



antecedents to Massenet's opera *Chérubin*. He showed how librettist Henri Cain modified Francis de Croisset's eponymous play about the imagined adventures of Beaumarchais' character at age seventeen. Massenet, for his part, produced a score where post-Wagnerian eroticism rubs shoulders with melancholy eighteenth-century pastiche.

Massenet's *Chérubin* makes a compelling foil to Strauss's *Der Rosenkavalier*, written just a few years later. Although Giroud did not broach this particular comparison, organizers sought to provide an international perspective on the conference topic, as has become almost *de rigueur* at Saint-Étienne conferences. In the final session Ryszard Daniel Golanek (Uniwersytet im. Adama Mickiewicza, Poznan; 'Au travers du mur de Joseph Poniatowski: une parodie des conventions de l'opéra' (Joseph Poniatowski's *Au travers du mur*: A Parody of Operatic Conventions)) offered an overview of the operas – nine in Italian, three in French – written by the Polish prince and composer Józef Poniatowski, and then focused on an *opéra bouffe* called *Au travers du mur*, written for the Théâtre Lyrique in 1861. The fashioning of the principal character as a singer provided Poniatowski a platform on which to parody eighteenth-century vocal conventions. The final two papers of the conference were given over to explorations of eighteenth-century reflections found in *verismo* opera. Giuseppe Montemagno (Università di Catania; 'Serres chaudes: Le XVIIIe siècle de la Giovane Scuola' (Hothouses: The Eighteenth Century of the *Giovane Scuola*)) pointed out that ancien-régime France was a much-favoured site for composers of Puccini's generation. He concentrated on the role that *divertissements* play in *Manon Lescaut*, Umberto Giordano's *Andrea Chenier* and Francesco Cilea's *Adriana Lecouvreur*: the play within a play was a much-exploited operatic device at the time, and in these works it is coloured by skilful pastiche and clever ways of tying the sideshow to the main events. In the last paper, Michela Niccolai (Università di Pavia) addressed 'Le deux visages de Manon: réflexion sur les mises en scène des opéras de Massenet et de Puccini' (The Two Faces of Manon: Reflections on the *mises-en-scène* of the Settings by Massenet and Puccini)) turned to questions of *mises-en-scène*. Among the most influential productions of Massenet's *Manon* was Albert Carré's of 1898 at the Opéra Comique, especially noteworthy for its attention to eighteenth-century decorative detail. *Manon Lescaut* was already well known by this time, but Niccolai argued that when Puccini came to supervise the publication of its *disposizione scenica* many years later, he took into account many elements of Carré's production.

To conclude with thoughts on opera staging seemed to all participants a fitting way to round off an area of study that was much more variegated than many had initially thought. Literary theory, vocal performing practice, music criticism, intertextual comparison, novels, the style of libretto writing: all were touched on in some form or another, and more than once. The presentations provided an exceptional springboard to position later French understanding of eighteenth-century classicism against trends such as romanticism, realism, nationalism and symbolism.

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PURCELL, HANDEL AND LITERATURE

SENATE HOUSE, UNIVERSITY OF LONDON, 19–21 NOVEMBER 2009

Many of us are still reeling from the plethora of events over the past year celebrating the anniversaries of the birth of Henry Purcell and the death of George Frideric Handel, perhaps the most important composers in the English musical tradition. 'Purcell, Handel and Literature', a conference convened on behalf of the Institute of Musical Research, the Open University, The Handel Institute, The Purcell Society and the



Royal Musical Association at the University of London, was the perfect capstone event of this significant anniversary year. There were papers not only on the composers of honour, but also on related literary subjects, two convivial receptions at the Handel House and the Foundling Museum (London's two 'Handel' museums) and outstanding concerts by the Avison Ensemble at the Foundling Museum and of 'Cecilian' music at Grosvenor Chapel. It was an anniversary event not to be missed.

