



important poetic themes while maintaining a strong ideal of simplicity. Finally, Inga Mai Groote (Universität Heidelberg) considered the *Harmonische Gottesdienst* as a social experiment in reaching out to a broader audience with sacred cantatas – ‘not only for cantors’, as Mattheson put it, ‘but also for those who ride, sit and walk’.

Several papers also highlighted the role Telemann played in various social or intellectual networks. Extending the geographic scope of the conference, Thierry Favier (Université de Poitiers) explored the cultural and social contexts surrounding the performance of Telemann’s instrumental music in eighteenth-century France. The famous lists of subscribers in the *Musique de table* and the *Nouveaux Quatuors*, in addition to various sales or library catalogues, reveal some fascinating features about Telemann’s amateur French audience. While the *Musique de table* was bought by a few musicians or musically minded courtiers with very prestigious appointments, the French subscribers to the *Nouveaux Quatuors* came from much larger circles of the nobility, including princes of the blood, but also from Parisian and provincial elites, the royal administration and the law. Unexpected features emerged in the course of Favier’s paper, including a high proportion of subscribers living in Rouen, those who were Freemasons and those having hardly any theological books in their otherwise extensive libraries. Samantha Owens (Victoria University of Wellington) highlighted the many connections between opera houses in Hamburg and Brunswick and the network of composers who had their operas performed in both cities. Composers adapted their works to different social contexts, with the notable exceptions of Caspar Schürmann and Reinhard Keiser, hinting at their possible conflict with Mattheson. Ute Poetzsch (Zentrum für Telemann-Pflege und -Forschung Magdeburg) addressed the question of Telemann’s singers for church music in Hamburg, demonstrating the overlap in personnel between the city’s opera house and main churches. A close look at the manuscript scores kept in Berlin reveals that Telemann’s *Oratorischer Jahrgang* (also known as the *Zellischer Jahrgang*) of 1730–1731 made careful use of the opera’s vocal resources, assigning individual parts to singers such as Westenholz, Riemenschneider, Heller, Möhring and others. Finally, my paper (Louis Delpech, Heidelberg Universität) focused on adaptations of French operas on the Hamburg stage during the 1720s, showing how growing criticism of the galant model, a new generation of French performers and Telemann’s own productions fostered a novel approach to French operatic genres in the city.

The conference also marked the appearance of a new catalogue in the RISM series: *Die Triosonate: Catalogue raisonné der gedruckten Quellen*, edited by Ludwig Finscher, Laurenz Lütteken and Inga Mai Groote. The two volumes, published by Henle, are the result of a project initiated by Ludwig Finscher with the support of the Balzan Foundation, and of arduous teamwork over several years at the Universität Zürich. Groote promoted the catalogue as an aid to investigating the trio sonata’s emergence as a genre, based on an unprecedented study of its published sources. In a memorable and at times emotional speech, Lütteken reflected on the project and on the musicological legacy of Finscher.

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I BONONCINI: DA MODENA ALL’EUROPA (1666–1747)

MODENA, 2–3 DECEMBER 2016

In the beautiful – and extraordinarily mild and sunny – atmosphere of Modena, home town of the Bononcini family, about twenty scholars gathered to investigate the career and production of these influential musicians,



from the publication of Giovanni Maria Bononcini's Op. 1 (1666) to the international success of the family's second generation, including Giovanni Maria, Antonio Maria and Giovanni. This was the third conference organized by the Festival Musicale Estense 'Grandezze & Meraviglie' in collaboration with the research group Arcomelo 2013, following the 2013 celebrations for Arcangelo Corelli in Fusignano and the 2014 conference on Neapolitan instrumental music in Villa Santa Maria. The 2016 meeting saw the participation of several international institutions: the Schola Cantorum Basiliensis, Museo internazionale e biblioteca della musica di Bologna, Istituto Abbruzzese di Storia Musicale, University of Oregon at Eugene and University of Texas at Austin.

After a moving commemoration for the soprano Lavinia Bertotti (1957–2016), the conference opened the first of its six sessions with a paper by Gregory Barnett (Rice University). In his 'G. M. Bononcini's Musical Ideas and Ideal *musico*' Barnett examined the innovative approach taken by Giovanni Maria Bononcini's *Musico pratico* (1673) to the dichotomy between *musico* and *prattico*, a separation debated in numerous theoretical treatises since Boethius. According to Barnett, Bononcini, urged by what he perceived as a music-theoretical crisis, brought together in an original vision the theoretical and practical aspects of music in his time. Making references to both the political and the musical contexts of the treatise, Barnett showed how Bononcini applied his theoretical principles concerning fugal style, rhythmic notation and modal analysis to his own compositions. In the following paper, Maria Paola Del Duca (Rome) focused on the same composer's collection of madrigals, Op. 11 (1678). After discussing the connections of this opus with its dedicatee, the Emperor Leopold I, and the music's use for private performances, Del Duca traced the influence of Bononcini's madrigals on German musicians such as Johann Theile and Christoph Bernhard.

