goal of this contribution is to illuminate a case of composition process for instrumental music in 17th-century Rome, its characteristics and its singularities, through the particular connection between Valdambrini and Kapsberger, offering new perspectives on performance practice and the evolving role of the baroque guitar in the 17th-century music. The inclusion in this lecture-recital of my Variations on *Capona* serves as a contemporary exploration of Valdambrini's compositional methods.

Repertoire

By Ferdinando Valdambrini: *Toccata – Passacaglia – Capona*

By Lorenzo Sabene: Variations on *Capona*

Music, Heritage, Place: Uncovering Music from England's Local Archives

This set of five papers offers discoveries from the research project 'Music, Heritage, Place: Unlocking the Musical Collections of England's County Record Offices'. The project is investigating manuscript and printed music from c.1550 to c.1850 in England's local archives, and cataloguing these discoveries in RISM (Répertoire International des Sources Musicales). Challenging dominant narratives of English music as based in major cities and cultural centres, the project explores how music circulated between local communities and at all social levels.

PART 1 [for the remaining two papers see Friday, Parallel Session 2]

Purcell in unexpected places: discoveries from England's local archives

Stephen ROSE

Royal Holloway, University of London

Studies of the transmission of Henry Purcell's music in the early 18th century have usually focused on sources associated with London or with musical institutions such as cathedrals. This approach has given insights into the printed dissemination of Purcell's songs and into the reception of his sacred music by church musicians.

Our project 'Music, Heritage, Place' is investigating a broader range of sources, including fragments of notation preserved in local administrative and legal records. These include fragmentary sources of Purcell's music around 1700 previously unknown to scholarship. Purcell's music also appears in tunebooks of the Newcastle coal merchant Henry Atkinson (c.1695) and the Maunsell family of Thorpe Malsor, Northamptonshire (c.1700). These manuscripts contain tunes from *Bonduca*, *Don Quixote* and *King Arthur*, sometimes in idiosyncratic notation that acts as witness to tunes circulating on the border between aural and literate cultures. Finally, manuscripts of parish church music indicate how Purcell anthems were adapted by parish musicians in 18th-century Berkshire and Gloucestershire. Overall these discoveries show the versatility and ubiquity of some elements of Purcell's music at the start of 18th century, and open the study of Purcell's music to a range of wider geographical and social parameters than previously considered.

Music books and recreational music makers in eighteenth-century Westmorland

Kirsten GIBSON

Newcastle University

Studies of early modern music books and their owners have predominantly focused on the holdings of major research libraries and national collections. The music that survives in these collections often owes its preservation to wealthy early owners, who had their music sturdily (and sometimes luxuriously) bound. Such music had a far greater chance of survival than unbound or flimsily stitched sheets used in less affluent households. The higher survival rates of these luxury books, and the scholarly gravitation towards them, obscures a wider music book culture amongst a more socially diverse and geographically dispersed community of readers and music makers.

Surviving music - both print and manuscript – in local collections within the English regions provides important evidence of both musical consumption and circulation far from the centre of production, and among a more diverse range of music makers and consumers that have often been represented in English music histories. This paper takes as its case study evidence of music making amongst one farming community in early eighteenth-century Westmorland. At the heart of this paper is the printed music owned by three generations of the Browne family of Troutbeck in the Lake District – George Browne (1626–1703); Benjamin Browne (1664–1748); and Benjamin Browne Jnr. (1692–1748) – which remarkably remains at their farmhouse ‘Townend’ (now a National Trust property). This collection includes psalm books, hymnody and secular song collections published by John Walsh. This paper will examine the Brownes’ music and the material features of the books and will set this collection into the wider musical culture of which they were part by drawing on surviving family papers and contemporaneous music manuscripts including copied psalms made by members of the Brownes’ extended family.

Sounding ‘a venerable old Pile’: Thomas Smith and music at Carlisle Cathedral

Stephanie CARTER

Newcastle University

The ancient city of Carlisle, sitting in the far north-west corner of England and shaped by its long tumultuous history guarding the border with Scotland, was described as little more than ‘strong, but small ... old, but ... fair; the great church is a venerable old pile’ by Daniel Defoe in *c.*1726. Carlisle’s cathedral close was not atypical as an important intellectual and cultural centre in its own right serving as a hub for not only the choir but also the clergy who would have experienced the musical cultures of Oxford or Cambridge during their formative years. Thomas Smith (1614-1702)’s long reign as Dean and later Bishop of Carlisle between 1672 and 1702 brought stability to post-Restoration Carlisle Cathedral, not least in his precinct rebuilding programme and endowment to re-establish the lost Cathedral Library. Smith’s activities and surviving book collection point towards an active clergyman interacting with music for liturgical enrichment at Carlisle, and contributes to a growing body of evidence for the importance of clergy in musical dissemination, exchange and practice in early modern England. Surviving documentary traces include singing psalms and polyphonic part-books, providing glimpses of Carlisle’s contemporary soundscape. Drawing on the survival of Smith’s books in Carlisle Cathedral Library and source materials in the Dean & Chapter Archive, this paper offers a valuable insight into contemporary musical culture of post-Restoration Carlisle.

Why did J. S. Bach transcribe concertos for harpsichord? A multi-motivation model for his Weimar concerto transcriptions for harpsichord solo

Xinyun ZHAO

Universität zu Köln

During his tenure in Weimar court from 1708 to 1717, J. S. Bach transcribed a series of concertos written by his contemporaries for solo harpsichord. This work represents a critical step in the compositional evolution concerning concerto genre and harpsichord solo repertoire. However, in explaining the motivation of Bach's concerto transcription efforts, previous studies frequently attribute it to singular intention, thus failing to account for the heterogeneity in the stylistic features of these transcription works, and to provide a reasonable historical account of Bach's transcription practice. With an interdisciplinary approach of historical and musical analysis, this study proposes a multi-motivation model that addresses the heterogeneity within the collection of Bach's concerto transcriptions for harpsichord solo, and re-constructs the chronological order of these works. This research seeks to further the current understanding in Bach's compositional development during his Weimar period.

Which Passion did Johann Sebastian Bach perform in 1729?

Rainer KLEINERTZ

Hochschule für Musik Saar, Saarbrücken

Joshua Rifkin convincingly demonstrated in 1975 that Johann Sebastian Bach's *St. Matthew Passion* was performed at St Thomas's as early as 1727. The most important documents are the print of the poetic texts in a collection by Picander from 1729 and a letter from Bach to Christoph Gottlob Wecker, a former Leipzig student and member of the University's Collegium musicum, in Schweidnitz dated 20 March 1729. Recently, doubts have arisen as to whether the Passion was performed at all in 1729. Wecker hardly had the means to perform the *St. Matthew Passion*, let alone within a few weeks. A critical evaluation of the surviving documents shows that Bach most likely did not perform the *St. Matthew Passion* in 1729, but another Passion, possibly the third version of the *St. John Passion*.

New Source Finds and New Insights into The Well-Tempered Clavier, Book 2

Yo TOMITA

Queen's University, Belfast

Book 2 of *The Well-Tempered Clavier* (WTC II) is widely regarded for its artistic depth and complexity. Its source history, however, presents significant challenges and opportunities for scholarly inquiry. The partial autograph (GB-Lbl, Add. MS 35021), compiled around 1739–1742, offers valuable insights into the state of Bach's (now lost) exemplar and reveals intriguing details about his compositional and revision processes, while numerous variants found in independent copies shed light on the work's evolution beyond the period of this autograph.

A comprehensive study of these sources holds the promise of uncovering how Bach conceived, refined, and finalised the movements of WTC II, though this remains an aspirational goal, contingent on the completeness of the surviving materials.

Since the publication of critical editions by Richard Jones (ABRSM, 1994), Alfred Dürr (NBA, 1995–96), and Yo Tomita (Henle, 2007), several new and significant discoveries have reshaped our understanding of the work's source history.

This paper will present a catalogue of sources identified since 1996 and discuss select examples that have prompted a reassessment of previously held views. These findings underscore the continuing importance of source studies in illuminating Bach's creative process and the intricate transmission of his music.

The Cantatas of Philippe II d'Orléans Rediscovered: Rethinking the Early History of the *Cantate française*

Don FADER

University of Alabama

Until now, the French cantatas by Philippe II d'Orléans, Regent of France (1674-1723), have been known only through their texts but they are preserved in a manuscript in Stuttgart. These works provoke a reorientation of the narrative of the genre's development, which has been conceived as an outgrowth of the mythological poems developed by Jean-Baptiste Rousseau set to forms derived from the recitative-aria alternation of Italian cantatas. Most accounts of the genre's early history point to the first collections by musicians in Philippe's orbit—including J.-B. Morin, N. Bernier, and J.-B. Stuck—as containing this type of cantata, and they view the genre as gradually migrating toward more flexible French-influenced forms in books by A. Campra, N. Clérambault, and others. However, Philippe's *cantates* are dominated by unorthodox elements found by Stuck: pastoral texts, strings of arias, arias with B-sections in contrasting meter and style, and recitative/arioso complexes. These characteristics are also important features of early versions of Morin's *cantates* and Rousseau's verse, indicating that the first *cantates* began as experiments with Italian and Italian-inspired pastoral poems whose settings follow a troubled speaker's changing affects via a flexible musical dramaturgy familiar from French opera. This type of *cantate* should therefore be recognized not only for its central role in the genre's development but for its continued coexistence as a minority with more standard mythological settings.

Reconsidering the *partition réduite*

Lois ROSOW

Ohio State University

Several years ago, an article devoted to the French *partition réduite* offered a startling hypothesis: that these scores were not in fact reductions of full scores but, rather, the primary means of transmission for the music they contain. The article covers a good deal of useful information, but my purpose here is to push back, gently, on the central conceit.

One must make a distinction between Lully's early *ballets de cour* and the operas, which marked the beginning of a fixed repertoire. The ballets were ephemeral: the composer indeed notated only the outer voices. Adding inner parts was apparently a slapdash affair, managed in rehearsal.

The printer Christophe Ballard's introduction of the *partition réduite* reflected the gradual change in his financial circumstances after Lully's death (1687). For Henry Desmarest's *Didon* in 1693, Ballard did what he could manage—not the usual sumptuous folio score but a pair of oblong quarto volumes, one containing vocal excerpts and the other instrumental, all “reduced” in texture.

The authors of the article argue that the *partition réduite* for Lully's *Armide*, engraved by Henri de Baussen in 1710, cannot have been copied from the full score printed in 1686 because Baussen provided completely new continuo figures throughout. Yet the music was otherwise certainly copied from the 1686 score. Lully's printed score is closely aligned with the opera as it was staged; its continuo figures were those meant for professional players in the pit. Baussen's figures were designed for his intended audience of amateur players.

Metamorphosis and Metalepsis: Hidden Intertextualities in Jean-Philippe Rameau's *Pigmalion* (1748)

Devin BURKE

University of Louisville

In 1751, Jean-Philippe Rameau famously wept after an eruption of public adulation for his *acte de ballet Pigmalion*. The ballet became one of the most performed French stage works of the eighteenth century and it remains one of Rameau's most popular theatrical pieces today. Scholarship on *Pigmalion* has focused on Rameau's invocation of the *corps sonore* at the moment of the statue's animation and has aligned with Thomas Christensen's interpretation of the work as Rameau's "musical allegory of Lockean sensationalist psychology." In this paper, I reveal that the score contains pervasive intertextualities—most previously unrecognized—that Rameau cleverly hid and never discussed. These intertextualities support a parallel interpretation of the work as an Enlightenment allegory of the relationship between a male artist and his work.

Throughout the score, Rameau incorporated intricately adapted and recomposed music from Michel de La Barre's score for the "La Sculpture" *entrée* of the opera-ballet *Le Triomphe des arts* (1700), upon which *Pigmalion's* libretto was based. He also employed then-unprecedented motivic/thematic transformation, including in the overture, which has been overlooked by scholars including Paul-Marie Masson and David Charlon as the first French overture to feature the music of an individual character. In addition, Rameau metaleptically embedded self-references into the score, including allusions to *Hippolyte et Aricie* that connect Pygmalion to the incestuous Phèdre. These allusions likely invoke the interpretive tradition—dating back to Montaigne—that warned against loving one's own artwork and characterized Pygmalion's desire for his statue as akin to desire for one's own child.

FRIDAY 18 JULY
Parallel Session 2

Is There a Theological Program behind the Five *Sacri Concentus* of Monteverdi's *Vespers* of 1610?

Jeffrey KURTZMAN

Washington University in St. Louis

The five *sacri concentus* in Monteverdi's 1610 publication of the *Missa in illo tempore* and *Vespro della Beata Vergini* have been the source of arguments regarding their potential role within the Vespers service comprising the other eight pieces under the *Vespro* rubric. The *sacri concentus* have typically been considered a random set of texts; *Duo Seraphim*, whose text is clearly trinitarian has been particularly problematic and has therefore been rejected by most commentators as unusable in a Marian Vespers. I have previously upended this argument, however, both at the 19th Biennial Conference online from Birmingham and in various recent papers and publications. As I have explained, *Duo Seraphim*'s text and music represent the passage from the old dispensation of the Hebrews to the new dispensation of Christianity, rendered by juxtaposing a text from Isaiah in its first half with a trinitarian text from the first epistle of John in its second half.

The implicit vehicle for this transition from the old to the new is, in fact, Mary, as the mother of Christ in fulfillment of the Word as one of the three elements of the Trinity. This is evidently the unspoken reason Silke Leopold termed *Duo Seraphim* the "theological core" of Monteverdi's Vespers.

Resolving the fundamental role of *Duo Seraphim* in Monteverdi's *Vespers*, however, leaves open the question of the other four *sacri concentus*, two of which mention Mary explicitly and two which do not. This paper, based upon historical theological exegeses of the Song of Songs, argues for a purposeful theological program of all five *sacri concentus* as setting the stage for the gradual identification of the unmentioned Mary, and once identified, appealing to her role in the celestial cosmos for the benefit of worshippers. The five *sacri concentus* thus constitute a progressive theological program, forming an integral part of Monteverdi's liturgically coherent Vespers.

The Economy of Devotion: The Financial Costs of the Oratorio Seasons under Francesco II d'Este (1674–94) in Modena

Matteo GIANNELLI

Université de Lorraine – CRULH (France)

Musical chapels were a reflection of nobles' wealth and power during the *Ancien Régime*. Among the greatest music patrons of Baroque Italy, Francesco II d'Este (1674–1694), Duke of Modena and Reggio, proudly maintained one of the finest chapels of his time. This institution hosted prominent composers and virtuosos, such as Giovanni Battista Vitali, Domenico Gabrielli, and Giovanni Francesco Grossi (known as *Siface*), and grew to include 35 permanent members. Francesco's deep religious convictions and passion for music inspired lavish oratorio seasons during Lent, with the 1689 season alone featuring 13 titles. To further enhance his chapel's excellence and elevate the quality of his Lenten seasons, he engaged various virtuosos and acquired oratorios from leading composers of the time.

In my presentation, I briefly outline the findings of my research, which has identified more than 100 additional members of the ducal chapel between 1674 and 1694. Subsequently, I explore the economic dimensions of the oratorio seasons and their impact on the ducal treasury. Using unpublished documents and registers, I reveal the costs associated with the chapel, the expenses of supplementary musicians, remunerations to composers, and the embellishment of the church. I also address the financial difficulties that ultimately led to the chapel's decline at the end of Francesco's reign, and the broader effects on court activities. Through this analysis, I present an original and unexplored perspective on the economic dimensions of one of the richest Italian oratorio seasons in terms of both quality and quantity during the 17th century.

Canonisation canons

Davitt MORONEY

Professor emeritus, University of California

Two canons copied by Giovanni Maria Nanino into the *Diario* of the Sistine Chapel in 1603 can be understood as declaring, by their unusual canonic technique, that the dedicatees—two deceased popes—had been “canonised” and become saints.

These canons have been misunderstood by earlier writers. For the first, I discuss the versions that preceded its revision as a papal *In memoriam*. It is a repeating *canon ascendens* (rising a tone on each repetition), thus representing musically the pope’s ascension. Theoretically, only angelic singers could both repeat and rise *ad infinitum*.

The second work, another *canon ascendens*, includes a clever mechanism (made possible by the brief use of double counterpoint at the tenth) enabling human singers to return to their starting pitches after three statements and thus stay within their vocal ranges. To my knowledge, such a scheme is unique. I present the correct solution for the first time.

It is easy to interpret such commemorative works for popes as “canonising” canons, but Nanino’s pieces provide unexpected precedent for two similar works, written in memory of J. S. Bach and Haydn. The first, a canon *per tonos* on the notes B-A-C-H composed by Bach’s student Kirnberger, was engraved and printed in one of Kirnberger’s books. The Haydn canon, written by his student Neukomm, was engraved in stone on Haydn’s memorial tombstone in Vienna. By being canonised musically, both composers were thus in effect raised to the level of musical “saints”.

An explicative example of ‘Palestrinian practice’ from the 1720s: analysis, partimento, or something else?

