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COMMUNICATIONS

REPORTS

JAMES ACKERMAN writes:

The two hundred and fiftieth anniversary of the birth of Paul Wranitzky (1756–1808) was celebrated recently with the launch of a new website devoted to the composer, *The Wranitzky Project* (<www.wranitzky.com>). Though generally overlooked today, Wranitzky played a pivotal role in the musical culture of late eighteenth-century Vienna and was held in high regard by his fellow musicians, the public and the nobility. The site's contributors seek to make available current information about the composer as well as scores of his works for performance, review and study.

To date, *The Wranitzky Project* has acquired sources for roughly eighty per cent of the composer's surviving output, including numerous stage works, some forty-five symphonies, a vast amount of chamber music in various genres, and many concertos; more than half of them have been notated with Sibelius™ software. A small number are available in critical editions and more will be prepared as requested. The site also provides a detailed biography, list of works and information about publications of Wranitzky's music from his lifetime.

The core founders of the *The Wranitzky Project*, an international venture, include Daniel Bernhardsson, Robert Bonkowski and James Ackerman. Bernhardsson's interest in Wranitzky was triggered by his study of sources for three Wranitzky symphonies in the Stifts- och Landsbiblioteket in Skara, Sweden, which he discussed online (at the mozartforum <www.mozartforum.com>) with Robert Bonkowski, a university student in California. Bernhardsson met Ackerman, who was independently editing several Wranitzky symphonies, through a mutual acquaintance. And after much correspondence, the three, led by Bernhardsson, began producing www.wranitzky.com. Soon after the site was running, other members were brought to the team, each contributing valuable knowledge and expertise. These included Christopher Hogwood, Susan Fain, Lukáš Krajíček and Marissa Solomon.

The efforts of *The Wranitzky Project* are supported solely by the funds of contributing members and users can help fund the project by contributing online. Current projects include a thematic catalog of Wranitzky's works and a study of three exciting new operas previously thought to be lost (*Merkur*, of which only one aria was previously known; *Poststation,* for which only a libretto survived; and *Lazzaroni*), as well as English translations of various libretti, letters and articles.

LORENZO FRASSÀ writes:

Looking after the legacy of a composer of the calibre of Luigi Boccherini is only right and proper given his significance for European culture. A contemporary of Stamitz, Grétry, Gluck and the sons of J. S. Bach,

Boccherini takes his place among the greatest composers of the period alongside Haydn, Mozart and Beethoven, all having left their mark on the history of eighteenth-century music. Born in Lucca in 1743, and first active in the city of his birth, he then travelled to various European capitals including Vienna, Paris and Madrid. In this last city he was in the service of Don Luis, Spanish Infante; on the death of Don Luis, he spent ten years as court composer to Friedrich Wilhelm of Prussia, without ever going to Berlin. From Madrid he was able to publish his works in Vienna and Paris with various publishing houses, including Artaria, Jean Baptiste Venier, Antoine Bailleux, Louis Balthazard de la Chevardière, Jean-Georges Sieber and Ignaz Pleyel.

The cosmopolitan character of the Luccan composer has prompted the founding of an international festival dedicated to Boccherini that aims to make his works known around the world. The Festival Boccherini is being run by the Centro Studi Opera Omnia Luigi Boccherini in Lucca (<www.luigiboccherini.org>) in collaboration with l'Edizione Nazionale dell'Opera Omnia di Luigi Boccherini and the MAGADIS International Music Agency (<www.magadis.org>), and sponsored by the town and province of Lucca, the Fondazione Promo P. A. and the Confcommercio di Lucca.