After a warm welcome from organizer Donald Burrows (The Open University) on Thursday afternoon, attendees heard a plenary session with three presentations by eminent speakers: Maureen Duffy (King's College London), who described the long process of 'Finding Purcell' for her biography of the composer; Martin Neary (Millenium Consort Singers), whose paper '1895–1995: Blazing the Sacred Trail' examined a variety of interesting aspects of the 1995 tercentenary celebrations of Purcell; and Andrew Pinnock (University of Southampton) and Bruce Wood (Bangor University), who illuminated further the influence of Dryden's sophisticated literary theories on Handel's music in their paper '*Alexander's Feast, or the Power of Perseverance: Dryden's Plan for English Opera and Its Near-Fulfilment in a Handel Ode*'. Subsequently, attendees separated for two sessions. The first focused on Cecilian celebrations, and included Bryan White (University of Leeds) on 'The Rise and Fall of the London Cecilian Celebrations 1683–1700' and Pierre Degott (Université Paul Verlaine, Metz) discussing 'Continuities and Ruptures: Cecilian Odes from Purcell to Handel'. The second session centred on opera and featured Wolfgang Hirschmann (Martin-Luther-Universität Halle-Wittenberg) on '*The British Enchanters* and George Granville's Theory of Opera' and Julia and Frans Muller (Amsterdam) on 'Umbrage at the Opera: London from Purcell to Handel' – the latter presentation illustrating Handel's operatic stagings with creative animation and slides. This promising first day was concluded by Amanda Holden's interesting lecture on 'Handel: A Twenty-First-Century Dramatist'.

Friday morning began with two sessions running concurrently. John H. Roberts (University of California, Berkeley) explored 'Handel, Jennens and the Advent of Scriptural Oratorio', Tarcisio Balbo (Istituto Superiore di Studi Musicali, Modena) addressed Handel's cuts and modifications to Metastasio's libretto in '*Catone in Utica* (1732): A Case Study' and Ruth Smith (University of Cambridge) made the first detailed consideration of the longest 'original composition' that Handel performed in the theatre: "In this Ballance seek a Character": The role of "Il Moderato" in *L'Allegro, il Penseroso ed il Moderato*. At the same time, Peter Brown (University of Oxford) discussed "Ombra mai fu": Shades of Greece and Rome in Works by Handel', Reinhard Strohm (University of Oxford) examined Handel's musical approaches to classicist ideology in 'Handel and the Uses of Antiquity' and Robert Ketterer (University of Iowa) explored the myriad political implications of the 'Texts and Contexts of Purcell's *Dioclesian*'.

After tea there were two further sessions. The first, on text–music relationships, included Anthony Hicks (The Open University), who focused on an unusual theme in his paper, 'Quotations and Quotation Marks in Handel Wordbooks, Especially those of Thomas Morell', and Walter Kreyszig (University of Saskatchewan), who addressed 'The Relationship between Literary Text and Musical Text in the Annual St Cecilia Celebrations in England: Henry Purcell's *Ode to St Cecilia* and George Frideric Handel's *Ode for St Cecilia's Day*'. The second session included papers on the dramatic features of Handel's music by Graham Cummings (University of Huddersfield), who read 'Metastasio's *Alessandro* to Handel's *Poros*: A Change of Dramatic Emphasis', and Deborah Rooke (King's College London), who declared the Handelian oratorio *Esther* a statement of British religious and political identity in 'Ever-Changing Esther: From the Biblical Text to Handel's First Israelite Oratorio'. After lunch we heard Martin Adams (Trinity College Dublin) link Spanish musical theatre with English Restoration theatre in 'Unblest Sirens? The Tussle between Music and Verse in Late Seventeenth-Century Dramatic Opera' and Konstanze Musketa (Stiftung Händel-Haus, Halle), who focused on Handel's childhood educational curriculum and the promotion of German literature in Halle in 'Handel and German Poetry'. Concurrently, speakers also intermingled literary and musical spheres: Jeffrey Barnouw (University of Texas, Austin) investigated composers' reluctance to set English texts in 'Poetry into Music: Obstacles and Breakthroughs in Setting English Texts for Purcell and Handel' and Andrew Shryock (Boston University) discussed 'The Faithful Text: Oratorio Wordbooks and Handel's Audience'. The



afternoon's plenary session featured an outstanding talk by Roger Savage (University of Edinburgh) on the intriguing subject of 'Purcell's Scurvy Poets', which debunked the bad press given to Purcell's choices of secular poetry. We also heard brief updates on current projects, including the Purcell Society Edition and the Handel Documents Project. The evening concluded with a reception at the Foundling Museum and a marvellous concert by the Avison Ensemble.