Roberta VIDIC

Hochschule für Musik und Theater Hamburg (HfMT)

Thirty years ago, Lester (1994) described an anonymous analysis of Lully from c.1700. Therefore, the few then-known analyses of actual compositions—notably by Artusi, Burmeister, and Rameau—were compiled for a special purpose and included a verbal explanation of compositional details. This concept of analysis, however, relies on Dahlhaus’s (1984) historical dichotomy of “theory and analysis,” leaving many questions unanswered in the transition from 1600–1750. Furthermore, it seems to be almost irreconcilable with Gjerdingen’s recent definition of “artisanal knowledge” (2024), which moves instead from the nonverbal knowledge of partimento and “schemas” in eighteenth-century Italy. This definition presupposes a strict separation between “music artisans” from lower social orders and “music scholars” from middle and upper classes, also including “church” professions. Both distinctions, however, hardly apply to musicians of the Franciscan order. To explain this, I will take an example from one controversial issue in this field. Francesco Antonio Calegari (1656–1742) was maestro di cappella in Padua and prepared two copies of Palestrina’s offertory “Super flumina Babylonis” (D-Bsa SA 204): The first copy, dating 16 December 1720, is in score format with a figured bass. The second, dating 8 April 1725, is a separate figured bass. Massaro (2003) has already examined similar copies “with harmonic numbers” (I-Pca) by Calegari’s third organist Francesco Antonio Vallotti (1697–1780), considering a teaching relationship during Calegari’s foundation of new theories on Palestrina. In this, I will show how verbal and nonverbal knowledge were actually interrelated, due to the specific studies within the Franciscan order.

The *partimento* fugue, a powerful tool for polyphonic improvisation

Elías PORRAS MONTESINO

Polytechnic University of Madrid and the Royal Conservatoire of Music of Madrid

Increasingly well known, the *partimento* is becoming a key part of the new paradigm of early music pedagogy; encounters such as the latest international symposium held last November in Vienna, *Partimento, realizing its potential*, as well as the publication of new books on the subject, are proof of this.

According to G. Sanguinetti, a *partimento* is defined as “a sketch, written on a single staff, whose main purpose is to be a guide for improvisation of a composition at the keyboard”.

There are *partimenti* in many different styles, such as preludes, sonatas, concerto style, imitative genre, and the most intricate one, the *partimento* fugue.

The *partimenti* fugues, also known as thoroughbass fugues, show us how to approach the work of extemporaneous contrapuntal composition, being the previous step for the improvisation of fugues, a technique very much in use among the musicians of the 18th century. This type of pedagogy is not exclusive to 18th century Italian didactics, as there are several thoroughbass fugue treatises in German literature.

This proposal therefore aims to address how to perform a *partimento* fugue, showing both the differences and the points in common between the Italian proposals on the one hand and the German ones on the other. For this purpose, we will take into consideration some original realizations of the time, the Italian *regole* books which show how to approach them, all under the umbrella of the Schema Music Theory promoted by R. Gjerdingen, which is based on a pedagogy of the 18th century. The programme will include:

Ristori, G. A. *Esercizi per l'Accompagnamento* (Viena, c. 1750)

Leo, L. *Partimenti numerati* (Naples, b. 1744)

Durante, F. *Partimento numerate e diminuiti* (Naples, b. 1750)

Händel, G. F. *Lessons for Princess Ann* (London, c. 1720-1730)

Bach, J. S. *Fughetta in D major*. BWV 908.

Kirchhoff, G. *L'A. B. C. Musicale* (Amsterdam, c. 1734)

Kellner G. *A Complet Method* (London, 1705)

Music, Heritage, Place: Uncovering Music from England's Local Archives

This set of five papers offers discoveries from the research project 'Music, Heritage, Place: Unlocking the Musical Collections of England's County Record Offices'. The project is investigating manuscript and printed music from c.1550 to c.1850 in England's local archives, and cataloguing these discoveries in RISM (Répertoire International des Sources Musicales). Challenging dominant narratives of English music as based in major cities and cultural centres, the project explores how music circulated between local communities and at all social levels.

PART 2 [for PART 1 see Friday, Parallel Session 1]

Music, time-keeping, and the production of space in 18th-century England

Caro LESEMANN-ELLIOTT

Royal Holloway, University of London

The technological revolutions of 18th-century England affected every aspect of life across geographies, in part by reshaping the organisation of time and space. While there has been much examination of these revolutions and their impacts on urban soundscapes, less attention has been paid to their ramifications beyond major urban hubs. This paper will help close this gap by exploring music and time-keeping technologies in towns and rural parishes during the period, using newly discovered evidence held in county record offices.

England held a place as a major producer of clocks and time-keeping technologies throughout the early modern period. However, this industry and its relationship to music has largely been studied via objects of prestige utilised by the social elite. This paper will explore evidence of the role of musical clocks and time-keeping musical instruments (e.g. bells, chimes) in the organisation of social space and time for parishioners. It will focus on a collection of notated music and technical notes that belonged to a family of clockmakers in Barton-in-the-Beans, Leicestershire, including the exquisitely copied manuscript 'Musicae Horologiu[m] or Clock-Musick', comprising 'Psalm and Hymn Tunes in two parts[...] Selected, and adapted to Chimes, by [John Dixon]' (1777). The paper will analyse the notated sources in conjunction with contextual evidence regarding the many names and dates inscribed in the sources. The

paper will conclude by suggesting how developments in musical time-keeping technologies shaped the curation of time, space and place in the English parish, and how these technologies could blur the borders between 'elite' and 'popular' music.

Handel beyond the Strand: manuscript and printed sources of Handel's music in regional English archives

Andrew FRAMPTON

Newcastle University / University of Oxford

Although Handel's reputation as an English 'national composer' had already begun to emerge by the middle of the eighteenth century, studies of Handel outside London have tended to focus on performances of particular works in specific locales. New discoveries are now helping to create a more rounded picture of the spread and mobility of Handel's music in the English regions during this period, shedding fresh light on the movement of repertoires and styles across geographical and social borders, and between manuscript and printed materials.

This paper examines hitherto unknown eighteenth-century Handel sources found in regional English archives, including Derbyshire, Staffordshire and South Yorkshire. Drawing on several case studies, I illustrate the translocality of his music, exploring how it was collected and arranged to suit local tastes and needs. My paper spotlights local figures who acted as agents for its dissemination from London to the regions, such as the Harpur Crewe family of Calke Abbey. Important Handel sources from their collection include a large manuscript volume of keyboard music, containing bespoke arrangements of operatic arias and concertos, and an instrumental volume of arranged minuets and arias, copied from a publication by John Walsh. These sources provide evidence of their use for domestic music-making and pedagogical purposes, and differing levels of skill amongst the amateur musicians who created them. Other finds in regional archives include oratorio excerpts, and local works that appear to draw on pieces by Handel as parody material. I will analyse the musical and material features of these diverse sources, and place Handel's music in the wider context of the repertoire contained within them.

Collecting, organising and comparing sources for performance history: the PerformArt database

Michela BERTI

Conservatorio di musica “F. Morlacchi”, Perugia

The PerformArt project (ERC Consolidator Grant 2016-2022, P.I. A.-M. Goulet) offers an overview of the material, social, economic, and political history of the performing arts in Rome. The project starts in 1644, with the election of Pope Innocent X; it ends in 1740, with the death of the great patron Cardinal Pietro Ottoboni. This date marks the end of what is known as ‘minor nepotism’. Over the course of the project, we methodically conducted a colossal amount of archival research while constructing and developing our database during ten workshops. The PerformArt team (thirty people: music, theatre, dance and economic historians; archivists) use different types of sources (archival documents, librettos, scores, objects, iconography, etc.) to collect all information concerning the performance activities within the eleven families examined during the project. Our extensive archival survey has documented more than 2,000 performance. We have opted for a relational database which facilitates the input and analysis of a vast quantity of material. The model for aggregating the data proposed by our database is entirely new in the field of performing arts. It allows users to formulate their analyses based on solid data and suggest syntheses founded on the most exhaustive information available. A thesaurus has been developed in collaboration with the *Nuovo Soggettario* of the Central National Library of Florence. After briefly explaining the scientific content of the project, this paper will explain the contents of the database and the multiple search possibilities.

***Prediger Salomo* in Bach's Calov Bible: Themes, Theological Insights, and Bach's Markings**

Noelle HEBER

Independent Researcher

J. S. Bach signed his three-volume Bible commentary by Abraham Calov in 1733 and his copy was rediscovered in 1934. The publication of the facsimile edition in 2017 has facilitated more detailed research into these volumes and, in particular, Bach's markings within them. While a selection of Bach's markings in this commentary have been discussed for decades, his engagement with what appears to have been his "favourite" biblical book has received little attention. The majority of Bach's markings are concentrated in the book of *Prediger Salomo* (Ecclesiastes), a book that has little to do with his musical compositions for the church. This paper outlines the major themes of Ecclesiastes, which include the fleeting nature of human striving and earthly pleasures, encouragement to fulfil one's duty with devotion and in fear of God, and an exhortation to strive for a soul at rest, trusting all things to God. This is followed by a brief overview of how four theologians in Bach's context approached the book: Martin Luther, Abraham Calov, Johann Olearius, and Christoph Wolle. It presents statistics on Bach's markings, including underlining, dashes, corrections, and the additions of "Summa Libri" and "NB" (Note Bene) in the margins. Special attention is given to the four verses and commentaries that Bach marked with both underlining and "NB". This glimpse into Bach's personal preoccupation with Ecclesiastes sheds new light on his internal and external life after 1733.

Bach's view of the Heathen: August Pfeiffer (1688), Bach's 'Nun kom der Heyden Heyland' (1714) and theological tolerance

Ruth TATLOW

Academy of Music and Drama, University of Gothenburg

Much has been written about Bach's Weimar Cantata (BWV) 61 'Nun kom der Heyden Heyland' ('Now come, you Saviour of the Heathen'), and yet scholars have paid little or no attention to how Bach might have defined the key word 'Heathen', to what kind of salvation he thought the Saviour was offering the 'Heathen', and to what extent, if at all, he believed that God's love, grace, and salvation extended to the non-Lutheran 'Other'.

Of the 52 theological titles listed in Bach's estate, nine are by August Pfeiffer (1640–1698), more than by any other author, suggesting that he enjoyed the writings of Pfeiffer, who served from 1681–1689 as archdeacon of the St Thomas Church, Leipzig, and as professor of oriental languages at Leipzig University. The volume giving the clearest definitions of Pfeiffer's theology of the heathen is his popular book of systematic theology, *Evangelische Christen-Schule*, published in at least three editions (1688, 1710, 1724). The religious tolerance I found in this volume was surprising, even shocking, given the views and assumptions of intolerance towards Jews, Muslims, and Catholics often repeated in Bach literature as representing Bach's views.

In this paper, I ask if Bach might have subscribed to Pfeiffer's tolerant theology, whether it can be recognised in Cantata 61, and if attempting to recognise Bach's theology through his musical settings is even a possibility. In doing so, I show how these new theological perspectives have the potential to impact the interpretation and performance of Bach's church cantatas.

Congregational chorales in the eighteenth-century: returning to source

Susan MCCORMICK

Trinity College Dublin

In 2007 a manuscript *Choralbuch* attributed to the last surviving pupil of Johann Sebastian Bach (1685–1750) was listed for sale on E-Bay: ‘*Uraltes Choralbuch von Johann Christ. Kittel, c.1780–c.1810*’. This manuscript would subsequently reveal itself to be remarkable, as a collection of multiple bass chorales, it provides us with an example of a chorale genre that is preserved in only a handful of other sources: it is a collection of multiple-bass chorales, whereby the melody is found on the upper stave and each subsequent stave contains independent figured bass lines intended to harmonise the given melody. This previously unrecorded Kittel source has unearthed what appears to have been a significant improvisatory practice in European church music: harmonic variation in hymn accompaniment. This practice has not only been overlooked in scholarship, but has also only been partially understood—previous understanding has been based solely on textual descriptions rather than on musical sources. In identifying extant multiple-bass *Choralbücher*, this paper examines what these rare written artefacts reveal of this improvisatory practice and aims to further our understanding of the role of the eighteenth-century organist. This paper demonstrates that 1) hymn accompaniment was more complex than the extant single-bass *Choralbücher* imply; 2) harmonic variation in hymn accompaniment was a practice popular in Thuringia and surrounding areas ; and 3) Bach may have been a proponent of this tradition.

Bach's Lost Pentecost Oratorio Fulfills 1739 Leipzig Reformation Jubilee

William L. HOFFMAN

University of New Mexico, Albuquerque

Bach's lost Pentecost Oratorio for the third principle Lutheran feast day completed a constellation of transformative Christological works forged in the later 1730s. New-text underlay enhanced liturgical and theological underpinnings while supporting cantatas as musical sermons and communal chorales in a major service. Recent studies reveal that these works were created in stages in response to the 1739 bicentennial celebration. This also was the culmination of Bach's service as composer to the Saxon Court throughout the decade enhancing his calling of "a well-ordered church music." This study will reveal that Bach possessed the motive, method, and opportunity through the use of source-critical, collateral, and circumstantial evidence to realize the Pentecost tradition of the Second Coming of Jesus Christ and the founding birthday of the Christian Church. This penultimate decade in Bach's compositional tenure enabled him in the final decade to pursue polyphonic instrumental collections while completing what has been called the "Great Catholic Mass in B Minor." The Pentecost Oratorio celebrated the preaching of Martin Luther and Johannes Bugenhagen in services on Pentecost Sunday, 24 May 1539, in Leipzig's main churches. This oratorio involves biblical narration, chorales, interpretive arias, a Vox Christi arioso, and *accompagnato scena*. This project complements current Bach scholarship and practice engaged in reconstructing through parody presumptive, extensive works such as the Bachfest Leipzig Cöthen Funeral Music, BWV1143=244a, and Passion Oratorio sketch, BWV Anh. 169a, and Bachfest Leipzig commissions for the 2025 theme of "Transformation."

William will unfortunately not be present to deliver his paper in person, but the text can be found at the following link: <https://www.bach-cantatas.com/Articles/Hoffman-20250708.htm> (the portion which would have been delivered is that entitled "1739 Leipzig Reformation Jubilee: Major Christological Works Genesis of Lost Pentecost Oratorio"). Colleagues are invited to read and discuss, and to contact William direct with any feedback.

Collecting and Using: untangling the layers of the Veron manuscript

Rose A. PRUIKSMA

University of New Hampshire

The French manuscript **F-Pn Vm6-5** collecting airs for *dessus de violon* from court ballets and operas between 1654-1691 offers scholars of seventeenth-century court dance and opera an almost overwhelming wealth of material. Sometimes called the “Véron manuscript” after its presumed main copyist, the manuscript includes airs from Lully’s ballets and operas, but also many anonymous dance tunes, sets of “bransles” by court violinists Bruslard and Dumanoir, and operas by Colasse and others. In her 1987 essay on trio arrangements of Lully, Patricia Ranum suggested that it was primarily an elite collector’s object for the *curieux*.

This paper explores other possible ways of understanding it. I argue that this manuscript might have served both memorializing and instructive functions for its owners, members of the Vignerot-du Plessis de Richelieu family that included the first marquis de Richelieu, Jean Baptiste Amador (1632–1662) and his son, Louis-Armand (1654–1730) duc d’Aiguillon, both of whom danced in court ballets. An assessment of the manuscript’s multiple layers (at least five separate hands), its inclusion of hand drawn and engraved illustrations, and even several instances of “tournez vite” suggest a collection with more personal connections and use. Additionally, a full account of all its music has the potential to reveal the ways dance tunes circulated across Europe; as recent scholarship by A. Woolley (2020) and D. Burke (2024) has shown, tunes found in VM6-5 also are found in English and Czech sources.

The Geocentric Sun King

Hanna WALSDORF

University of Basel

The idea that Louis XIV, the ‘Sun King’, saw himself as being the centre of the universe is longstanding and widespread. Less well known is the fact that ballets in which he appeared as the sun among the then-known planets are part of a century-old tradition of performances addressing cosmological topics. Indeed, an analysis of the relevant sources shows that since the sixteenth century all ballets with cosmological themes presented a view of the world that was accepted by science of the time. Performances at the French court (from the *Mascarade de Bar-le-Duc* in 1564 to the *Ballet des Sept Planètes* in 1662 and *Les Amants magnifiques* in 1670) demonstrate a shift from the geocentric, Ptolemaic-Christian model to the Tychonic model, with its geo-heliocentric view of the universe, according to which the earth was the main centre, and the moving sun a secondary one.

This paper shows that the widespread view of the Sun King is inaccurate. Re-evaluating the librettos, scores, and other corresponding source materials, it reveals that whenever Louis XIV and his predecessors danced the part of the Sun, they were *not* representing the centre of the universe.