The first season of the Festival Boccherini consisted of six concerts. The first two were given at Cornell and Yale Universities on 7 and 11 March 2007, with fortepianist Andrea Coen playing a programme that ranged from Cimarosa to Clementi and from Scarlatti to Cherubini, together with some of Boccherini's sonatas G23. The first concert in Lucca, on 16 September in the San Micheletto auditorium, saw Luigi Puxeddu and Gabriele Raggianti performing a concerto for cello and double bass. Several juvenile works of Boccherini were performed, the three sonatas G2, 3 and 17, without realization of the bass, since this was certainly the most common arrangement when Boccherini undertook his first tours with his double-bass-playing father. The two performers also played works by Marcello, Danzi and Cambini, concluding with a pyrotechnical Duet in D major by Rossini. The second fixture in Lucca on 30 September included a talk by Rudolf Rasch (Utrecht) and the presentation of the second volume of the Edizione Nazionale Italiana dell'Opera Omnia di Luigi Boccherini: the Violin Duets Op. 3, G56–61, published in March by Ut Orpheus of Bologna (<www.luigiboccherini.com>). Following the talk a concert was given by Vincenzo Bolognese, first violin of the Teatro dell'Opera in Rome, and Gabriele Pieranunzi, first violin of the Teatro San Carlo in Naples, featuring the Op. 3 duets and the Duo Concertante Op. 67 No. 2 by Spohr.

The fifth concert in the Festival, on 9 November in the Chiesa dei Colleviti di Pescia, Pistoia, was given by the cellist Vito Paternoster, accompanied by Andrea Coen (harpsichord) and Sofia Ruffino (viola da gamba). The audience heard sonatas for cello and bass by Michel Corrette, Filippo Martino, Pergolesi, Christoph Schaffrath and Vivaldi, together with the Sonatas G4 and G565 by Boccherini. The Festival concluded with a concert in Rome on 30 November at the Istituto Storico Austriaco, coinciding with a study day held in honour of Theophil Antonicek. A trio composed of Stefano Bagliano (transverse flute), Andrea Coen (harpsichord) and Erich O. Huetter (cello) played works by Boismortier, Chédeville, Andrea Falconieri, Jacques-Christophe Naudot, Sweelinck and Boccherini.

For further information go to <www.luigiboccherini.org> or <www. magadis.org>. (Translated by W. Dean Sutcliffe)

CLIFF EISEN writes:

Eighteenth-Century Music is pleased to be the first scholarly journal to reproduce a recently discovered portrait of Mozart (Figure 1). The picture (which measures 19 1/8 by 14 inches), now privately owned in California, formerly belonged to the descendants of Johann Lorenz Hagenauer, Leopold Mozart's close friend, banker and, for a while, landlord in Salzburg. According to long-standing family oral tradition, a portrait of the composer in profile and wearing his favourite red jacket was executed in 1783 by a well-known court painter as a gift to Mozart in return for his composition of some music for his family. And the portrait

purported to be Mozart not only corresponds to the family's description – the sitter is shown in profile and wears a red jacket – but its details, and the details of its history, correspond well with the evidence of Mozart's letters. In a letter of 28 September 1782 Mozart wrote to his patroness Baroness Martha Elisabeth von Waldstätten: 'As for the beautiful red coat that tickles my fancy so dreadfully, I'd be grateful if you could let me know *where I can get it* and *how much it costs*, as I've forgotten – I was so taken by its beauty that I didn't notice the price. – I really must have a coat like that, as it's worth it just for the buttons that I've been hankering after for some time; – I saw them once, at Brandau's button factory opposite the Café Milani on the Kohlmarkt, when I was choosing buttons for a suit. – They're mother-of-pearl with some white stones round the edge and a beautiful yellow stone in the centre. – I'd like to have everything that's good, genuine and beautiful' (Wilhelm A. Bauer, Otto Erich Deutsch and Joseph-Heinz Eibl, *Mozart: Briefe und Aufzeichnungen* (Kassel, 1962–1975), volume 3, 232–233). And on 2 October 1782 he wrote: 'I committed a terrible blunder yesterday! – I kept thinking that I had something more to say – only I couldn't get it out of my stupid skull! and it was to thank your Grace for having immediately taken so much trouble over the beautiful coat – and for your Grace's goodness in promising me one like it – but it never occurred to me; which is usually the case with me; – I often regret that I did not study architecture instead of music, for I have often heard it said that the best architects are those to whom nothing ever occurs' (Bauer and Deutsch, *Mozart: Briefe und Aufzeichnungen*, volume 3, 233–234).