The final day of the conference began with several interesting papers, including Sarah McCleave (The Queen's University of Belfast) on 'The Muting of Handel's Music; or Deidamia as a Pastoral Figure Without a Voice' and Liam Gorry (The Queen's University of Belfast) on 'Characterisation in Handel's Oratorios with Relation to the Accompanied Recitatives'. Jean L. Kreiling (Bridgewater State College) spoke on a hitherto neglected area of research – namely, the reception of Handel in the literary sphere – in 'The Reception History of Handel's *Messiah*: Poetic Perspectives', as did Annette Landgraf (Martin-Luther-Universität, Halle) in 'The Role of Handel's Music in German Fictional Literature'. Delia da Sousa Correa (The Open University) followed the literary thread with 'Handel and Purcell in George Eliot's Fiction' and Matthew Badham (University of York) investigated "'Straight Mine Eye Hath Caught New Pleasures": New Modes of Inward and Outward Contemplation in Handel's *L'Allegro, il Penseroso ed il Moderato*'.

Next we heard from Matthew Gardiner (Ruprecht-Karls-Universität, Heidelberg) on 'Seventeenth-Century Literary Classics as Eighteenth-Century Libretto Subjects: Congreve, Dryden and Milton' and Graydon Beeks (Pomona College) on "'O Sing unto the Lord": The Selection of Anthem Texts for Cannons', where it was apparent that there was much cross-fertilization and friendly competition between Handel, Haym and J. C. Pepusch. Olive Baldwin and Thelma Wilson (Brentwood) took a fresh look at 'Eccles and the Birthday Celebrations for Queen Anne in 1711' and Robert Fraser (Open University) investigated unresolved questions surrounding 'Purcell, the Popish Plot, and the Politics of Latin'. Mark Burden (Queen Mary, University of London) analysed 'Henry Purcell and Dissent in England, 1660–1684' and James Garratt (University of Manchester) examined the impact of Georg Gottfried Gervinus's historical treatment of Handel on the composer's reception with 'German Manliness and Moral Strength: Gervinus's Handel'.

The conference wound down with a plenary session and a panel session. The plenary session highlighted the work of Christopher R. Wilson (University of Hull) and Ellen T. Harris (Massachusetts Institute of Technology). The former explored how music helped to shape Shakespeare as England's national poet and furthered the cause of English opera a century after his death in 'Restoration Shakespeare and Music: Davenant to Shadwell'; the latter sought to uncover Handel's private thoughts in his cantatas in 'The Cantata as Diary'. In the panel session entitled "'This Glorious Approbation of Sounds": Handel, Purcell, and London's Eighteenth-Century Entertainments', Berta Joncus (Goldsmiths, University of London), Žak Ozmo (L'Avventura London) and I (Vanessa L. Rogers, Wabash College) described the results of new research on ballad opera and pleasure garden entertainments; we investigated why this repertory has been overlooked and how it challenges current practices in musicology, historically informed performance and the making of recordings. The conference attendees then adjourned to the Handel House reception, where they could view the exhibition 'Mr Handel's Friends', including correspondence and diaries from the Earl of Malmesbury and the original Mercier portrait of Handel. The evening closed with a concert of 'Cecilian' music (very appropriate as the next day was St Cecilia's Day) at Grosvenor Chapel directed by Laurence Cummings (Royal Academy of Music).