Occitan Voices in Early Modern France: Secular song, plurilingualism and representation (c.1570–1650)

Ana BEATRIZ MUJICA

CESR, Université de Tours and CUNY, The Graduate Center

Between 1570 and 1650, more than 3000 songs were published in *airs de cour* books, the most widely printed genre of secular song in Early Modern France. Why are only six of these songs in Occitan, when France was a multilingual kingdom where people spoke and sung in various regional languages? The progressive imposition of French as the language of administration and culture and the quasi monopolization of musical print in Paris led to this underrepresentation of regional vernaculars in printed songbooks. Within this context of diglossia (the hierarchical coexistence of several languages) secular songs in Occitan have been preserved in other, understudied, sources.

Drawing from recently discovered Provençal music manuscripts and printed books, this paper aims to understand Occitan songs and voices within a complex setting of plurilingual and transregional practices of secular song in Early Modern France. I discuss how these songs represent different ideas of belonging and exclusion that draw from or contest—in performance and material contexts—those imposed by the Parisian court. I further illustrate a rich living practice of Occitan secular song that has been eclipsed by historiographies conventionally focused on national musical traditions and languages. This paper follows the traces of Occitan songs as they circulated in the south of France and beyond, sounding in urban celebrations, theatrical performances and organized dances, as well as within domestic practices, spreading gossip and stereotypes or expressing the torments of love. Listening to these Occitan voices enriches our perception of musical experiences in Early Modern France.

FRIDAY 18 JULY
Parallel Session 3

Diverging Traditions: Early Operatic Humor and the Commedia dell'arte

Maria Anne PURCIELLO

University of Delaware

In his 1955 essay, “*Commedia dell’arte* and Opera,” Nino Pirrotta likened the *commedia dell’arte* and opera to “two branches growing from a common trunk [...]” Since then, scholars have attempted to more fully establish the close relationship between the two genres by pointing out parallels and identifying characters, scenarios, and comic tropes that bear similar qualities and resemblances. While these efforts provide useful catalogs of shared stock comic conventions and character types, such a standardized approach to understanding operatic comedy overlooks the differences between comedy and humor, obscuring the varied types of humor that were employed in early opera. Moreover, such methods have introduced the dangerous tendency to map dramatic elements and stereotypes within opera in a way that eliminates difference in gender, race, and culture.

This paper explores the tensions that exist between the stylized conventions of the *commedia dell’arte* and operatic comedy by demonstrating how opera utilized humor as a means of recognizing the depth and complexity of its characters. Its examination of several problematic moments within the canonic opera repertoire that have parallels in the *commedia dell’arte* draws upon ancient and early modern theories of humor to offer alternate interpretations of Iarbas’ surprisingly unmusical mad scene in *La Didone* (1641), Arnalta and Nutrice’s divergent advice for their charges in *L’incoronazione di Poppea* (1643), and the humorous yet menacing interactions of the Devil in *Il Sant’Alessio* (1634). In so doing, it offers an alternative reading of comedy that highlights opera’s divergence from the *commedia dell’arte* tradition.

Dunque ballar sapete? Dramaturgy of dances in the opera *Amor per vendetta ovvero l'Alcasta* by Bernardo Pasquini (Rome 1673)

Valentina PANZANARO

Università degli Studi dell'Aquila, Italy

In 17th-century Rome, the theater was enriched with dances as an expressive element of the operatic performance to represent the anxieties, desires, and tensions that do not find any expression in the comedy plot. The theatrical dance is 'art in motion,' expressing emotions through the body language, creating meaningful shapes in space. It should be seen as an opportunity to showcase the expressive and acrobatic skills of the dancers, who performed within a complex system of stage machinery in Baroque theater.

The opera *L'Amor per vendetta ovvero l'Alcasta*, written by Filippo Apolloni, with music by Bernardo Pasquini and staged in Rome in 1673, contains many elements in the text that reference the steps and execution styles of dancers performing «alla moresca», as well as Turkish and Italian «mutanze» and dances «alla spagnola» and «alla francese». Among the verses, Vafrino gives instructions on choreography, stating, «thus move the steps». Gliceria praises the art of dance and the virtuosity of the dancers, asserting, «I can't wait to admire the dancers who possess such great art». The score also features instrumental dances as an accompaniment to the movement of the characters on stage.

In this perspective, in light of the available sources—libretti and scores— reflection is given to the dramaturgy of theatrical dance, understood as the relationship between the movement of the body, consisting of gestures and mime, and the message is re-contextualized within the spectacular system designed to create an effect (or effects) of Baroque magnificence, with the goal of gaining a better understanding of the staging of dances.

Opera at home: The sounds of Neapolitan and Venetian music from noble palaces in Gorizia in the 1740s

Metoda KOKOLE

Znanstvenoraziskovalni center SAZU, Slovenia

In February 1744, Sigismondo Count Attems-Pettzenstein founded in Gorizia, the administrative centre of the Habsburg County of Gorizia, an academy dedicated to sciences, history and arts. The sessions were attended not only by members – one of whom was the founder’s personal friend, Pietro Metastasio – but also by male and additionally female listeners (“le Dame”). Such gatherings, which brought together local cultural figures, were also the occasion for some musical entertainment. The Ladies could then display their talents in playing instruments and/or singing.

Soprano arias were particularly fashionable at that time: both those that could be heard from 1740 onwards at the local theatre and others heard in various Italian operatic centres, especially Rome and Venice. Evidence of this practice is a collection of 44 arias (today in the Archivio Storico Provinciale in Gorizia and not listed in RISM). These arias were originally part of over 15 different *opere serie* composed between the late 1720s and early 1740s. Among named or otherwise identified composers are Pergolesi (with as many as 9 arias), followed by Hasse, Leo, Vinci and Scalabrini plus others.

The paper will present the context of these arias within the theatrical and broader cultural endeavours of the local Gorizian nobility and give the results of an analysis of this collection. Finally, it will include some examples of this music reawakened from its long sleep in March 2025 in Nova Gorica (Slovenia), which is presently, together with Gorizia (Italy) a joint European Capital of Culture.

Texting Scarlatti – composition, reception, performance

Introduction and overview

Barry IFE

Guildhall School of Music & Drama

An outline of the 32-month project that has analysed over 3000 eighteenth-century witnesses of Scarlatti's keyboard sonatas.

Domenico Scarlatti's Travelling Manuscripts: Cary 703 a Case Study

Luisa MORALES

Universitat de Lleida – University of Melbourne – FIMTE

Manuscript Cary 703 came to the attention of musicologists when it was bought at auction by the Morgan library, New York in 2011. Its provenance was from the private collection of the Mallorcan composer and music critic Antonio Noguera (1858-1904). This presentation will focus on the 100-plus sonatas by Scarlatti in the manuscript and discuss the circumstances of its compilation, transmission and significance in the context of Scarlatti's other manuscript witnesses.

Copying Scarlatti: the provenance of the Santini collection

Jasper VAN DER KLIS

Guildhall School of Music & Drama

The five volumes of Scarlatti sonatas in the Santini collection in Münster (SANT Hs 3964-3968) represent one of the most important extant sources, containing 352 complete sonatas. Thought to be mostly copied from the Parma volumes after Farinelli's return to Italy, variant analysis and contextual clues have revealed more complex transmission patterns, further obscured by changes to the musical text by the original owner. This paper focuses on the work and identity of one of the main copyists of the collection (M1) and their relationship to the other copyists.

Scarlatti and the dissemination of variants: the exemplary case of the *Essercizi*

Marco MOIRAGHI

Conservatorio G Verdi, Turin

The *Essercizi per gravicembalo* (K1-K30, London 1738/39), is the most significant collection of sonatas published in Scarlatti's lifetime, particularly since the composer included only carefully selected pieces. The presence of these sonatas in numerous other eighteenth-century sources raises the delicate question of authorial variants and the development of Scarlatti's compositional style. This report will focus on these aspects, starting from some illuminating examples of textual comparison.

Tailpiece - Venice or Parma: chicken or egg?

Barry IFE

The relationship between the two largest monographic collections of Scarlatti sonatas has been a topic of constant debate. This brief paper will outline some of the techniques we have developed to help us get under the skin of these collections and understand better how and why they were put together, and how they relate to each other.

‘Odes & Songs on St Cecilia’s Day and Other Occasions’: The Secular Vocal Music of William Croft Reconsidered

Graydon BEEKS

Pomona College (Claremont, California)

In 1992, at the Biennial Conference on Baroque Music, I presented a preliminary evaluation of MS f0235 M4 [17--} held in the William Andrews Clark Library in Los Angeles, California, which consists largely of secular vocal music by William Croft (1678-1727) and includes several otherwise unknown works. This paper will take another look at the manuscript in light of subsequent discoveries, review how its contents augment our knowledge of Croft’s secular vocal output and propose an explanation of its genesis.

The Clark manuscript was copied and owned by John Barker (c1705-1781), a Chapel Royal chorister who was employed as a copyist by Croft before and after leaving the Chapel Royal in May 1724. The first group of pieces represents music composed early in Croft’s career for which the Clark manuscript is the only source. The larger second group includes copies of early published songs by Croft. The last four items, however, represent unpublished compositions from later in his career. The most intriguing of these, “While o’er these Realms peace spreads her balmy wings,” is surely Croft’s final secular ode. It was performed at the Anniversary Feast of the Gentlemen of the Chapel Royal in July 1725 and most likely again on 3 February 1726 as part of an “Entertainment” featuring Croft’s compositions presented by a group of Chapel Royal singers, accompanied by “a proper number of Instrumental Performers.”

‘A musick strange, full of delight and change’: Towards a Reassessment of the Life and Works of George Jeffreys (c.1610–85)

Jonathan WAINWRIGHT

University of York

George Jeffreys (c.1610–85) has been the forgotten composer of the English seventeenth century: neglected by performers and music-historians alike, probably because he worked during the turbulent years of the English Civil War, the Commonwealth and the Restoration when making sense of the country and its music proves difficult. The reality is that he is far more than a mere intermission between the great composers William Byrd (c.1540–1623) and Henry Purcell (1659–95), for Jeffreys is one of the few English composer born before the Commonwealth to have shown a wholehearted commitment to the *stile nuovo* and, as such, he must be recognised as one of the main pioneers of Italianate ‘Baroque’ sacred music in England. His sacred devotional music, in particular, reveals the quality, the expressiveness and, sometimes, the slight madness of a truly innovative composer. This paper will examine Jeffreys’ life and work within the context of the patronage of his patron, Sir Christopher Hatton (1605–70), and comment on historiographical issues surrounding a composer who was a professional musician for only a very short period of his life.

John Blow's 'Awake, awake, my lyre!' Reconsidered

Peter HOLMAN

University of Leeds

John Blow's symphony song 'Awake, awake, my lyre!', an Abraham Cowley setting for four voices, two violins and continuo, has been recognised for its musical quality and historical importance ever since Watkins Shaw's 1936 Musical Association paper; his edition was broadcast in 1939 and was published in 1941. I made a new edition from Oxford manuscripts for a Hyperion CD of Blow (1993), and discussed it in my *Henry Purcell* (1994) and in a published conference paper (1996). I argued it was the direct model, in its choices of text, structure and scoring, for Purcell's symphony songs, notably his great Cowley setting 'If ever I more riches did desire' (?1687).

Preparing another performance of 'Awake my lyre' this year, I realised that Shaw's assertion, that it was written for the 1679 Oxford University Act, needs reconsideration. I had already modified it in the light of the annotation 'for Gibbons' on one of the Oxford soprano parts, apparently meaning it was composed in memory of Christopher Gibbons (d. 20 October 1676); Cowley's poem reads plausibly as an elegy for a composer. However, an early London court-connected score transmits it in D minor rather than the Oxford E minor, suggesting, appropriately for a prominent court musician, that it was originally written for the Private Music and was subsequently transposed by Blow for Oxford. Thus the original performance seemingly used an organ pitched at least a tone higher than the Oxford instrument; this leads to a discussion of transposed performing material in Oxford and elsewhere.

The Abandoned Woman Topos as Educator: ‘Polyphonic’ Strategies in Handel, *Tu fedel, tu costante* HWV 171

Giovanni LIPARDI

Independent Researcher

Something obscure resonates against the happy ending of the cantata *Tu fedel, tu costante* HWV 171: a tragic side that we will try to understand by considering the ‘polyphony’ (in the Bakhtinian sense of the term) inherent to the abandoned woman topos. By discussing Handel’s mnemonic strategies and sophisticated use of conventions, which are able to amplify the emotional ambivalence of the poetic text, we will indentify the presence of a polyphony of voices and levels of meaning with which Handel depicts the psychological complexity of the poetic subject. Working from Ellen T. Harris and Stefano La Via’s aesthetic positions on the abandoned woman topos, and taking into account Malabou’s reflections on the concept of ‘accident’, we will try to understand the degree of profundity to which the abandoned woman topos taught Handel, in Harry’s words, ‘how to plumb the depths of passion and extremes of emotion.’

Another Possible Scarlatti-Handel Connection?

Louise K. STEIN

University of Michigan

Handel's first years in Italy were devoted to "absorbing the Italian style by studying, listening, and performing" (Harris, 2014). In these years, the prolific Alessandro Scarlatti was Italy's paradigmatic aria composer, though less than a dozen of his operas are easily available today. Handel and Scarlatti composed for the same patrons and likely even worked alongside each other in Rome, where musical collaboration was essential, and close friendships connected their patrons.

The Scarlatti-Handel connection explored in this paper illuminates what Handel retained from the opera often suggested to be the first that he experienced in Italy, Scarlatti's *Il gran Tamerlano* (Pratolino, 1706). Though the score seems to be lost, the Antonio Salvi libretto is richly rewarding. Salvi's *Il gran Tamerlano* is invariably mentioned in studies of Handel's opera but then immediately dismissed because Handel and Haym based their opera on the libretti by Agostino Piovene previously set by Francesco Gasparini. Handel then revised his *Tamerlano* further after the arrival of tenor Francesco Borosini, as is well known. But Handel did not ignore the Salvi 1706 libretto. "D'atra notte," the text of Handel's famously somber closing ensemble, is lifted cleanly from it. Beyond Handel's striking resurrection of this text, I hope to show how other passages in the Salvi libretto and a constellation of related documents might illuminate Handel's obsessive work with *Tamerlano*, a "claustrophobic drama of tangled personal relationships" (Dean and Knapp, 1987). It may be that Handel's formative operatic experience in Italy with Scarlatti's *Il gran Tamerlano* is not wholly lost to us.

From Page to Pins: Comparing the written scores of Handel's arrangements for Charles Clay's organ clocks with the final 'performance' by an extant clock housed in Windsor Castle

Emily BAINES

Brunel University, University of London

This paper (which can include either live or recorded musical examples) examines four pieces which are found both in a manuscript forming part of the the Aylesford collection (BL R.M.19.a.1, f.160v.-171r) and in the pins of an organ clock made by Charles Clay in the 1730s, now housed in the Royal Collection at Windsor Castle. The manuscript score, in the hand of one of Handel's scribes, is listed as 'Ten tunes for Clay's Musical Clocks'. Of the four corresponding pieces between the two sources, two are untitled, and may indeed have been composed specifically for this collection of clock tunes by Handel, and the other two are opera arias: 'Dell'onde i fieri moti' from *Ottone: re di Germania*, and 'In mar tempestoso' from *Arianna in Creta*. By comparing the corresponding scores and audio realisations, this paper aims to uncover some information regarding the extent to which the scores were prescriptive, and how much was left to the pinners' discretion. Were they at liberty to add further ornaments, as a live performer would? Or, in his care to facilitate a veritable reproduction of a live musician, did Handel use more detailed notation that might have been his custom, particularly in the specification of ornaments? Furthermore, can we possibly know how much knowledge the pinners of the barrels would have had of performance practice, or if the composer or another musician had oversight of the process?

FRIDAY 18 JULY
Parallel Session 4

Mordenti in Late 17th-century Basso Continuo: Evidence from Manuscript E 25

María GONZÁLEZ

Royal Conservatory of Brussels

The first known printed treatise to define and exemplify *mordenti* and *acciaccature* was published in 1708 (*L'Armonico Pratico al Cimbalo* by Gasparini). However, the inclusion of a dedicated chapter on these ornaments suggests that they were already in widespread use among Italian musicians prior to their formal codification. Notably, *mordenti* and *acciaccature* also appear in the undated anonymous manuscript E 25 (*Regole di canto figurato, contrappunto, d'accompagnare*, I-BC), which, based on its content and structure, likely dates from the late 17th century.

This manuscript represents a unique insight into the historical performance of basso continuo, offering both highly refined short realization examples and a complete written-out realization of the arietta *Son un certo spiritello*. Singularly, it is the only known source that demonstrates how the realization of an aria might have been conceived, explicitly incorporating *mordenti* and *acciaccature*. In contrast, most basso continuo treatises provide only bass line realizations, without integrating the melodic line of a soloist, which makes E 25 exceptionally valuable.

This study focuses specifically on the *mordenti* as they appear in manuscript E 25, examining their definition, types, and practice. This will lead to an exploration of whether they reflect a distinctive style specific to this source and how they compare with examples found in later treatises. Additionally, brief live demonstrations will provide firsthand insight into their practical application. This comparative analysis aims to give performers a deeper understanding of these “special notes,” broaden their knowledge of Italian basso continuo, and support a historically informed performance practice.

