



Twelve additional cultural events were programmed by Isolde Lagacé (General and Artistic Director, Arte Musica Foundation), and featured discussions by prominent musicologists, historians, music theorists and performers. Highlights included a brilliant opening lecture by James Webster (Cornell University), who discussed various aspects of ‘work’ and ‘play’ in Haydn’s works, concentrating on the quartets. Taking his cue from contemporary descriptions of Haydn’s personality, which often underlined opposing physiognomies of ‘earnestness’ and ‘humour’, Webster looked at how various dialectically related binary oppositions could be seen to characterize Haydn’s work, from contrapuntal rigour to galant elegance and from a professional to an amateur orientation.

William Caplin (McGill University) and Webster presided over a workshop on Op. 54 No. 1 with the Schulich School of Music’s resident student quartet. Webster opened the proceedings with a discussion of the opening movement and the problems of analysing the exposition and the extraordinary recomposition of the recapitulation. Caplin gave a fascinating presentation on the saturating presence of chromatic pitch combinations throughout all four movements of the quartet, taking note of transformational processes and how these pitch groups emphasize important structural joints.

László Somfai (Liszt Ferenc Academy of Music, Budapest) presented a provocative lecture on ‘Crucial Performing Aspects of Haydn’, with the Festetics Quartet on hand to perform excerpts and demonstrate various aspects of performance practice. It was a wide-ranging and highly informative study directed towards present-day performances and performers of Haydn quartets, and Somfai ended with a plea for quartet performers to concentrate on entire opuses of quartets, not just single famous pieces, in order to understand better the precisely marked intentions of the composer.

One of the final highlights of this festival was a seminar directed by Tom Beghin (McGill University) with the participation of Webster and Somfai. Entitled ‘Modern-Day Performing of Haydn’s Chamber Music’, this event took up some of the challenges issued by Somfai on the previous day as Beghin worked with a graduate student ensemble on a reading of Op. 33 No. 5. Using ideas on the faults and virtues of conversation in eighteenth-century salon culture as a point of departure, Beghin elicited lively debate about what makes for convincing performances, underscoring the different yet complementary perspectives of performer and listener alike.

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BERTA JONCUS (University of Oxford) writes:

A new interdisciplinary electronic resource, *Ballad Operas Online* (BOPO), hosted by the Oxford Digital Library (<<http://www.odl.ox.ac.uk/balladoperas>>), was officially launched internationally in July 2009. This project, designed and co-directed by myself and Michael Burden, has been funded by the John Fell OUP Research Fund and the British Academy.

*Ballad Operas Online* provides the first synoptic view of ballad operas and their music, cataloguing roughly two hundred operas – almost all produced between 1728 and 1736 – and their previously uncharted repertory of about 3,500 musical numbers. Through their popularity, ballad operas commercialized song on a scale and with a coordination between media that had never before been known. Ballad operas erased the boundaries between low- and high-style airs, widely distributed singers’ images to market their productions, and, for the first time, broadly disseminated Handel’s compositions in the public sphere. Ballad operas also contain delightful music, examples of which are available through the project’s audio samples. The resource establishes the significance of this song market for audiences and composers, and aims to stimulate further research into the co-dependencies between the theatrical, musical and print industries of eighteenth-century London.

The resource’s web pages explain this repertory’s background and display examples of ballad opera notation, play books and frontispieces; singers’ portraits and other iconography associated with ballad opera are also shown. The catalogue captures data on both individual operas and their music. Operas are catalogued by headword, under which details of the work are listed. Besides standard bibliographic



information – title as printed, author, publisher – essential information concerning performances is supplied, including the first advertisement. To aid users, the resource displays the English Short Title Catalogue number of each opera's first edition, and whether the work is available for viewing at Eighteenth-Century Collections Online. Musical numbers are catalogued according to a uniform title system. To view data on music, users may either click on a link under the opera headword or call up air titles and their related data (composer, singer and first line, among other information). All fields are searchable, allowing users to verify, for instance, not only the number of ballad opera airs ascribed to Purcell, but also whether Purcell was mentioned in the first advertisement.

BOPO is designed to be the first stage of a larger, cross-institutional project that will recreate the soundscape of eighteenth-century London entertainment venues, and allow scholars from diverse disciplines to identify sources – textual, musical and iconographical – relevant to their research. Even in terms of ballad opera alone, there is a large amount of work yet to be done. The provenance of a ballad opera's music, the variations between its versions, the performance history of a production and the changes to its cast are among the most prominent types of data still lacking.

Electronic resources continue to be somewhat discipline-bound, yet intrinsic to their flexibility is the ease with which data may be exchanged between scholars working in different fields – a potential that is particularly important to exploit with regard to stage music. The site's audio samples are essential for showing non-music scholars the significance of musical evidence to their studies of eighteenth-century Britain. Readers of this journal are warmly invited to visit the website and send feedback on its utility.

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FULVIA MORABITO (Lucca) writes:

Cosmopolitan musician, virtuoso violinist, composer, teacher and writer of treatises: these are the key words to describe the career of Francesco Saverio (Xaviero) Geminiani (1687–1762). Born in Lucca, he was first taught by his father and then trained in Milan under Carlo Ambrogio Lonati; he completed his studies in Rome, where his masters were Alessandro Scarlatti and Arcangelo Corelli. After making his professional debut in Lucca, he moved to Naples in 1706 as first violin at the Teatro dei Fiorentini, returning to Lucca a year later to take over his father's position at the Cappella Palatina. In 1714 he went to England, which was to become his second home. The virtuoso violinist won over the London audiences, and it was there that he met his main patron, Baron Johann Adolf Kielmansegge, Lord Chamberlain to George I. A number of Geminiani's disciples became illustrious figures in their own right, including the virtuosos Matthew Dubourg and Michael Festing, the composer Charles Avison and the publisher Robert Bremner. A great traveller, Geminiani went to Ireland several times during the 1730s, returned to Italy in the 1740s, then visited the Netherlands and France. In Paris he arranged for many of his works to appear in revised and corrected editions. After returning to England, in 1751 he published his highly acclaimed treatise *The Art of Playing on the Violin*.

Although Geminiani was one of the most prominent musicians of the baroque era, an important link in the chain of Italian violinists from Corelli to Tartini, no complete critical edition of his music and writings presently exists. Now, however, the publishing house Ut Orpheus Edizioni (Bologna), in collaboration with the Centro Studi Opera Omnia Luigi Boccherini, Lucca, and the journal *Ad Parnassum*, has launched an *Opera Omnia* project, under the general editorship of Christopher Hogwood and supported by an authoritative international group of scholars: Clive Brown (University of Leeds), Enrico Careri (Università degli Studi di Napoli Federico II), Kate Eckersley (University of Oxford), Richard Hardie (Wellington), Peter Holman (University of Leeds), Sandra Mangsen (University of Western Ontario), Richard Maunder (University of Cambridge), Fulvia Morabito (Centro Studi Opera Omnia Luigi Boccherini, Lucca), Rudolf Rasch (Universiteit Utrecht), Robin Stowell (University of Cardiff), Michael Talbot (University of Liverpool), Peter Walls (Victoria University of Wellington), Christoph Wolff (Harvard University) and Neal Zaslaw (Cornell University).