In the second session, Sara Dieci and Alessandra Rossi (Fondazione Arcadia) described the 'Bononcini Project' of the Fondazione Arcadia, being conducted in collaboration with the Italian Musicological Society, the Università di Roma Tor Vergata and Clori: Archivio della cantata italiana. The project's main goal is to create an online database of the entire production of Giovanni Bononcini. The database (available at www.bononcini.org) already contains about three thousand entries, in addition to a bibliography, a discography and digital images for some sources, with several advanced-search options. The Fondazione Arcadia is also sponsoring modern editions and performances with the goal of promoting the knowledge, diffusion and appreciation of Giovanni Bononcini's music. In 'The Role of the Accademia Filarmonica of Bologna in the Printing, Performance and Diffusion of Instrumental Music in Europe' Annarosa Vannoni (Conservatorio di Musica Giovan Battista Martini, Bologna) and Romano Vettori (Conservatorio di Musica Giuseppe Tartini, Trieste) drew upon a wealth of documents from the archive of the Accademia Filarmonica to offer new information on the *compositori, suonatori e cantanti* of this prestigious institution. They detailed the procedures for admission to the Accademia, offering a vivid panorama of musical activity in Bologna at the time of the Bononcinis.

The session dedicated to instrumental music opened with my presentation (Guido Olivieri, University of Texas at Austin) on two cello sonatas by Giovanni Bononcini included in a manuscript now at the library of Montecassino. As confirmed by the watermarks and by the presence of other works by Neapolitan composers, the source is of Neapolitan origin and the sonatas were probably written just before 1696–1697, when Bononcini was in Naples for the staging of his opera *Il trionfo di Camilla*. The musical styles, techniques and types of cello used by Giovanni and Antonio Maria Bononcini in their sonatas for the instrument were the subject of a paper by Marc Vanscheeuwijck (University of Oregon). Through musical analysis and by looking at a remarkable assortment of sources, including treatises, archival documents and outstanding iconographical evidence, Vanscheeuwijck demonstrated the great variety and flexibility of performance practices relating to this musical corpus, paying special attention to the tunings and set-ups of the instruments used by these two composers. His paper also suggested that the style of Antonio Maria Bononcini's cello sonatas could be taken to exemplify the practice of continuo realization on the cello.



In the same session, Walter Kurt Kreyszig (University of Saskatchewan) considered the dialectic between theoretical and practical approaches in Giovanni Maria Bononcini's music from another perspective, concentrating on canons and other contrapuntal aspects in several instrumental works. Illustrating his arguments with numerous music examples ranging from Josquin to Bach, Kreyszig revealed how Bononcini's theoretical discussion and practical applications of contrapuntal techniques belonged to a well-established tradition and remained an influential source for later composers. Next, Angela Romagnoli (Università di Pavia) examined Antonio Bononcini's cantatas with recorders. After summarizing the recorder's significant role in Vienna, especially for amateur performers such as the Emperor Leopold I, Romagnoli stressed the importance of in-depth analysis of manuscript sources for reconstructing and editing these works. In fact, a careful look at the performing parts for these cantatas reveals the use of the bassoon as a continuo instrument and recorders playing in unison, practices of which there is no trace in the scores.

Two sessions were dedicated to vocal works of the Bononcinis. Giovanni Bononcini's operatic production was at the core of papers by Teresa Chirico (Conservatorio di Santa Cecilia, Rome) and Rosalind Halton (University of Newcastle, Australia). Chirico examined the *favola* entitled *L'amor eroico frà pastori*, a puppet opera premiered in Cardinal Ottoboni's Palazzo della Cancelleria during Carnival 1696. Since the score and printed libretto of this work are lost, Chirico's reconstruction was based on manuscript librettos and extant aria anthologies. She assessed the attributions of arias to three contributing composers (Carlo Francesco Cesarini, Giovanni Lulier and Giovanni Bononcini) and discussed several documents relating to the performance and reception of this singular opera. Considering the same year of 1696 as a turning-point in Giovanni's career and in seventeenth-century Italian opera more generally, Rosalind Halton examined Bononcini's *Il trionfo di Camilla*, premiered in Naples on 27 December. She emphasized the role of the Duke of Medinaceli, Viceroy of Naples, as patron of this opera and in promoting several premieres on the Neapolitan stage that included singers from Bologna and Mantua. Halton also analysed elements of Bononcini's operatic style, such as idiomatic violin writing in the 12/8 arias and similarities with some of Scarlatti's contemporaneous works.