Accents oubliés

Elizabeth DOBBIN

Haute école de musique de Genève

Ornamentation treatises from seventeenth- and eighteenth-century France attest to the *accent* as an essential part of the singer's expressive tool-kit. While these treatises give guidance as to the positioning and usage of this *agrément*, printed, engraved, and manuscript sources are either devoid of ornamentation markings, or indicate a diverging usage, creating a second or parallel set of instructions. Since early music pedagogy relies on a close reading of theoretical sources, the disjuncture between theory on the one hand, and notated traces of the *accent* in sources which were objects related to praxis, on the other, merits closer study. In this paper I firstly present a comparative analysis of the placement and frequency of the *accent* against the instructions found in seventeenth- and eighteenth-century French vocal treatises, using as a basis the *accent* indications in the *airs sérieux* of a particular circle of composers who were also singers and teachers, all active in Paris within an overlapping time-frame: Pierre Berthet (?1646-?1711), Honoré d'Ambruis (?1660-?1702), and Michel L'Affilard (1656-1708). Drawing on the results of forthcoming archival research relating to these figures about whom little is currently known, I will seek to describe the influence and importance of these composers with the aim of demonstrating that their *accent* indications, which often diverge from the theorists' instructions, may have been representative of an expressive vocal style which was firmly entrenched and widely-practised in Paris.

Alternative Tunings in Late Seventeenth-century British Popular Violin Repertoire

Hazel BROOKS

University of Leeds

Various surviving pieces of popular violin repertoire from late seventeenth-century Britain require the use of scordatura rather than standard tuning and are notated in ‘handgrip’ notation. The distinction between popular and ‘art’ repertoire is not clear-cut, but the relevant pieces are traditional tunes and popular theatre dances, extant in manuscripts or published by Playford and Marsden.

Just three alternative tunings are found in this repertoire. All can be easily re-tuned from standard tuning, unlike some of the more extreme tunings found in more highbrow collections, in which these simple tunings also appear.

My presentation examines the sources and their contexts, and discusses differences between the manuscript and printed sources. Type-setting limitations make the printed pieces appear very simple, but this belies a complex performance practice of improvised elaboration, as the manuscript examples indicate. I demonstrate in performance how the pieces might have sounded, using drones, double stops, scalic and *style brisé* divisions to create variations and ornamented doubles, inspired and shaped by the scordatura in different styles.

Reasons for using scordatura are addressed, given that most of this repertoire also works in standard tuning. The existence of some of the same pieces in other sources with no scordatura indication points to a flexible attitude to both tuning and notation. The use of sounding notation may not necessarily preclude the use of scordatura, which would suggest that scordatura may have been more widely used than the extant sources indicate.

Performances will be on an all-gut-strung violin in seventeenth-century set-up. Repertoire to include:

- ‘The Baggpipe Tune’, GB-En MS 9454, f. 12v.
- ‘The Sweades. lera way’, US-NH Filmer MS 9, p. 86inv.
- ‘I love my love in secret’, GB-En MS 21714, ff. 33v-34.
- ‘St Dunstan, or Clifford’s Inn’, Henry Playford, *The Dancing Master*, Supplement to 7th edn (1687), no. 22.
- ‘Old Lancashire Hornpipe or Lon Sclater Hornpipe’, Thomas Marsden, *A Collection of Original Lancashire Hornpipes, Old and New. Containing, Divisions upon each* (1705), pp. 2-3.

Barbara Strozzi's Same-Sex Cantatas

Roger FREITAS

Eastman School of Music, University of Rochester

At least since Ellen Rosand's foundational work on Barbara Strozzi, scholars have acknowledged the sensual, even erotic character of much of Strozzi's music. We usually assume she conceived that music for her own voice, aiming to charm and even seduce the men around her. In this paper, however, I consider a handful of largely overlooked works in which Strozzi—through her choice of poetry and her music—foregrounds same-sex eroticism. In *Eraclito amoroso*, for example, the philosopher Heraclitus weeps at his male lover's betrayal, and Strozzi—mauling her strophic poem—writes a Dido-worthy recitative lament. In the canzonetta *La fanciuletta semplice*, the “simple girl” sings of feeling a “non so che” for her beautiful Chloris. Her language recalls Cavalli's equally confused Calisto admitting her pleasure with Giove-in-Diana: “ma cosa sia, non so.” Finally, the *Sonetto* that opens Strozzi's opus 1 presents an amorous text, presumably in Strozzi's voice, addressed almost certainly to the grand duchess of Tuscany, the dedicatee of the volume. Astonishingly, the passion sought between artist and patron climaxes with a shared “death that heals and does not kill.” By setting this text for two intertwining sopranos and concluding with a musical gesture of ecstasy, Strozzi only intensifies the extraordinary poem. To be clear, I do not believe that these examples reveal anything about Strozzi's sexuality. But I do believe that an awareness of these works—and others similarly explicit—can enrich our perception of her publications and indeed of her career overall.

Isabella Leonarda and *Schola Cantorum*: from Composition to the Performance of the *Mottetti a 1, 2 e 3 voci con violini, e senza*, op. 13

Francesco MONTI

UniPiams and University of Udine, Italy

Isabella Leonarda, a 17th-century composer from Novara, was born into the noble and prominent family of Count Giannantonio Leonardi and Apollonia Sala, a distinguished lineage in the Novara region. Born in 1620, she entered the “Collegio di S. Orsola” at the age of sixteen, where she remained until 1704. She spent the rest of her life in the “Nobilissimo Collegio delle Vergini Orsoline”, where she became vicar mother and superior. Within the walls of the convent, she found an ideal environment to project and realize her artistic talent through composition, responding to the musical needs of the convent. Over the course of her life, she composed around 200 works (though the collections Op. 1, 2, 5, and particularly Op. 9, as well as the *Mottetti a voce sola* from 1678), which were performed by her fellow sisters, most of whom came from aristocratic families with a solid background in music and singing.

Research into the convent’s musical structure reveals the personal status of the nuns, of whom ten were educated in music. Suor Leonarda had access to an unusual *Schola Cantorum* dedicated to studying and performing her compositions. The research conducted in my doctoral work has focused on the performative aspects and repertoire of the choral ensemble directed by Isabella, while also considering her pure compositional output. The study also includes a detailed analysis of the stylistic, harmonic-compositional, and socio-historical context of her Op. 13, with the broader aim of continuing the publication of the complete works of Leonarda.

Particular attention is given to motets 10 and 11, which were dedicated not only to the “Vergine” (as were all of Leonarda's musical works), but also to her fellow sisters Chiara Margarita Gattica (a nurse at the “Collegio di S. Orsola”) and Donna Flaminia Morbida (also a nurse in the same institution). These women, referred to as “Musice Virtuosissime nel Collegio di S. Orsola”, appear to have possessed an exceptional level of musical and vocal training, which likely influenced Isabella Leonarda in her choice of dedications.

This paper aims to provide an overview of the current state of research on Isabella Leonarda, emphasizing her monastic identity and its intrinsic connection to her compositional work. It will also highlight the significant *modus operandi* by *Schola Cantorum* - the only vocal ensemble at her disposal throughout her religious life - in shaping her musical output.

Leardini and Gabrielli's *Psiche* (Mantua, 1649)

An Introduction to *Psiche* (Mantua, 1649): Background

Claire FONTIJN

Wellesley College, Massachusetts

In this two-paper presentation, I provide the historical background to *Psiche*, a little-known *tragicomedia* devised by the all-but-unknown composer Alessandro Leardini (fl. 1643–62) for the Teatro Grande in Mantua. Following my paper, Martin Morell will examine some performance aspects of the opera. The goal of our papers is to shine a spotlight on the Mantuan celebrations of the wedding of Duke Carlo II Gonzaga-Nevers (1629–65) to Archduchess Isabella Clara of Austria (1629–85), for which *Psiche* was composed in 1649. The marriage had already taken place by proxy in Innsbruck earlier that year when, in the absence of her father, Archduchess Isabella Clara's eldest brother Archduke Ferdinand Karl signed the marriage contract.

Continuing a pattern of unions forged between the Houses of Mantua and Austria, this marriage represented a political alliance that strengthened the Italian duchy's ties with the Habsburgs. However, Archduchess Isabella Clara was more or less reduced to a political pawn, relinquishing all but minor claims to inheritance. Meanwhile, Duke Carlo II was gaining prominence as an important patron of musicians and an amateur singer, and also a poet of some ability.

Along with *Psiche*, a few surviving documents testify to the wedding celebrations. Luigi Manzini wrote a lengthy epithalamium composed of several hundred *ottava rima* stanzas. The festivities also included an elaborate outdoor spectacle by Livio Asiani that preceded a fireworks display that he designed. But by far the most extravagant event was Leardini's *Psiche, Tragicomedia Rappresentata in Musica*, set to a libretto by Diamante Gabrielli. The classic tale of the love between Cupid and Psyche was set to music by numerous other composers, notably Lully. It was an apt subject for the wedding celebrations of Carlo II and Isabella Clara, even if the couple would not live happily ever after.

An Introduction to *Psiche* (Mantua, 1649): Performance Aspects

Martin MORELL

Independent Researcher

Psiche was lavishly conceived – 20 separate solo roles (requiring a minimum of 14-15 singers); five choruses, one of which is for eight voices; six *sinfonie* (for the Prologue and each of the five acts), and no fewer than 27 musically differentiated *ritornelli* that accompany arias and choruses. To judge from the libretto's directions, the staging was similarly extravagant, featuring, among other effects, Jove on an eagle amidst shining clouds; Venus in a gilded chariot pulled by doves; an enchanted palace that suddenly appears and equally suddenly vanishes; and a scene in Hell, complete with Stygian swamp and Pluto's palace.

Psiche is known from a single manuscript in the Contarini collection (MSS Italiani Cl. 4 No. 378 (=9902)) of the Biblioteca Marciana in Venice, and from several identical exemplars of the printed libretto. There are substantial, and intriguing, differences between the manuscript and the libretto; for instance, of the libretto's 1337 lines the manuscript sets 912 (roughly two-thirds) to music. At the same time, the manuscript includes the equivalent of 103 lines of text not present in the libretto. Although simple carelessness in copying cannot be ruled out in the case of "dropped" lines not found in the manuscript, a close examination and comparison of the two sources suggests that a process was at work whereby the libretto – which evidently represented Gabrielli's first venture into the genre – was made more "opera-friendly." This process is the main focus of the present paper.

Transcendental Études from the 18th century: Baroque music in piano teaching at the Royal Hungarian Academy of Music between 1875 and 1909

Szabolcs ILLÉS

HUN-REN Institute for Musicology, RCH Department for Hungarian Music History

The works of the most famous Baroque composers were, although not very often, regularly included in the concerts, examination programmes and curriculum of the Royal Hungarian Academy of Music. However, in keeping with the practice and expectations of the time, students performed music from earlier periods mostly in arrangements and transcriptions by such renowned musicians as Franz Liszt, Carl Tausig or Hans von Bülow. In my presentation I will examine how these famous piano virtuosi reflecting the changes in instrumental technique that had occurred in the meantime, attempted to make the music of Johann Sebastian Bach or Domenico Scarlatti more up-to-date, accessible and understandable to the 19th century audiences through changes in playing technique, style, interpretation and arrangement.

‘In order to assist the singer’: Revisiting the role of the keyboardist in German secco recitative accompaniment

Nathan COX

Sydney Conservatorium of Music, The University of Sydney

Research into the performing conventions of eighteenth-century secco recitative has sought to address many of the questions surrounding instrumentation of the continuo line (harpsichord or organ), the length of chords (long or short), and cadential placement (with or after the singer). As a result of this research, present-day performers have adopted a largely uniform style of accompaniment. Bass notes are played generally shorter than their notated values, remaining silent after each chord until the introduction of a new harmony so as not to cover or interrupt the singer; and the harpsichordist making use of fanciful arpeggios while chords on the organ are struck simultaneously. Yet, sources from the eighteenth century (and later) explain that the function of the keyboardist was not limited to supplying a chordal accompaniment, but was also intended to support the singer’s declamation. For passages which modulated into distant keys, or which contained difficult leaping intervals, anticipatory notes and chords were expected to be added extemporaneously by the accompanist, assisting the singer in finding the correct notes and ensuring that they remained on pitch. In this regard, arpeggiation was noted as being particularly useful and was employed on the harpsichord and (to a lesser extent) on the organ. While the necessity of these extemporaneous additions was clear to eighteenth-century musicians, such techniques have been largely overlooked by historically-informed keyboardists today. This paper will explore a range of pedagogical and other sources on recitative performance practice, presenting new approaches to accompaniment which challenge entrenched notions of recitative style.

SATURDAY 19 JULY
Parallel Session 1

New Documents on J. S. Bach's Life and Works

In 2023, the Leipzig Bach-Archive and the Saxon Academy of Sciences and Humanities have started, under the direction of Peter Wollny, to conduct a new long-term project to re-examine and edit online all written documentation on the Bach family. In the course of our research in central German archives, not only well-known documents came to light again, but also new discoveries were made. Our session aims to present some of the most interesting recent findings on J. S. Bach, offering new perspectives on his time in Ohrdruf, Weimar, and Leipzig.

Bach as a School Boy in Ohrdruf

Nikolas GEORGIADES

Bach-Archiv Leipzig

Not many records from Bach's short but formative Ohrdruf period (1695-1700) have survived. However, various sources from the Ohrdruf city archive enable us to have a closer look at the time when he lived with his older brother. This presentation will focus on the school registers and some newly discovered documents concerning the local Cantor, Johann Heinrich Arnold. The first shows us Bach's progress at school and provides vital information on the contents of his education, while the latter sheds light on one of his first teachers in music, a controversial figure who caused much trouble and was finally removed from the school.

Bach as an Organist in Weimar

Christine BLANKEN

Bach-Archiv Leipzig

The Weimar period was formative for the organist Bach. Duke Wilhelm Ernst of Saxe-Weimar valued the strictly Lutheran church music. Successively and extremely generously he financed the expansion of the organ in the palace chapel. Bach's involvement with the organ chorale was correspondingly intensive by that time. Newly discovered documents concern,

among other things, the music for church services in the Weimar town church, where his colleague Johann Gottfried Walther had been organist since 1707. This presentation aims to relate Bach's (and Walther's) work to the specific requirements of the court and town churches. The court also regularly took part in the services of the town church. Records show which songs were sung Sunday after Sunday and which music was performed on high feasts.

Bach as Thomaskantor in Leipzig

Bernd KOSKA

Bach-Archiv Leipzig

Since the time of Philipp Spitta, the Leipzig city archive has been consulted persistently by many Bach scholars. However, the institution still keeps some secrets, as can be seen in the Leipzig city council's account books, where we found a number of Bach-related entries which have not yet been noticed. Furthermore, we discovered a vast amount of material on university students who performed under Bach in the Leipzig churches. These documents include an unknown autograph testimonial by Bach for one of his musicians which will be presented here for the first time.

Stradella and the Baroque Voice

Introduction

Michael BURDEN

New College, University of Oxford

Antonio Stradella (1643–1682) excelled at writing vocal music, whether it was in some of the 170 cantatas which he wrote throughout his career, or in some of the numerous arias which appeared both independently, and in his operas, his oratorios, and in other genres. This panel will take a detailed look at aspects of the writing and performance of Stradella's for the voice.

Alessandro Stradella's cantatas and their manuscript journeys

Giulia GIOVANI Siena University

Anna BIANCO Academy of Creative and Performing Arts, Leiden University

This paper examines a large number of Alessandro Stradella's cantatas through the lens of a dispersed collection of manuscripts once owned by Sir John Symmons. These manuscripts, now held in Hamburg, London, and Saint Petersburg, offer a unique opportunity to explore the interplay between artistic creation, material culture, and historical displacement. By analyzing both the decorative programs and the musical content, this paper reconstructs the role of visual and material elements in shaping the perception of Stradella's cantatas within their original contexts. A key focus of the paper is the manuscript held in the Rossijskaja Nacional'naja Biblioteka in Saint Petersburg, which contains thirteen of Stradella's cantatas (including two previously unknown works). This manuscript, part of a four-volume set alongside two volumes in the Staats- und Universitätsbibliothek Hamburg and one in the British Library, London, reveals a uniformity of contents—featuring cantatas by composers other than Stradella who were active in Rome—and a cohesive aesthetic (shared decorative bindings and motifs, as well as a unified program of illustrations). These features reflect the refined visual and musical culture rooted in Roman artistic customs. This exploration highlights the dynamic history of Stradella's cantatas, from their Roman origins to their current dispersed locations. It demonstrates how shifts in ownership, purpose, and geography have shaped our understanding of Baroque music manuscripts, while calling attention to the

importance of reintegrating dispersed sources into a cohesive narrative of Stradella's artistic legacy.