The sessions were cleverly arranged so that attendees could hear a diverse number of presentations in any one of them. The conference was well attended (nearly one hundred delegates) and by a very international crowd; in addition, the attendance of several scholars of literature (and of others from outside the music profession and academia) resulted in an excellent balance of topics. It also deserves mention that the conference was able to give Purcell almost the same amount of coverage as Handel, a difficult outcome to achieve, as, internationally, Handel is still studied and performed much more than the older Englishman. The overall quality of the papers was good, and the receptions and diverse musical events made this a satisfying weekend. The conference was well organized by Donald Burrows, with assistance from Valerie James (Institute of Musical Research, University of London); kudos must be given to them for this



final Handel and Purcell event of the year, the ideal culmination of the many anniversary activities of 2009.

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'SOPRA IL GUSTO MODERNO': CIVILTÀ MUSICALE A NAPOLI NELL'ETÀ DI PERGOLESI

NAPLES, 28–31 JANUARY 2010

To mark the third centenary of the birth of Giovan Battista Pergolesi, the Fondazione Pergolesi Spontini, Jesi, in collaboration with the Centro di Musica Antica Pietà de' Turchini, Naples, the Galleria di Palazzo Zevallos Stigliano – Intesa Sanpaolo, the Fondazione Teatro di San Carlo, Naples, and the Comune di Pozzuoli, organized the first scholarly congress forming part of the National Pergolesi Celebrations for 2010. The three-day event in Naples, organized by the Comitato Scientifico Pergolesiano, presided over by Renato Di Benedetto and made up of Francesco Cotticelli, Paologiovanni Maione, Dale Monson, Franco Piperno and Claudio Toscani, set out to further knowledge of the cultural context in which Pergolesi's creativity flourished from both multi- and interdisciplinary perspectives.

The congress began in the prestigious setting of the Chiesa di Santa Caterina da Siena, part of the monastery of this name, which housed the Conservatorio della Solitaria in the nineteenth century and is now the headquarters of the Centro di Musica Antica Pietà de' Turchini. An introduction by Maria Federica Castaldo, director of the Centro di Musica Antica, was followed by brief addresses by William Graziosi, chief executive of the Fondazione Pergolesi Spontini, and Vincenzo De Vivo, scholarly consultant to the foundation. The first session, presided over by Renato Di Benedetto (Università degli Studi di Napoli Federico II), opened with Imma Ascione (Archivio di Stato di Napoli) discussing sources for the age of Pergolesi, demonstrating the importance of the documentary material conserved in the archives and libraries of Naples. These sources form a precious part of the jigsaw of the Neapolitan musical milieu, stimulating scholars to investigate new areas that have tended to be passed over. Elvira Chiosi (Università degli Studi di Napoli Federico II) situated the figure of Pergolesi in the cultural and political history of Naples in the first half of the eighteenth century. The period Pergolesi spent there coincided with a profound transformation in the city's political, social and cultural life, after some fifteen years of Austrian dominion. Beatrice Alfonzetti (Università degli Studi di Roma La Sapienza) spoke about the representation of tragedy in the Habsburg Vicerealm in the work of Saverio Pansuti, an eighteenth-century Neapolitan poet. Roberta Turchi (Università degli Studi di Firenze) illustrated the popularity of the plot of *La serva padrona*, Pergolesi's celebrated *intermezzo buffo* with libretto by Gennarantonio Federico. The plot had already featured in Hasse's *La serva scaltra*, 1729, and earlier still in *Pimpinone*, written by Pietro Pariati and set to music first by Albinoni in 1708 and subsequently by Telemann in 1725.

Continuing the session, Maria Ida Biggi (Fondazione Cini, Venice) dealt with the illusion of perspective and the role of painting in early eighteenth-century stage design. Charged with constantly impressing and astonishing audiences, the baroque designer took fantasy and exhibitionism to their limits: stage machinery, *trompes l'oeil*, scene changes before the audience's very eyes, all gave the performance a dynamic vitality. The first day of the congress ended with the Neapolitan composer Roberto De Simone talking about Pergolesi's *Olimpiade*, a drama in three acts with libretto by Pietro Metastasio. In the eighteenth century this drama had a vast circulation in a whole range of reworkings and pasticcios. In this case Pergolesi was working with Metastasio's most brilliant and perfect libretto. He treated Metastasio's melodrama in the spirit of the Neapolitan musical comedy, respecting the heroic and rhetorically tragic component but playing up the