Elena Abbado (Florence) called attention to the Florentine sacred vocal works of Giovanni Maria Bononcini and son Giovanni. Four masses for eight voices by Giovanni Maria and two oratorios by Giovanni are preserved in *unica* manuscripts at the Basilica della Santissima Annunziata in Florence. This repertory appears to relate to the musical activities of the Servite Order in Modena and Florence. Focusing on interpreters, function and audience, Abbado effectively reconstructed the Florentine context for the Bononcinis' music. Giovanni Bononcini's Roman serenatas were the subject of a paper by Chiara Pelliccia (Deutsches Historisches Institut Rom), who discussed five serenatas performed in August of each year during the period 1692–1696. These works formed part of a cycle dedicated to Lorenza de La Cerda, wife of Filippo Colonna. Thanks to new archival documents, Pelliccia was able to note how the Arcadian themes in the librettos of Silvio Stampiglia led to the development of a topos concerned with the sublimation of love.

The conference's last session was fittingly devoted to the reception and influence of the Bononcinis' music. Livio Marcaletti (Universität Wien) looked at the scoring of cantatas and serenatas written by Antonio Bononcini during his stay in Vienna. The presence in the imperial court orchestra of excellent string players and a variety of winds, including recorders and chalumeaux, allowed for some peculiar instrumentations. By comparing existing scores and parts, Marcaletti inferred that the availability of this large orchestra produced a 'Viennese-flavoured' concerto-grosso instrumentation evident in several vocal works. A portrait of Margherita Balletti, actress, dancer and wife of Giovanni Bononcini, was the subject of a paper by Michela Zaccaria (Università di Firenze). With the help of new archival materials, Zaccaria reconstructed the personal and professional links between the Bononcinis and Balletti families, the latter occupying a significant place among the *comici dell'arte* at the court of Modena. Giacomo Gibertoni (Deutsches Historisches Institut Rom) closed the conference with an overview of the rivalry and reciprocal influence between Giovanni Bononcini and Handel. Although among the best-known and most frequently cited evidence of Bononcini's influence on



other composers, Handel's borrowings from him have never been systematically studied. Gibertoni offered an updated view on this influence as well as an overview of the comparisons between the two musicians by critics and historians.

In line with the previous Arcomelo 2013 conferences, five concerts and a 'convito musicale' complemented the lectures' theoretical approaches, providing an opportunity to explore performance issues in works by this family of influential musicians. Students of the Kunstuniversität Graz, the Conservatorio di Musica Giovan Battista Martini of Bologna and the Early Music Department of the Koninklijk Conservatorium Den Haag performed three concerts of works by Giovanni Maria Bononcini, including music for two violins and basso, cantatas and divertimenti 'per varii strumenti' and works for Mary of Modena, Queen of England. Susanne Scholz and Michael Hell delighted the audience with a lively and enlightening journey through music for violin at the time of Giovanni Maria Bononcini. Ensemble Aurora, led by Enrico Gatti, gave a concert of sonatas 'da camera e da ballo' and a final event celebrating the ensemble's thirty-year anniversary. Both performances left a memorable impression of the precision, elegance and perceptiveness that have always characterized this ensemble's work. This was the ideal conclusion to a productive investigation of the Bononcini's legacy that will certainly contribute to an increased appreciation of this influential family of musicians, an appreciation that should further deepen with the eventual publication of the conference proceedings.

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MUSIC PEDAGOGY IN EIGHTEENTH-CENTURY NAPLES: THEORY, SOURCES AND RECEPTION
 UNIVERSITÀ DI MILANO AND HOCHSCHULE DER KÜNSTE BERN, 25–27 JANUARY 2017

The study of eighteenth-century partimento practice has blossomed so rapidly and so prolifically that it has become common to hear references to a present-day 'partimento renaissance'. While pedagogy in the conservatories of Naples (embodied most characteristically in partimenti) would just a decade ago have been considered the somewhat obscure interest of specialists, these traditions now occupy a position of central attention in eighteenth-century music scholarship. A three-day event that spanned European borders, this recent conference represented an opportunity for scholars working internationally and across varied specializations to convene, share developments and assess the state of affairs. The conference's subtitle ("Theory, Sources and Reception") indicates both the three broad areas of primary concern to partimento scholarship and the inherently interdisciplinary nature of the field. Presentations frequently blurred traditional (and increasingly outdated) lines between the domains of musicology, music theory and, in some respects, modern pedagogy.

Perhaps the most noticeable trend in recent research is a broadening international focus that considers the significant influence of Italian music-pedagogical traditions as they were disseminated across the European continent. This is especially evident in the case of Paris, where in the early nineteenth century musical culture was shaped by an influx of Neapolitan immigrant musicians fleeing the Napoleonic Wars. Partimento collections achieved fame in France through the publication of new editions, like Alexandre Étienne Choron's *Principes de composition des écoles d'Italie* (Paris: Auguste Le Duc, 1808–1809), examined in a presentation by Nathalie Meidhof (Hochschule für Musik Freiburg). Meanwhile the Bologna-trained Luigi Cherubini, who taught in the famous Conservatoire de Musique and served as its second director