Reflections on Stradella's *cantate a due e tre voci*

Colin TIMMS

University of Birmingham

My recent work on a critical edition of Stradella's secular cantatas for two and three voices and continuo – the fourteen works in sections 1.2 and 1.3 of the catalogue by Gianturco and McCrickard – raises several points of interest, some concerning the texts, others the music. Most of the texts include an element of dialogue within a framework of narration; only one of them consists entirely of direct speech. The mixing of dialogue and narrative is one of several factors that create difficulties for the presentation of the texts, both as poems and as underlay to the music. The nature of so-called 'secco' recitative is perfectly clear, and Stradella often labels discrete movements as 'aria', but much of his music falls somewhere between these extremes, inviting use of the term 'arioso'. Attention is paid to this style of writing and, in particular, to substantial arioso passages exhibiting a recognisable musical shape, for which the appropriate word is 'cavata'. The meaning and use of this term will be explored, and a case will be made for its application to music by Stradella and other composers of the late seventeenth and early eighteenth centuries.

'Congiurati a fiera guerra son gl'elementi contro me': Stradella's Janiform Cantata

Joe LOCKWOOD

Newcastle University

Stradella's alto cantata 'Congiurati a fiera guerra' sets a text in which the speaker is caught in the crossfire of a 'savage war' between the four elements, 'acqua, foco, terra, e venti' ('water, fire, earth and winds'). The cantata's opening aria, marked *Vivace*, offers a bravura representation of this cataclysm which this paper will situate as an early waypoint in the history of the *aria di tempesta*, whose eighteenth-century development has been explored by Cesare Fertonani. The musical material and mimetic procedures of Stradella's cantata therefore stand behind well-known later instances of the sub-genre such as 'Venti,

turbini, prestate' from Handel's *Rinaldo* (1711), and - I will suggest - may represent a direct model. Yet while this, and the cantata's opening aria's da capo form anticipate developments in the following century, 'Congiurati a fiera guerra' is firmly of its time in relation to intellectual history. While eighteenth century arie di tempesta deployed their storms as (frequently metaphorical) figures for the 'ideal presentation of a discrete passion' - often rage - conceived in new Cartesian terms (Gary Tomlinson), the cantata's text presupposes an older physiological model of emotion in which the four Aristotelian elements correspond to the four Galenic humours which govern the body and mind. The 'four Elements / Warring with our breasts for regiment' (Marlowe, 1 Tamberlaine [1587-8]. II.7.18-19) represented by the cantata as the cause of psychological turmoil place it at the end of a venerable intellectual tradition as well as at the wellspring of a new one.

Consecutive arias and self-portrayal in Stradella

Margaret MURATA

University of California, Irvine

Single arias by Stradella with piano accompaniments have long formed part of the 'classics' of *arie antiche* for modern singers; today several of his oratorios, operas, cantatas, and excerpted arias are available on CDs, in fine performances with period instruments. This paper takes a look at what I am calling solo 'aria complexes', that is, at how Stradella juxtaposes arias and ariosos sequentially, not only representing changeable and contrasting emotional states of a single character—in an expansion of earlier seventeenth-century cantata practices—but also forcing the singer to 'build' her character by virtuosity and stamina. In Act 2, scene 3 of the opera *Moro per amore*, the female principal Eurinda displays her psychological quandary in the presence of her nurse, in an aria, an expressive recitative closed by an arioso, and by two further contrasting arias, while imitating strings intensify each affect. In the oratorio *L'Ester*, the aria sequences for the Hebrew Esther, though set within dialogue, grant her ample space for strong self-characterization, even though she is not the focus of the oratorio itself. The crowning and last example is 'Ferma il corso e torna al lido', a twenty-minute solo cantata for the abandoned Ariadne in five contrasting arias. I consider whether such sets of arias are more than dramaturgical structures and whether the technical exaggerations of the music represent the specific women portrayed or even the women portraying them.

The Viennese *Sepolcro* as a Tool of Penance

Eugène MICHELANGELI

mdw-Universität für Musik und darstellende Kunst Wien

Empress Eleonora Gonzaga II (1628-1686) played a major role in the creation and development of the so-called *Sepolcro* at the Viennese Court. Her music chapel, founded at the very beginning of her widowhood, performed such a work on her behalf almost without exception every year from 1660 until her death in 1686.

The performances, which took place on Maundy Thursday evenings in her private chapel, occupied a distinctive position within the extensive musical-theatrical programme of the court. The significance of these works, their function and purpose, can be comprehended by examining the role of the patron.

Drawing upon extant sources regarding Eleonora's youth in Mantua and subsequent publications concerning her, a comprehensive representation of this significant figure and her intellectual and spiritual identity can be formulated. Within the context of Eleonora's daily routine, characterised by devotional exercises, the opening of the *Triduum Sacrum* on Maundy Thursday evening unmistakably signifies a pinnacle of her experience of piety.

In this regard, the *Sepolcro*-performances can be regarded as a form of spiritual exercise, and even as an instrument of penance. The *Azzione Sacra* is intended to provoke a state of emotional distress, namely the flow of tears, with the purpose of compelling repentance and softening the heart, which has become too hard.

The *Sepolcro*-performance reveals itself as a unique penitential experience for Eleonora, who occupies simultaneously the roles of commissioner, recipient and even owner of this sophisticated musical-theatrical *Exercitium*.

Music, emotions and power: Antonio Caldara's Passion oratorios for the imperial court in Vienna

Alan MADDUX

The University of Sydney

Antonio Caldara (1670–1736) is best remembered today for his operas and sacred music, as well as for being the first composer to set texts by some of the most prominent poets of his time, including Parlati, Zeno, and Metastasio. However, as Ursula Kirkendale's influential research has shown, Caldara's oratorios and related genres were just as central to his musical output. Some of these works have gained renewed attention—particularly *Maddalena ai piedi di Cristo* following René Jacobs's acclaimed 2009 recording. While Kirkendale focused primarily on Caldara's oratorios composed in Venice and Rome, his works written for Vienna, especially the passion oratorios performed before the Holy Sepulchre during Holy Week, have not received the same level of scholarly attention. These compositions are significant not only for their artistic merit but also for their role in expressing the religious and political identity of the Habsburg court. In Vienna, the passion oratorios represented a unique tradition that contributed to the monarchy's image of devout Catholicism and imperial legitimacy. This paper explores how Caldara's music supported the ideological aims of Emperor Charles VI, aligning with what musicologist Harry White has described as “the musical discourse of servitude.” Caldara was admired not only for his lyrical talent and technical mastery but also for his deep understanding of human emotion. Through selected examples from his passion oratorios, this study highlights how Caldara powerfully conveyed affections such as grief, anger and fear that, while ostensibly ‘negative’, were effectively used to reinforce the ideals of ‘Austrian piety’.

Setting the Psalms in Seventeenth-Century Salzburg

Kimberly HIEB

West Texas A&M University

Publications of musical settings of Vespers psalm texts started to gain traction in the mid sixteenth century with their numbers increasing substantially and steadily through the first half of the seventeenth century. Existing studies of this repertory (Kurzman 2000, 1998–2002, Kendrick 1996, Buzza 2020) focus on seventeenth and eighteenth-century Italy. Outside of Italy studies of the genre are relatively sparse. Several musicologists have studied Heinrich Schütz's *Psalmen Davids* (Dresden, 1619) (Edwards 1983, Küster 1996, Varwig 2011, Trobitius 2019), and the eighteenth-century settings of Bohemian composer Jan Dismas Zelenka have likewise been the subject of scholarly attention (Stockigt 1996).

This paper brings two little-known seventeenth-century collections of Vespers psalms that were published north of the Alps to light. Andreas Hofer's *Salmi con una voce* (1654) and Heinrich Biber's *Vesperae longiores ac breviores* (1693) were both produced in Salzburg, an Austrian municipality that was known for its idiosyncratic approach to musically elaborating sacred services in the seventeenth century (Hieb 2021, 2024). Hofer's print is the earliest publication of psalm texts published in Salzburg and presents settings for various solo voices accompanied by a violin duo and continuo that demonstrate the increasingly theatrical qualities of sacred music in Salzburg around the middle of the seventeenth century. The music of Biber's *Vesperae* collection, on the other hand, demonstrates the variety of musical styles and compositional techniques at work in liturgical compositions in Salzburg towards the end of the century. Together these two collections provide further evidence of the significant musical import of the service of Vespers throughout the seventeenth century.

Scipio Africanus' omens and conquests: the musical representation in Vienna of Archduke Charles III of Habsburg during the War of the Spanish Succession

Maximiliano SEGURA SÁNCHEZ

Independent Scholar

This research analyses two dramatic vocal works as case studies: *I gloriosi presagi di Scipione Africano* with text by Donato Cupeda and music by Attilio Ariosti, and *La conquista delle Spagne di Scipione Africano il giovane* with text by Paolo Antonio del Nero and music by Antonio Maria Bononcini. Both works were performed in Vienna in 1706 and 1707 and dedicated to Archduke Charles III of Habsburg, as part of different celebratory occasions linked to the War of the Spanish Succession (1701-1714). The librettists' preference for Scipio Africanus and Scipio Aemilianus as main characters invites analysis of the plots in order to find the rationale behind such choices. By identifying analogies between the content, the dedicatee and the political context, both compositions can be considered as part of the Archduke's representation as virtuous leader and legitimate heir to the Spanish throne. In addition to presenting the librettists and composers' function in the Viennese court as influential factors, this thesis proposes that the Archduke's image in these compositions was built upon a historical association of the Habsburgs with Scipio Africanus. This relation is also clear in other musical works, like the opera *Scipione nelle Spagne*, likewise written for the Archduke. This study aims to present, alongside recent musicological research on the topic, new evidence on music's political role for the Habsburgs during this European conflict.

She Also ‘Performed To a Miracle’: Recovering Mrs. Hodgson’s Repertory

Amanda EUBANKS WINKLER

Rutgers University

In 1701 William Congreve wrote a letter reporting his impressions of John Eccles’s *The Judgment of Paris*: “Our friend Venus performed to a miracle; so did Mrs Hodgson Juno.” “Our friend Venus” refers to the actress-singer Anne Bracegirdle, a performer who has received ample scholarly attention. The other singer, Mary Hodgson (bap. 1673?–1719?), also “performed to a miracle,” and yet she has not drawn nearly as much notice. Hodgson, an accomplished and popular mezzo-soprano with a supple voice, was a frequent soloist at the United Company, performing repertory by Henry Purcell and John Eccles. In 1695 she decamped to Thomas Betterton’s company at Lincoln’s Inn Fields, where she sang music by Eccles, Gottfried Finger, and others. She was also a popular soloist at York Building concerts and at court.

This paper remedies the relative scholarly neglect of Hodgson, reconstructing the surviving repertory written for her to better understand her gifts before turning its attention to the typical kinds of singing roles she performed. On the London stage, Hodgson was required to act with her voice; intriguingly, she was frequently assigned songs where she expressed the emotions of thwarted male lovers, such as Purcell’s “There’s not a swain on the plain” and Eccles’s “He that has whom he loved possessed.” Analyzing Hodgson’s repertory also facilitates a comparison of Purcell’s and Eccles’s compositional strategies for a professional singer, allowing a reassessment of Eccles’s vocal writing: He did not always compose tuneful, simple melodies.

Eliminating the Favourite: Career strategies of *virtuose* in seventeenth-century Rome

Amy BROSIUS

University of Birmingham

Seventeenth-century Roman *virtuose* are best known for the role they played in the development of Venetian opera from its inception in the late 1630s. Yet very little scholarship exists on either the traditional career strategies and pathways that such Roman singers developed in the Eternal city or the social frameworks that underpinned them during mid-century. This paper traces some of the social and political actualities and potentialities the city of Rome offered *virtuose* in the first half of the seventeenth century. The strategies Roman *virtuose* developed served them as they made careers across the Italian peninsula and beyond, as the rise of opera expanded and changed the cultural and social frameworks *virtuose* had to negotiate to be successful. The singers whose careers will serve as contributing case studies are those mentioned in a series of reports about two public honor-related revenge incidents in mid-century Rome: Adriana Basile, Leonora Baroni, the Lolli sisters, Nina Barcarolla and Margherita Costa. Each of these singers had developed relationships of support with Cardinal Nephew Antonio Barberini and Princess Olimpia Aldobrandini Pamphili. While these reports in the newsletters *avvisi di Roma* will provide the majority of the details in this reconstruction, I will also draw on a wider range of archival sources to piece together some of the unique features of female singing culture in Rome.

Musical sociabilities of aristocratic women in early eighteenth-century Lisbon: networks, musical practices and repertoires

Cristina FERNANDES

Universidade Nova de Lisboa (INET-md)

The paper aims to analyse the role of women in the context of the new musical sociabilities of the Lisbon aristocracy in the early 18th century. In a society where gender segregation in social contexts often caused perplexity to foreign travellers, music began to play a prominent role in constructing the image of upper-class women and made them gain visibility – a process to which the model of the queen consort, Maria Anna of Austria (who married King John V in 1708), contributed, as has been demonstrated by some studies. Although female musical practices were carried out mostly in private contexts, it is worth noting that there are a number of women's names mentioned in manuscript gazettes from the 1720s and 1730s, which serve as the basis for this research. These and other sources report that they sang, played instruments (usually keyboards), recited, danced, organized musical events and interacted with professional musicians, either as students or as performers and promoters. Until now, studies on women and music in Portugal in the 18th century were mainly centred on the royal court and convents. This investigation focuses primarily on the salons of the aristocracy, which functioned as a mirror of the royal court in the fields of music, dance and theatre, and interacted with it, to later expand to other social classes. A preliminary mapping will be carried out, which identifies the main protagonists and their artistic and social networks, typologies of musical practice and some of the repertoires performed and promoted by women, which include music by Portuguese composers such as Carlos Seixas, Francisco António de Almeida or António Teixeira and by foreign composers such as Jaime de la Tè y Sagau, Emanuele d'Astorga, D. Scarlatti and Giovanni Bononcini.

The Career of a *Diva*: Marianna Benti Bulgarelli before Metastasio

Teresa M. GIALDRONI

University of Rome Tor Vergata

Current historiography remembers Marianna Benti Bulgarelli, one of the greatest “Stars” of the early eighteenth century, almost exclusively by virtue of her relationship with Metastasio, the future Poet Cesareo, during the years she spent in Naples when her career was almost over, and ignoring the years of triumph that had made her famous. My paper intends to ‘compensate’ the *Romanina* by reconstructing the years in which she built her career and during which she not only established herself as a first-rate *virtuosa*, but also acquired those theatrical skills that put her in a position to perceive Metastasio’s potential and thus promote his career as a theatre poet. In fact, Marianna was not only a singer, but also an expert in scenic matters, so much so that she took charge of the staging of Metastasio’s dramas in Italian theatres on behalf of the Poet Cesareo, who was unable to follow them in person once he had settled into his comfortable and prestigious position in Vienna. I will therefore try to investigate about her formative years, the debut in Siena, and the development of one of the richest and most complex careers of her age.

SATURDAY 19 JULY
Parallel Session 2

New light on Leipzig sacred cantata traditions: Johann Kuhnau's cantata text booklets 1710–22

Adrian SO

Royal Holloway, University of London

This presentation investigates the text booklets that document the lost cantatas in the second half of Johann Kuhnau's tenure as Leipzig Thomaskantor, specifically the cantatas after the notorious 1709/10 cantata cycle where he renounced theatrical styles. Hitherto scholarship have scarcely commented on or analysed the cantata texts in the 1710s and early 1720s. This presentation provides the first in-depth analysis of them, and further complicates our understanding of Kuhnau's ambivalent attitude towards the use of theatrical style in church music.

These text booklets reveal how traditions of cantata writing were established in Leipzig, in particular the 1714 Easter text booklet suggests that Kuhnau was initiating his own chorale cantata cycle, which had been done by Johann Schelle in the 1680s and would be followed by J.S. Bach in the 1720s. This presentation also investigates the 1721 Pentecost booklet. Although scholars such as Tatjana Schabalina and Gottfried Simpfendörfer have already commented on the cantata text *Erschallet ihr Lieder, Erklinget ihr Saiten* used for the first day of Pentecost in 1721, and speculated that Bach's Cantata 172 was performed on that occasion due to Kuhnau's sickness, they did not analyse the subsequent three cantatas. In fact, the unusual features of the text in these three cantatas further strengthen the hypothesis that Kuhnau's illness during that period meant he had to rely on works by other composers. This presentation therefore provides a more in-depth understanding of Kuhnau's church cantatas in his later career and their relations with Bach, his successor as the Thomaskantor.

Instruments of ‘Torture’: Viols, Mutilation, and Transfiguration in the German Baroque Passion

Malachai BANDY

Pomona College (Claremont, California)

Dieterich Buxtehude’s *Membra Jesu nostri* (1680) comprises a cycle of seven Passion cantatas dedicated to isolated body parts of the crucified Jesus. Of Buxtehude’s approximately 120 surviving vocal works, this is one of just two to employ full viol-consort texture—a special scoring reserved for the cantata “To [Christ’s] Heart.” No textual source indicates that Buxtehude played stringed instruments; yet the painting containing his only known image depicts him at the viol, not the keyboard.

Eva Linfield has situated the seventeenth-century viol consort as steward of the Italian *lamento* style in Bach-era Germany. Isabella van Elferen, meanwhile, demonstrates the centrality of Petrarchan *dolendi voluptas* (pleasant agony) within this repertoire, in which rhetorical paradox signifies a Lutheran “ambivalence” conflating life and death. This recalls two viol-ancestral myths retold in seventeenth-century viol treatises (Simpson, Rousseau): Hermes’s inventing the lyre from an eviscerated tortoise and Orpheus’s legend, both of which foreground physical dismemberment. This genealogy leaves traces in the viol’s Latin name: *chelys*—“lyre,” from the Greek for “tortoise.” Scientific iconography corroborates the viol’s ties to death and transfiguration, for example Senlecque’s engravings in Valentine’s *Révélation des mystères...des sept métaux* (1646/1668).

These artifacts reestablish the viol as a Christian musical icon, an “Instrument of the Passion” (*Arma Christi*) simultaneously embodying Jesus’s redemptive death and *Harmonia*, the salvific “spiritual medicine” of Paracelsian alchemy. Rejoining the viol with *chelys* symbolism therefore uncovers a (literally) crucial theological discourse within Buxtehude’s *oeuvre*—one that survives into the eighteenth century, in Bach’s crucifixion scorings in his Passion works.

Diogenio Bigaglia's eight motets for Munich

Michael TALBOT

University of Liverpool

Unlike his secular vocal chamber music (cantatas, chamber duets, canzonettas), the motets of the Venetian Benedictine monk and prolific composer Diogenio Bigaglia (1678–1745) have not hitherto been the object of close examination. An opportunity to rectify this situation has arisen through the recent identification as compositions by him of eight anonymous motets for solo voice, solo violin and continuo preserved among the music brought from Munich to Dresden by the Wittelsbach duchess Maria Antonia Walpurgis, famed for her musical accomplishments. Bigaglia initiated contact with the Munich court during the pre-1715 period of exile in Venice of Electress Therese Kunigunde and, it now appears, prolonged it until at least 1738: the eight motets appear to have been supplied to the court at intervals over this period, often in connection with topical events such as the taking of the veil by elector Karl Albrecht's elder sister Maria Anna in 1719 and the celebrations marking the signing of the Treaty of Vienna in 1738, all of which are alluded to in the Latin texts.

The music of the motets, all of which have four or five movements and are unusually long and elaborately structured, showcases Bigaglia's contrapuntal gifts and lively musical imagination. They are full of boldly original touches (one is the opening of a recitative with an upbeat quaver for the singer before the first accompanying chord sounds), and the ever-changing relationship between the instrumental (violin) and vocal (soprano or alto) upper parts unceasingly fascinates.

‘Les folies d’Espagne’: an air with many hidden stories

David CHUNG

Hong Kong Baptist University

‘Les folies d’Espagne,’ a popular air with variations, significantly enriched the 17th-century French harpsichord repertoire. Over 15 settings of this air have survived, with half emerging from recently rediscovered manuscripts (Gustafson 2018). While some settings were compiled for teaching purposes, others are closely linked to professional musicians. Notably, the settings by Jean Henry D’Anglebert (in *F-Pn* Rés 89ter, featuring 22 variations) and Marc Roger Normand Couperin de Turin (US-BEm MS 1371, with 27 variations) stand out for their length and complexity. In contrast, works intended for amateur musicians, such as those by Mademoiselle de la Pierre and Mademoiselle le Noble in *F-Pn* Rés Vmd ms 18, as well as various anonymous composers (e.g. *F-Pn* Rés Vmd ms 115, *A-Wn* Mus Hs 19455, *B-Bc* Ms 27220, and *D-Rtt* incertus III c/4), exemplify typical teaching pieces of the era. By compiling a detailed list of variation techniques based on melodic and rhythmic patterns, alongside ornamentation, this study explores how 17th-century harpsichord teachers and composers developed a diverse array of figurations and gestures, and identifies tangible connection between sources making common use of variation techniques. Notably, 13 couplets in Ms 115 have striking concordances with all 3 versions in La Pierre, while four versions in Amalie, Houssu and Ms 27220 share similar procedures of combining rhythmic and keyboard textures. An examination of fingerings, written comments and annotations reveals how experienced musicians tailored materials to meet the needs of individual musicians; for instance, *F-Pn* Rés Vmd ms 115 features three versions created by an unidentified teacher for pupils of varying skill levels. The version for Mademoiselle Le Noble even includes a *couplet* purportedly composed by her, likely with the teacher’s assistance. In professional sources, the air inspired composers to craft sophisticated musical fabrics that blend French refinement with Italian exuberance. The setting by Marc Roger Normand, which incorporates some couplets derived from D’Anglebert’s well known version, includes the use of advanced keyboard fingerings, such as the use of the thumb in the left hand to cross over for greater fluidity in movement and the use of non-adjacent fingerings ‘5-3’. Overall, the numerous settings of ‘Les folies d’Espagne’ serve as a rich source of insight into pedagogical and performance practices, revealing distinctive characteristics and individual signatures in France and Francophone regions during the late 17th and early 18th centuries.

Louis Couperin's Clavecin Vernacular: The Harmonic and Tonal Foundations of the French Harpsichord School

Jacob PLUMTREE-JONES

University of Birmingham

Louis Couperin (c.1621-61) was one of the most significant figures at the genesis of the French *Clavecin* School. Brought to Paris as a provincial musician under the watchful eye of Jacques Champion de Chambonnières (1601/02-72), he flourished into one of the most distinctive musical characters of his generation, creating a body of work that is still the “bread and butter” of a modern harpsichordist’s repertoire. His music is, however, particularly distinct from that of his mentor, most notably in his evocative tonal and harmonic language. Indeed, as his music was much ‘admired by savants’ of his day, he left an indelible touch on the French Harpsichord School that would remain prevalent through its Rococo apogee in the works of Rameau, Marchand, and his nephew François “le grand” Couperin.

This lecture-recital will explore some of the most notable features of Couperin’s harmonic and tonal vernacular, illustrated in three works in the Bauyn Manuscript (Rés. Vm7 674–675). Practical examples will illuminate how Couperin gestated idioms that would be used throughout the remainder of the 17th and onset of the 18th Century, what set his music apart from other early clavecinistes, and to what extent he can be considered a pioneer of the French Harpsichord School.

‘O Padre Tevere!’: The Figure of Orazio in *Muzio Scevola* (1721)

Carrie CHURNSIDE

Royal Birmingham Conservatoire

Muzio Scevola, first performed at the King’s Theatre on 15 April 1721, is a composite opera: Act I was set to music by Filippo Amadei, Act II by Giovanni Bononcini and Act III by George Frideric Handel. The libretto, by Paolo Antonio Rolli, was newly written but formed part of a tradition of operas based on Livy’s *The History of Rome*. According to the prefatory ‘Argument’ the three acts depict ‘three valorous Actions, which following each other, signaliz’d the Roman Bravery’, the first of which is ‘The Resistance which HORATIO made at the Sublician Bridge’. This paper will focus on Orazio (Horatio) – the brave military hero whose deed features in the narrative of the early Roman Republic – performed by Matteo Berselli. It will firstly consider the ways in which Rolli portrays the character of Orazio, in relation both to Livy’s historical source (direct references to which are presented in quotation marks in the libretto) and earlier operatic depictions dating from the mid-Seicento onwards. Secondly, whilst his ‘valorous action’ is the focus of Act I, thanks to the addition of a love affair Orazio features in all three acts. This allows us to compare the ways in which the three composers write for Berselli – whom Charles Burney surmised Handel must have held in high esteem, but who has received less critical attention than his more famous counterparts. In doing so, we gain an insight into how Rolli, Amadei, Bononcini, Handel and Berselli musically depicted early Roman history in eighteenth-century London.

‘To Diana dedicate my Vows’: the finale of the first act of Handel’s *Partenope* (1730) as a demonstration of the quality of dramatic adaptation for London audiences

Yseult MARTINEZ

Sorbonne Université, centre Roland Mousnie

In 1730, Handel adapted Stampiglia’s successful libretto *La Partenope* for London. With the help of an anonymous librettist, the composer reworked the character of Rosmira, greatly enhancing her psychological and dramatic depth.

The young woman, sorely tested by life, has made it her mission to find Arsace, her seducer who abandoned her, and to lead him on the rocky road to redemption. But Arsace resists and seems unable to renounce his evil ways. In Handel’s version, when he betrays her again, Rosmira’s heart breaks into pieces: she gives up on love and revenge takes over. This transformation of the heroine is rooted in the finale of the first act, which we propose to analyse in details.

Focusing on this scene, and more specifically on Rosmira’s solo aria, this study will compare the Italian text with the English translation supplied in the booklet. This will provide a fruitful opportunity to consider the theatrical experience of British audiences, notorious for their ignorance of the Italian language. Because of the decision to maintain a versified form, the English translation often takes liberties with the Italian text. Paradoxically, the Italian lyrics, which are generally very concise, manage to say (or suggest) more than the English version. Most of the time, the London poet chooses to emphasise one element in particular, to the detriment of others. If the translation offers an adaptation that remains close to the original meaning, the variations are never innocent and condition the audience’s understanding of the musical drama.

Retouching *Admeto*: Handel Enhances his Heroine by Improving an Aria

Patrick ROGERS

Libraries of the Claremont Colleges, California

The opening melody of “Farò così più bella”, sung by Alceste in Act I of Handel’s opera *Admeto*, survives in two versions. One version is favored by the extant scribal copies, the other by the early printed score issued by John Cluer a few months after the premiere in 1727. The composer’s holograph composing score as well as the *Direktionspartitur*, or performing score, do not survive. The Händel-Gesellschaft score (1877), edited by Fr. Chrysander, and all available contemporary recorded performances use the former version.

This paper suggests that Cluer’s printed score version of this aria represents an intentional revision by Handel. It is certainly the version that was performed in 1727. This view is corroborated by evidence in the earliest surviving manuscript score. Recent editors for the Hallische Händel-Ausgabe have concluded that Cluer’s copy texts for other Handel operas were derived directly from the composer’s performing scores. The revision hypothesis is also confirmed by contemporary arrangements of the aria for recorder and oboe.

The Cluer score version seems to be an improvement when considered from various perspectives. As text setting it seems preferable. It allows for more expansive, possibly more impassioned, singing as Alceste contemplates her impending death. The original Alceste, Faustina Bordoni, may have found the score version more congenial vocally. In making these brief but effective alterations to melodic contour and four-part string accompaniment, it could be argued that Handel improved the continuo part and cleaned up the part-writing.

Tracing continuity and change: The Colonna family's music patronage across generations (17th-18th century)

Émilie CORSWAREM FNRS-Université de Liège

Valeria DE LUCCA University of Southampton

Chiara PELLICCIA Università di Firenze e Conservatorio 'L. Refice' di Frosinone

The aim of this session is to propose a methodological approach to the study of patronage in early modern Rome that takes into account elements of continuity, fracture and change across three generations of members of the Colonna family during the seventeenth and eighteenth centuries. The three papers aim to extend the scope of traditional discussions about musical patronage practices and relationships by presenting a new methodological perspective that considers distinctiveness and commonalities as well as elements of continuity in the musical patronage of members of the Colonna family, including Cardinal Girolamo Colonna, Prince Lorenzo Onofrio and Cardinal Carlo Colonna within a chronological framework that spans over a century. This approach aims to extend our understanding of “relations croisées” among secular and religious members of the same family who, despite their distinctive roles, shared political, social and cultural goals. Crossing the lives of these patrons were artists, musicians, composers, poets and singers, who negotiated the terms of their relationship with several members of the Colonna family over the years and across different contexts, often revealing overlaps between practices traditionally considered as belonging to separate spheres, such as church and palace, sacred and secular, political and religious. Individual tastes, shared practices and aims shaped also the material culture around members of the Colonna family across decades, resulting in rich, complex and composite collections of scores and librettos, musical instruments, and art that reflect changing strategies about the construction of identity of an aristocratic Roman family across several generations on the competitive social stage of the papal city. Considering differences and elements of continuity between secular and religious patronage and revealing the tension between individual and shared goals, on the political as well as on the cultural and social stage, this themed session will ultimately argue that this approach can yield a more nuanced and complex picture of long term strategies and practices, between changes of tastes, shared aims, and individual choices.

Canto, key signatures, and seventeenth-century Italian tonal practices

Gregory BARNETT

Rice University

This paper surveys the tonalities of mid-century Italian composers who used \flat (*bemolle*) and \natural (*bequadro*) almost exclusively as their key signatures. The information gathered in this study focuses on tonic pitch, \flat or \natural signature, pitch content, and cadence points; and the repertory studied comprises printed and manuscript sources of sacred and secular genres – masses, motets, and cantatas – by composers active between, roughly, 1620 and 1670.

The perspective afforded by this survey reveals a tonal practice that is rooted in the two *cantus* of longstanding Guidonian pedagogy that distinguishes tonalities according to their flatness (*canto per bemolle*) or sharpness (*canto per bequadro*), as in, for example, the contrasted progressions and modulations of F-*bemolle* and E-*bequadro*. This practice is, moreover, unaccounted for in Renaissance modal theory. It is also distinct from and often incompatible with the theory and keys of functional tonality.

The significance of this practice lies in its distinctive qualities in which, for example, some tonalities (F- and C-*bemolle*, and D- and A-*bequadro*) might be either major- or minor-third tonalities – or sometimes both within a single piece. In cases that can be identified as major- or minor-third tonalities, the distinction of *bemolle* (\flat) and *bequadro* (\natural) often yields contrasting modulatory paths that extend or intensify the inherent flatness of the former and sharpness of the latter. Thus, for example, D-*bemolle* and D-*bequadro* or C-*bemolle* and C-*bequadro* are different tonalities in spite of sharing the same tonic and quality of third.

Because of its focus on vocal genres, this paper also demonstrates the correlations of text affect with tonal flatness or sharpness. Such examples within the broad survey of this study challenge us to confront seventeenth-century tonality on its own terms, as complete and coherent, and not as a transitional phase between Renaissance modes and eighteenth-century keys.

Compositional Strategies affected by *Perfidiae*

Dominik SACKMANN

Zurich University of the Arts

In 2010, at the ICBM in Belfast, I tried to point to the existence of the *Perfidia* as a recurring phenomenon of baroque and post-baroque instrumental music.

Since then, my research has been extended to a more precise definition of the phenomenon in many regards, its different sub-genres and occurrences in instrumental as well as vocal music and their formal positions and rhetorical functions within different pieces. In addition, hypotheses were developed both for the possible origins of this pseudo-improvisational feature in the early 17th century and for its slow decline in classical and post-classical music.

Since the *Perfidia* is not only a defining element of sonatas, toccatas, preludes and concertos, but also of virtuoso playing in general, its integration into the compositional craft has taken on various forms. In this sense, the *Perfidia* proves to be a formative component or even the conceptual basis of pieces that at first glance contain no trace of it.

Looking at contemporary verbal description there emerges a clear hint to the pertaining performance practice of the baroque *Perfidia*, which differs from later usages of the phenomenon.

Beyond analytical perspectives the question arises as to what extent this phenomenon challenges the common performance practice of baroque music as far as rhetorical approaches and tempo modifications, i. e. the dogma of variation as basic interpretative attitude, are concerned.

Uncovering the 17th-century Practice of Contrepartie Through Data Analysis

Marianna SIATKOWSKA

University of Wrocław, Institute of Musicology

Even the smallest piece of information in a musical piece, a title or a mention in a history book can sometimes change where research is going and lead to new discoveries. This is the case with the *contrepartie* – a practice of adding a second part to a solo piece – in the 17th-century lute repertoire, which has become the focus of my doctoral research as well as this paper. Despite its presence in historical sources, the practice of adding *contrepartie* has received little attention in musicological literature. Gathering as much data as possible on these works therefore seemed necessary to explore this phenomenon, uncover its characteristics and to answer basic questions such as the number of compositions of this type or the exact period in which the practice was in use. The catalogue of *contreparties*, which I made in Excel for data organisation and analysis, proved helpful for summarising information and verifying my hypotheses.

The paper combines traditional research methods of historical musicology with modern tools of data analysis, i.e. Excel. First, I will use historical sources such as treatises, manuscripts and dictionaries to contextualise the little-studied practice of adding *contrepartie* and explore its significance within the broader landscape of Baroque music. I will then present the results of a statistical analysis of my catalogue, with particular reference to the lute tablature – Ms Danzig 4230 from the Staatsbibliothek in Berlin - the most important *contrepartie* source. These findings may provide new insights into the repertoire of *contrepartie*, but also contribute to our understanding of broader trends in 17th- and 18th-century musical practice.

SATURDAY 19 JULY

Parallel Session 3

Clefs, transposition, and performing pitch in mid-seventeenth-century Rome

Adrian HORSEWOOD

Royal Birmingham Conservatoire

Between 1643 and 1672, Florido de Silvestris compiled fifteen anthologies of sacred *concertato* motets, all published in Rome. These comprise two hundred and thirty-three distinct pieces by fifty-two composers; as the earliest known date of death among these composers is 1612, Florido's anthologies thus represent at least a six-decade span of compositional activity.

As well as developments in musical style and text treatment, the motets in Florido's anthologies display a wide range of notations relating to matters of performance — some of which appear almost as echoes of the practices of the previous century, others of which reflect more recent trends.

In particular, the combinations of clefs used — in some cases allied with stated transposition intervals — can be seen to relate both to adapting a piece to a different vocal line-up, and also to the changes in the overall pitch standard adopted in Rome and the surrounding area during the seventeenth century.

Towards a performance practice of Pietro Torri's sacred vocal works written during the Bavarian Governorship of the Spanish Netherlands, 1692–1706

Gareth JAMES

Royal Birmingham Conservatoire

In 1692, the Bavarian Elector, Maximilian II Emanuel, was appointed governor of the Spanish Netherlands and moved his court from Munich to Brussels. Wishing to impose his own cultural identity on the region, Max Emanuel brought an entourage of personnel from Munich, including Pietro Torri (c.1655–1737), whom he appointed as *Kapellmeister*. Although Torri had only joined the court in October 1688, it is clear that he had favourably impressed the Elector in just a few years. Several extant works for the church from this period are preserved in the St Gudule Collection at the Royal Conservatory of Brussels: A *missa solennis*, a *credo*, a motet for solo voice, and two church sonatas. Additionally, there is a setting of a Requiem mass from 1726, written upon the death of Max Emanuel, suggesting that Torri remained in contact with Brussels musicians beyond the Munich governorship.

The surviving examples of sacred music by Torri contained in the St Gudule Collection present some interesting questions regarding the performance of church music in the context of Brussels at the turn of the eighteenth century. The mass settings, in particular, raise questions of ornamentation, performing resources/instrumentation, orchestration, and liturgical deployment. Within the broader context of my doctoral research, which involves creating critical editions of the above works and exploring relevant performance practice issues, the present paper will identify and explore examples of performance questions contained in the sources. Taking the mass settings as case studies, and with reference to available contemporary evidence, some suggestions for interpretation will be proposed, which may shed some light on the performance of these and similar works during Torri's tenure as *Kapellmeister* in Brussels and more generally to the period.

What Would Bach Do?

Thérèse DE GOEDE

Conservatorium van Amsterdam

In 1985 a groundbreaking article on thoroughbass playing appeared in the *Basler Jahrbuch: Zur Generalbaß-Praxis bei Händel und Bach*, by Jesper Bøje Christensen. At that time Gustav Leonhardt was one of the most prominent figures of the so-called HIP movement, and his vision of what a continuo realisation should be has been adopted worldwide by his students and followers to this day. Leonhardt had compiled a set of rules, particularly for the accompaniment of solo pieces. For instance, that upbeats must always be light, solo lines should never be doubled, etc. etc., generally resulting in a rather soft playing style. Christensen, basing his conclusions on historical treatises as well as eighteenth-century obligato- and written-out accompaniments, initiated a style of full-voiced and embellished continuo playing. The contrast between these two approaches inspired the organisers of the Utrecht Early Music Festival in 1997 to invite Gustav Leonhardt to (in his own words) “negotiate between presumed contestants on this territory, the extreme wings of whom might be called respectively the loudies and the softies, or else the muchies and the littlies, respectively the bold on the one hand and the beautiful on the other”, or (in my words) the Amsterdam and the Basel schools of continuo playing.

With regard to Bach’s continuo parts, the questions remain: What would Bach do? How would he have accompanied, for example, his flute sonatas in E major and E minor or the solo cantata ‘Amore traditore’? In this paper I intend to demonstrate some possibilities using a resource apparently untouched by researchers: the “obligato” figures in various concerted works and solo keyboard pieces by Bach.

The Masque in *The Maid's Tragedy*: music for a Restoration adaptation of Beaumont and Fletcher's drama

Sandra TUPPEN

The British Library

The Jacobean play *The Maid's Tragedy* by Francis Beaumont and John Fletcher was revived in London on several occasions during the Restoration period. The poet Edmund Waller is known to have written a new ending, removing the sensitive topic of regicide from the plot, although the original version was still being published in the 1680s despite these sensitivities. A hitherto undocumented printed score of music for a late-17th-century revival of the play, now in the British Library, sheds additional light on the way musical scenes in revivals of earlier plays were adapted and enhanced under the direction of the theatre manager Thomas Betterton. Act I of the original play featured a wedding masque, staged to entertain the principal characters. This was transformed in the late 17th century from a spoken scene, with a small number of songs, to an all-sung musical interlude featuring instrumental music, vocal solos, a duet and short choruses. Louis Grabu is known to have composed instrumental music for a Restoration revival of *The Maid's Tragedy*. The new source for the Act I masque is anonymous and contains no printer's or publisher's imprint. I shall argue that the score bears the hallmarks of a composer's self-publishing venture and provide reasons for my belief that Grabu is likely to have been the composer of the masque music.

Musical-cultural exchange between France and England: the manuscript Westminster Abbey CG 27 (c.1678)

Alexander NORMAN

Royal Holloway, University of London

Manuscript songbooks from the seventeenth century can offer important clues as to the transmission, dissemination and use of vocal repertoire. The manuscript Westminster Abbey CG-27 is an intriguing source of primarily French vocal airs, probably dating from the late 1660s to the late 1670s, and yet to be closely investigated by scholars. The title page *Airs de differens compositeurs 1678* and the selection of repertoire would seem to indicate that the song-book is French in origin, yet the inclusion of two etchings by Simon Frisius after the Flemish artist Matthijs Bril, in addition to English, Italian and Spanish songs, suggest that it was an intermediary of cultural exchange. The French airs represent some of the popular repertoire which circulated in collections printed by Robert and Christophe Ballard in Paris, by composers such as Michel Lambert and Sebastien le Camus, alongside Lully airs and music by lesser-known figures such as Bastide. It is also a source of vocal music by Robert Cambert, who was in England from 1673, and contains an English-texted song attributed to William Turner. Most of the French airs were copied by the same scribe, but the presence of additional hands is evident, especially in copying the non-French repertoire. This paper will discuss the likely copyists and owners of CG.27 and examine variations between the airs in this source and their printed counterparts. Analysis of the manuscript and its origins will shed light on the role of such song-books and their owners as mediators of cultural exchange.

Music for the Consecration of a Bishop at Saint-Cyr

Deborah KAUFFMAN

University of Northern Colorado

Surviving documents and scores from the Maison royale de Saint-Louis at Saint-Cyr help document the music and culture surrounding the daughters of the nobility who were raised at the famous convent school, which was founded in 1686 by Madame de Maintenon, Louis XIV's secret second wife, and maintained as a royal institution until its closure during the French Revolution. A surprising inclusion in the scores that transmit the liturgical music sung by the girls and nuns are several motets by Guillaume-Gabriel Nivers to be sung during the ceremony of the Consecration of a Bishop. In all, the community hosted the consecrations of three bishops and three archbishops, all but two held during the lifetime of the school's founder. Even though it was common for bishops to be consecrated outside of their new dioceses, Paris was the usual location; clearly, the use of the small church at Saint-Cyr can be attributed to Madame de Maintenon's personal connections and her position at court. Rubrics included in the musical sources define the role played by the girls, who sang the motets during the low mass that accompanied the consecration. Positioned in the inner church, the girls could be heard, but not seen, by the participants in the ceremony and their guests, who were situated in the outer church. The examination of the music and the rubrics preserved in sources from Saint-Cyr and in the 1664 *Pontificale romanum* make it possible to reconstruct many of the actions and sounds of these important liturgical ceremonies.

Anne Picardet's *Odes spirituelles* (1618, 1619, and 1621) as feminized devotional discourse

Catherine GORDON

Providence College, Rhode Island

Anne Picardet was the only woman during the 17th c. in France to write sacred contrafacta set to secular songs until Françoise Pascal's 1679 publication. Picardet's collections of *Odes spirituelles* stand out from her contemporaries for their exquisite devotional lyrics set to preexisting *airs de cour*. Her contrafacta closely adhere to the rhetorical procedures recommended by Marin Mersenne in his *Harmonie universelle* (1636). Here, Mersenne compares writing and delivering sermons to the construction of lyrics and musical recitation. Notably, Picardet not only structured her lyrics as sermons but also formulated her sacred texts to coordinate with the musical devices of the preexisting melodies used to create a passionate musical declamation of the lyrics, as described by Mersenne. By contrast, the two collections of contrafacta published before 1623—*La Pieuse Alouette* (1619, 1621) and Le Jau's *Cantiques* (1613, 1616)—demonstrate different approaches. The former includes only *melodies* of airs, *rhythmically* altered to conform to the new texts, while the latter differs in style and content.

Picardet's contrafacta are feminized devotional discourses—the recasting of a secular style into sacred repertoires that combine poetic sweetness with Christian truth—practiced by both men and women during the late 16th and early 17th centuries. While her male contemporaries' interpretation of a feminized piety meant the use of secular poetic structures and tunes, Picardet's lyrics are characterized by representations of a female religiosity: a personal tone (e.g., first person accounts of her life), close attention to womanly concerns (e.g., maternity and widowhood), and descriptions of the ideal devout woman. In this way, her contrafacta are a continuation of the late 16th-c. sacred sonnets written by female poets.

Picardet's collections merit special consideration not because her works were necessarily influential, but because they exemplify a feminized piety in the voice of a woman, not a man—a voice that represents the women of her time. Her lyrics reveal her own reality as well as a unique understanding of Catholicism applicable to and practiced by women, made sweeter and more impactful when accompanied by music.

SUNDAY 20 JULY
Parallel Session 1

‘Let the Word Proceed but Once’: Poetic Form, Syllabic Textsetting, and Word-Non-Repetition in English Baroque Vocal Music, with the Songs of Henry Purcell as a Sample Corpus

Cathal TWOMEY

Dublin City University

When setting texts to music, Baroque composers often repeated words, using long notes and/or melisma to extend syllables across multiple beats. But in some English Baroque songs, word-repetition and syllable-extension are conspicuously absent, and such songs usually share other musical and textual similarities: most are lyrical, strophic settings of strophic poetry in one of a small number of specific poetic metres—strict triple metre, ballad metre, common measure, or mad-song-stanza form.

Many scholars have observed the tendency for certain stanza forms and poetic metres to be set with certain dance-forms and musical rhythms (e.g. Rohrer on Purcell), and a few observe that certain verse forms prompted composers to a ‘plain’ overall style (e.g. Brett on Byrd). Using a corpus of Purcell songs, however, this paper shows that poetic forms could predetermine a large number of specific textsetting factors. The paper thus expands upon earlier scholarship on Baroque textsetting conventions (e.g. Rohrer, Rosand, Long), revealing under-documented aspects of compositional language (surprisingly little analytical scholarship exists on word-repetition in English Baroque song). It speculates on potential reasons for omitting word-repetition and syllable-extension in setting certain poetic forms, including the use of those forms in contrafact and other practices where through-composition, syllable-extension, and word-repetition risked practical problems. And it suggests what effects composers may have sought in such setting—a “popular” balladic style devoid of pretentiousness, a hymn style perceived as sincere and humble, or a tumbling stream of consciousness, depending on the content and/or form of the text being set.

Word-setting in the Earliest Restoration Court Odes: Locke, Cooke, Humfrey, and Turner

Estelle MURPHY

Maynooth University, Ireland

The Restoration of the English monarch in 1660 is widely acknowledged as being the date from which the court ode was established as a cultural output of the court. We are fortunate to have surviving words and music for some of these earliest odes, including some by Matthew Locke, Nicholas Cooke, Pelham Humfrey, and William Turner. My research on the history of the ode from 1660 to 1779 seeks to analyse its development in as holistic a manner as possible, including previously overlooked elements and approaches to creativity.

One such element is skematic word-setting practices. This paper will analyse the earliest surviving Restoration odes (from 1660 to c. 1675) musico-poetically, with a particular focus on word-setting and skemes. This analysis is undertaken with a view to revealing compositional tendencies, fingerprints of style, successful and unsuccessful practices, and how approaches to word-setting changed over time. This methodology potentially gives new insights into compositional process and raises questions about the collaborative creative working relationship between the poets and composers of the odes. In addition, this paper will focus on the challenges faced in undertaking word-setting analysis, some of which include the necessity of a large corpus of works for comparison, the balance between the subservience of poetry to music, and the issue of poetic variants. This paper will ask: when is a composer fitting a composition to a skeme? When are skemes discarded in favour of musical templates? And is there a tendency towards the subservience of poetry to music?

‘Qui cade in riso naturale’: Paramusical Expression in Baroque Song

Lawrence ZAZZO

Newcastle University

Given the early modern period's prevailing conception of music as mimesis, it is unsurprising to find countless instances in vocal writing of the period—supported by a wide range of contemporary treatises, of a systematic practice of the musical representation, imitation, or translation of physicalized emotions, from the *esclamazione* and *trilli* of Rognoni and Caccini to the *Affektenlehre* of Kircher and Mattheson. Yet alongside these *musical* expressions of emotion, there are also traces of untranslated, non-musical utterances being performed alongside their musical analogues. Examples include *Il ritorno d'Ulisse* (1640), where Monteverdi's indicates that Ino "fall into natural laughter"; Mopsa's cries of "Pish" written into contemporary scores of Purcell's *The Fairy Queen* (1692); and Montéclair's systematic indications for unpitched sighs and sobs in his *Principes de Musique* (1736). This paper will examine the evidence for para-musical utterance in Baroque song and, also drawing on my recent experience experimenting with such expression in my 2024 recording *Weeping Philosophers*, explore whether the historical examples available represent isolated curiosities or are evidence of a broader, perhaps underrecognized practice of para-musical expression in vocal music of the period.

Villancicos and Responsories in Eighteenth-Century Mexico City

Dianne GOLDMAN

Elmhurst University, Illinois

In eighteenth-century Mexico City, Christmas was part of a constellation of winter holidays starting with the feast of the Conception in early December and ending with Epiphany in early January. Despite these holidays being of relatively equal status, Christmas was when, at midcentury, the transition from using villancicos to using responsories during Matins services occurred. When composer Matheo Tollis de la Rocca joined the music establishment at Mexico City Cathedral in March 1756, he brought with him the current Spanish royal preference for using responsories, particularly during Christmas. But the changeover took time as new music needed to be prepared. In fact, recent archival research shows villancicos initially alternated with responsories until at least March 1757. That year's Christmas celebration, however, was the first to have music for all eight responsories, instigating the cathedral chapter to comment the music was "a large stroke" necessitating trumpets and timpani players to be hired in addition to the normal complement of musicians.

This paper will use a variety of sources, including chantry endowments, the cathedral's ceremonial, and music manuscripts to study the prevalence of villancicos in the first half of the eighteenth century, their absence in favor of responsories in the second half, and especially the period of intersection during the middle decade of the century. This examination will complicate the prior narratives of a simple transition and enrich the discussion of where, when, and how villancicos and responsories interacted during the liturgical calendar in eighteenth-century Mexico City.

Musical Expeditions Across Continents: Johann Melchior Gletle (1626–83) and the Jesuit Network in South America

Christoph RIEDO

Université de Genève

In his *Reißbeschreibung* (1696 & 1697)—a collection of letters compiled and published in Europe—the Jesuit Anton Sepp (1655–1733), who had been stationed in South America since 1691, made a specific and urgent request. He sought not only the *O quales cibos* from *Opus 1* by Augsburg Cathedral Kapellmeister Johann Melchior Gletle (1626–1683), but also Gletle’s *Opus 2*, *3*, and *6* to be sent to Yapeyú (modern-day Argentina). This concerted church music, it has been suggested, was intended to replace the older repertoire traditionally used in the Jesuit reductions.

In Gletle’s case, I argue that his close ties to the Jesuits were as important as aesthetic considerations in enabling the dissemination of his music to South America. Gletle himself had been a former Jesuit pupil, trained choirboys from the Jesuit College at Augsburg Cathedral, and composed for Jesuit institutions. Additionally, two of his sons joined the Society of Jesus and were personally acquainted with Sepp. Notably, all four of the music collections by Gletle that Sepp requested bear the title *Expeditionis Musicæ* (“Musical Expeditions”), a detail that invites further inquiry.

I propose that greater attention should be paid to the reciprocal exchanges between the Old and New Worlds, a dimension often underexplored in current scholarship. Reports from Jesuit missions could, in turn, have inspired European composers. Given Gletle’s close association with the Jesuits, it is plausible that such accounts influenced him to title his anthology *Expeditionis Musicæ*, reflecting both the literal and metaphorical journeys of his music.

The music chapel of the Cathedral of Valladolid: Polychoral music during the stay of the Spanish Court in the first years of the 17th Century

Pablo BALLESTEROS VALLADOLID

Universidad de Valladolid

On April 8, 1605, Good Friday, the heir to King Felipe III, the future Felipe IV, was born in Valladolid, Spain. Four years earlier, the monarch had decided to move the royal court from Madrid to the Castilian metropolis, which gave a significant boost to the city in different areas, such as the economy and culture. The baptism of the heir to the throne, celebrated with imposing pomp that was documented in numerous chronicles, marked the climax of the five years the court stayed in Valladolid before returning permanently to Madrid. The English Admiral, Charles Howard, Duke of Nottingham, and his entourage, who were in the city for the ratification of the peace treaty with England, participated in these events. This paper shows how different chronicles verify the important role of music, providing numerous examples of polychoral practices in courtly and ecclesiastical environments. Furthermore, thanks to the abundant polychoral music of the period —like the famous print published by Tomás Luis de Victoria in Madrid in 1600, dedicated precisely to King Felipe III—and the extensive administrative documentation preserved in the archive of the Cathedral of Valladolid, this paper reveals the polychoral repertoire and the vocal and instrumental ensemble with which the cathedral chapel executed these works, offering a performing proposal based on this data.

Writing conventions in the recitatives of Alessandro Scarlatti

Marco MICHELETTI

Joseph Haydn Privathochschule, Eisenstadt, Austria

The rules for composing the melodic line of Italian recitatives are rarely addressed in theoretical writings of the 17th and 18th centuries. Treatises such as Johann J. Fux's *Gradus ad Parnassum* (1725) and Giannantonio Bannari's *Compendio musicale* (c. 1740) merely list the clauses corresponding to the different types of grammatical punctuation. Some further details can be found in writings from the German area such as, among others, Friedrich W. Marpurg's *Anleitung zur Singcomposition* (1758) and his *Kritische Briefe* (1763). But, even in those, there is a lack of explicit instructions about the treatment of Italian verse, which were presumably conveyed to composers only orally. Moreover, as Dale E. Monson (1983) has already pointed out, the criteria listed by these mid-18th-century theorists do not always turn out to be valid for composers of earlier periods. In this presentation I hope to provide further evidence on this, using significant examples from works by Alessandro Scarlatti, seizing the occasion of the tricentennial of his death. I will first show the limited validity of one of Marpurg's principles in the repertoire examined. Then, the use and evolution of a specific verse closure demarcation, already studied in part by Margaret Murata (1981) and Beth Glixon (1985).

Subscribing to Corelli: the Richard Meares edition of c.1722

Simon FLEMING

Durham University

Subscription lists are important sources of information in that they provide a unique insight into the circles in which individuals moved and the connections that existed at the time subscriptions were placed. Most lists attached to musical works in the *Dataset of Subscribers* date from around the end of the eighteenth century, while the earliest is attached to Thomas Mace's *Musick's Monument* from 1676. Music subscription, however, did not start to take off in England until the 1720s and, even then, there are only 20 extant publications with a subscribers' list from that decade. For that reason, a newly discovered list dating from c.1722 is a most welcome addition to the ongoing research into subscription publication in music.

Richard Meares was a London-based instrument maker and music seller. He also published several musical works, some in partnership with his son, including a new edition of Corelli's trio sonatas, opp 1-4. This presentation explores the subscription list attached to this publication, identifying who individuals were, the circles in which they moved, and their orbits around Meares' shop. This paper also looks at the demographics of Meares' subscribers and how this list compares with others. As such, this study provides a rare snapshot into the sale of Corelli's music in London during the 1720s.

Harpichord transcriptions of compositions for string instruments with *basso continuo* in the 18th-century prints of Jean-Baptiste-Antoine Forqueray, Francesco Geminiani and Jean Barrière – differences and similarities in the approach and solutions

Agata MEISSNER

University Mozarteum Salzburg

Transcriptions that originated from compositions for other instruments build a non-negligible group of works in the repertoire of harpsichord – examples of these pieces can be found in the works of Jean-Henri d'Anglebert and Johann Sebastian, among others. The subject of this paper are the transcriptions from a solo string instrument with *bc*, that were a source of repertoire for *Pièces de clavecin* by Francesco Geminiani, *Pièces de clavecin* by Jean-Baptiste-Antoine Forqueray and *Sonates et pièces de clavecin* by Jean Barrière – each of them a collection of strongly idiomatic harpsichord pieces. When arranging the works (with exception of Forqueray of their own authorship) from violin, viol and par dessus de viol respectively, the composers had to solve a number of problems concerning the texture, ornamentation and reworking of *bc* part.

The aim of this paper is to trace, how the composers arranged the original material and what changes did they make. In order to do that, I will use a graphic method that was suggested by Ulrich Leisinger for the analysis of transcriptions of Mozart's pieces. As a result, I will be able to show the passages that remained unchanged as well as the changes, that have been made. In the next step, I will compare results for the three collections. The differences and similarities in the approach will allow me to show not only, how the original instrumentation influenced the arrangement but also to answer the question about the individual solutions in the work of each of the composers.

Dyeing Timbres and Painting Passions in Couperin's 'Folies françaises'

Saraswathi SHUKLA

University of Colorado, Boulder, College of Music

Modern harpsichordists have described the instrument's limited capacities, going so far as to enumerate the possible nuances of the harpsichord or compare it to a monochromatic spectrum, like a grayscale. Eighteenth-century French composers at the very least, however, seem to have felt differently about the instrument. Evidence points to the French *clavecinistes* finding the instrument to be a source of rich color and expression in the right hands.

One of the most vocal proponents of this perspective was François Couperin. Contrary to his statements about the limitations of the instrument in *L'Art de toucher le clavecin*, Couperin opens his third book of *Pièces de clavecin* (1722) with a clear statement about the nature of expression at the harpsichord. The 13th *ordre* opens with a well-known arsenal of literary and cultural references to the French aristocracy and cultural life. Unusually, the penultimate movement of the *ordre*, "Les folies françaises," stages a miniature masked ball in which human qualities, vivid stereotypes, and deep emotions are personified and paired with evocatively colored cloaks described by dyers' pigments. Here, Couperin unites specialized artisanal *savoir faire*, the theories of Le Brun, and the philosophical principles of Descartes in "Les folies françaises." By bringing his understanding of art, artisanal knowledge, and philosophies of life to the harpsichord and to the amateur harpsichordist, Couperin reveals as much about his status as a musician at the French court as what he thought the harpsichord could and should express.

SUNDAY 20 JULY
Parallel Session 2

The diffusion of *Jephthe* in England. The case of the manuscript Mus. Sch. C. 204, copied by Henry Bowman

Valentina TROVATO

Independent Researcher

The figure of Giacomo Carissimi is closely linked to the fame of his fetish oratorio, *Jephthe*. In 1650, with the *Musurgia Universalis* by the Jesuit Athanasius Kircher, began the ascendant parabola of this oratorio, which, from that moment on, became the most acclaimed of the oratorios by the Roman composer.

The extraordinary success of *Jephthe* is well demonstrated by the proliferation of its sources between the seventeenth and twentieth centuries: at least fifty, including manuscripts and prints, which highlight not only the diffusion of the oratorio, but also the difficulty in defining its profile, given the absence of the autographs, which have been lost.

In the context of studies around *Jephthe*, the diffusion in the English context is certainly of particular interest, which in fact represents one of the most important places for the antiquarian interest in Italian music of the seventeenth and eighteenth centuries. And, in particular, in this paper, after having outlined the general context, I will focus on the manuscript of *Jephthe*, Ms. Mus. Sch. C. 204, preserved at the Bodleian Library and belonging to the Collection of the Oxford Music School. The manuscript was written by Henry Bowman and probably datable (according to Jonathan Wainwright) to the 1670s. For a hypothesis that would place this copy among the sources closest to the time of the composer, who died in 1674, together with the manuscript written by Marc-Antoine Charpentier.

The many lives of 'Lucifer caelestis'

Bryan WHITE

University of Leeds

Giacomo Carissimi's motet for bass voice and continuo, 'Lucifer caelestis', was amongst the most well disseminated of his works in the seventeenth century. Nineteen copies are now found in British libraries; three more are in France and one each in the United States and Poland. Almost all of the copies appear in manuscripts of English provenance, mostly copied before the end of the seventeenth century. The popularity of 'Lucifer caelestis' led Henry Playford to publish it in Book 2 of *Harmonia sacra* (1693), where it maintained its place in the second edition. It was entablatured for guitar by Cesare Morelli for Samuel Pepys, provided with an English translation based on Isaiah 52, in which form it seems to have been sung in Oxford and Durham, and it inspired John Blow's duet for treble, bass and continuo, 'How art thou fall'n from heav'n, O Lucifer'. Only recently another setting of the text of 'Lucifer caelestis' has come to light, by the composer Barotolomeo Trabattone, organist of S. Vittore in Varese from the mid-1630s until 1681. His setting of 'Lucifer caelestis', published posthumously in 1682, is clearly indebted to Carissimi's demonstrating that the latter circulated in Italy as well as in England. This paper examines the various texts and contexts of Carissimi's motet, including its use as a model for new compositions, the transmission history of its many copies, and the circumstances in which they were made and used.

‘I particularly devoted myself to the composing of trios’: Telemann’s recognition of the importance of the trio suite and the genre’s development in early eighteenth-century Germany

Michael ROBERTSON

Royal Birmingham Conservatoire

According to Mattheson’s 1740 *Grundlage einer Ehren-pforte*, Telemann realised the importance of the trio genre early in his career: ‘I particularly devoted myself to the composing of trios’. These were newly composed works rather than transcriptions and would certainly have included suites. In comparison, the preface of Jacob Scheffelhut’s 1685 *Lieblicher Frühlings-Anfang* suggests the playing of dance movements without the viola in order to give a three-parts texture, and a note in the index of Johann Rosenmüller’s 1667 *Sonata da camera* suggests a similar omission of the middle parts. As a result, publications of original trio suites were rare in seventeenth-century Germany, even if the combination of two solo oboes and bassoon regularly featured in the works of the German *Lullists*.

Trio suites in manuscript fared slightly better, and the works of Johann Christoph Pez in this format were widely circulated, albeit in often widely differing versions. Telemann commended Pez for his ‘flattering sonatas’, and the trio suites were surely part of the flattery. I will argue that Pez’s work in this genre, as printed by Roger in Amsterdam in the early 1700s, greatly influenced the development of the so-called ‘mixed style’ in Germany.

As scant attention has been paid in modern times to the development of the trio suite in the German lands, it is also my intention to highlight not just the works of major composers such as Telemann, but also the output of their little-known colleagues such as Schickardt and Linike whose contribution to the genre deserves wider recognition.

Beyond Stylistic Synthesis: Georg Muffat's Fugal Composition Reconsidered

Alon SCHAB

Bar-Ilan University, Israel

Georg Muffat's music has long been celebrated for its role in merging French, Italian, and south German stylistic traditions, drawing on influences such as Lully, Corelli, and Pasquini—all of whom were Muffat's teachers and personal acquaintances. Scholars have also highlighted Muffat's invaluable contribution to the study of performance practice through the detailed prefatory material accompanying his publications and through his treatise on figured bass. However, Muffat's contrapuntal technique—his approach to imitation, stretto, and fugal structures—remains underexplored. This paper shifts the focus from Muffat's stylistic synthesis to his use of counterpoint, emphasizing the contrapuntal sophistication evident in his fugal compositions. Although formal counterpoint appears only sporadically in his oeuvre, Muffat's most ambitious fugues reveal an extraordinary command of contrapuntal technique, characterized by carefully-planned subject combinations and unique structural compounds, with intertwining fugues and free sections. By overviewing Muffat's fugal writing (across genres) and by analyzing some of Muffat's most challenging fugues (from his *Armonico Tributo* and his *Apparatus Musico-Organisticus*), this lecture seeks to offer a deeper understanding of his compositional craft, revealing his careful approach to symmetry, as well as sophisticated manipulation of stock subjects. In doing so, it positions Muffat not only as a mediator of stylistic traditions but also as a composer of remarkable technical skill, whose contrapuntal artistry warrants greater recognition.

Re-composition in Portuguese Organ Music c.1700

Andrew WOOLLEY

CESEM, NOVA University of Lisbon

The fashioning of fugal-style pieces from existing ones is a practice documented in various keyboard traditions before 1700. Some examples, such as the *Fugues et Caprices* (1660) of the organist and goldsmith François Roberday, include at least one reworking from the work of a living composer (Froberger). In many instances, however, much older music was subject to the process, which is mostly true of numerous examples from the Iberian peninsula. Several re-compositions of selected tentos and versos from two monumental collections from the 1620s, the *Flores de Música* (1620) Manuel Rodrigues Coelho (c.1555–1635) and the *Facultad organica* (1626) of Francisco Correa de Arauxo, as well as the unpublished music of the blind organist and composer Pablo Bruna (1611–79) can be found in an important manuscript collection (P-BRad, MS 964) mostly dating c.1690–c.1705, the principal scribe of which was probably the Portuguese organist and composer Pedro de Araújo (c.1640–1707). Included is a fascicle of Spanish origin with works by Bruna and Pedro de San Lorenzo; it also contains one tiento by Arauxo copied by the principal scribe and suggestive of his collecting and copying of work by predecessors. I will analyse the re-composed versions to identify Araújo's methods, suggesting that they mirrored improvisation practices. Araújo's performance practice might be understood as belonging to a living tradition in which works fixed in notation were performed alongside collectively owned, semi-formed compositions that were constantly reformulated.

‘...Col primo e secondo organo...’ – Basso Continuo for Two Organs: Traces of Performance Practice and Figured Notation in the Archives of the Basilica di San Petronio, Bologna

Marcos KRIEGER

Susquehanna University, Pennsylvania

Recent research reclaims the importance of the *cori spezzati* practices at the San Petronio Basilica in relation to the Venetian and Roman practices. Indeed, the practice in Bologna flourished and endured throughout the seventeenth and eighteenth centuries, embracing the Baroque harmonic language and bridging it into the pre-classic style. This longevity resulted in several continuo parts for two organs, or sometimes three organs, one for each choir. In the earlier repertoire, these parts mainly fell under the *basso seguente* practice, but achieved a more independent harmonic identity as the repertoire progressed.

The San Petronio archive is a unique collection comprising both printed and manuscript sources, in some cases with subsequent manuscript copies of the parts, which document the prolonged use of this repertoire and various combinations in the continuo ensemble. Unlike other libraries and musical collections, this archive primarily holds copies produced and used for musical performances, with traces of use by the organists of the time. These documents register some unusual harmonic situations between the organ parts, from a common-practice perspective, as well as substantial variations on the use and quantity of figures.

This paper presents a survey of these multiple-organ parts from anonymous compositions as well as from works by sixteenth- and seventeenth-century composers associated with this Basilica, including Carretti, Franceschini, Colonna, Tibaldi, and Perti, as well as Torelli, who wrote double-organ parts in some of his instrumental concertos and sonatas.

Contribution to the history of the Concert in Europe: The case of French music academies (1710–70)

Bénédicte HERTZ

Centre de musique baroque de Versailles (CMBV-CESR)

The first “Academies of Music” or “Concerts” appeared in the provinces of France in the 1710s, and developed considerably between 1720 and 1750. Their creation represents a major yet little-known phenomenon in musical life, that of Europe's first social concerts. At the crossroads between learned societies and performing companies, these institutions, active in over 60 French towns, brought about an unprecedented upheaval in the cultural landscape, accompanied by profound changes in spaces, audiences and repertoires. While their role in the European landscape remains open to question, their influence in France extends from the creation of the Concert spirituel parisien (1725) to the philharmonic societies of the 19th century.

The aim of this paper is to sketch out an initial general cartography of these institutions, and to draw up an initial assessment of the data and knowledge available from the Acadéc research program (2022-2026). The unpublished documentation (by-laws, deliberations, correspondence, literary sources, music libraries, etc.), gathered during the source-collection project begun 3 years ago, bears witness to the different modalities covered by musical academism, depending on the periods, territories and contexts involved: their operation and organization, the profile of their members and patrons, their local political anchorage but also on a kingdom-wide scale, the venues and periodicity of their sessions, the musical personnel and their circulation throughout the territory, the audiences, the repertoire and musical practices.

Jan Van Geertsom: an editor of Catholic music in Rotterdam. Recent archival discoveries and some methodological considerations

Valeria Maria Rosa MANNOIA
Università di Pavia (Cremona)

The re-edition of the Seventeenth century Italian sacred music in the northern Europe is generally associated to the Phalèse publishing house, which was active in Antwerp since 1581 to 1674.

Pierre the Young and his heirs Magdalene and Marie printed more than ninety volumes of sacred music (both masses and motets) in Antwerp. In the mid-seventeenth century, the first local competitor to Magdalene and Marie was the Rotterdam publisher Jan van Geertsom. During his short career (1655-1661), he printed several books of Italian music, both sacred and secular, and distinguished himself both as a composer and publisher, gaining a good local reputation in reformed Rotterdam, as evidenced by the dedications accompanying two of his prints.

Recent archival discoveries concerning his origins, family and religious confession give a clearer picture of his role in Rotterdam. Furthermore, the archival sources implement and redirect the considerations previously exposed by Graham Dixon in *Jan van Geertsom, a Seventeenth-Century Dutch Printer, and the Dissemination of Roman Music* (1982).

Some of Van Geertsom's choices as a music publisher and compiler of anthologies of Roman sacred music can be justified by the socio-cultural context and find also an interesting connection with the contemporary Phalèse publications.