By the same token, a letter of 3 November 1781 documents Mozart's composition of a work for the family of one of the Viennese court painters: 'At 11 o'clock at night I was presented with a *Nachtmusik* for 2 clarinets, 2 horns and 2 bassoons – and of my own composition too. – I wrote it for St Theresa's Day – for Frau von Hickel's sister, the sister in law of Herr von Hickel (court painter); it was performed for the first time at [her] house' (Bauer and Deutsch, *Mozart: Briefe und Aufzeichnungen*, volume 3, 165). The work described here is the first version of the serenade for winds K375, the sister of 'fr: v: Hickl' was one Therese Wutka or Witka, and her brother-in-law, explicitly identified by Mozart, was Joseph Hickel (1736–1807), painter to the imperial court from 1776. Hickel, who had studied for about ten years at the Viennese Akademie der Bildenden Künste and was commissioned by Empress Maria Theresia in 1768 to travel to Italy to paint portraits of the nobility there, was appointed deputy head of the Vienna Gemäldegalerie in 1772. One of the most sought-after painters in Vienna, he may have painted more than 3,000 portraits, including members of the Austrian imperial family, members of the nobility and middle classes and – what is perhaps most significant in this context – actors at the Hofburg theatre, including Mozart's brother-in-law Joseph Lange (see Otto Erich Deutsch, 'Die Ehrengalerie des alten Burgtheaters', *Studien aus Wien. Neue Folge* (Wiener Schriften 27, 1964). From not later than 1784, Mozart and Hickel were also fellow Masons, although they did not belong to the same lodge (for some mention of Hickel's Masonic activities, see Hans-Josef Irmen and Schuler, *Die Wiener Freimaurerlogen 1786–1793. Die Protokolle der Loge 'Zur Wahrheit' (1785–1787) und die Mitgliederverzeichnisse der übrigen Wiener Logen (1786–1793)* (Zülpich, 1998), 114–115 and 120–121).

If there is some uncertainty about the portrait, it concerns when and how it made its way to Salzburg. Even the Hagenauer family testimony is equivocal on this point. According to one version, Leopold Mozart brought the portrait back to Salzburg with him after visiting Wolfgang in Vienna in 1785. According to a second version, however, Mozart sent it to Salzburg in 1783. The circumstantial evidence favours 1783. On 3 April of that year Mozart wrote to his father: 'Here is the Munich opera and two copies of my sonatas! – the promised variations will be sent at the next opportunity, for the copyist was unable to finish them. Two portraits will follow as well; – I only hope that you will be satisfied with them; both seem to me equally good, and everyone who has seen them is of the same opinion' (Bauer and Deutsch, *Mozart: Briefe und Aufzeichnungen*, volume 3, 262–263). And Nannerl Mozart also wrote of a 1783 portrait in profile, in a letter to the Leipzig publisher Breitkopf & Härtel of 4 January 1804: 'In 1783 he sent me his portrait from Vienna, very small, in pastel, I would have had a copy made but because it is in profile, this painter would not be able to do it *en face* and to guarantee that it would be a perfect likeness. If you like, however, I will speak with other painters, whether they might do such a thing, and approximately how much it would cost' (Bauer and Deutsch, *Mozart: Briefe und Aufzeichnungen*, volume 4, 437). The pastel described by Nannerl cannot be

identical to the portrait of Mozart in his red coat, which is painted in oils. But it is possible – since Nannerl also speaks of copies – that the two pictures represent different versions, in different media, of the same portrait. As her letter makes clear, it was not uncommon at the time for portraits to be reproduced, and not always in the same size or even the same medium.

In any event, uncertainties about how and when the portrait made its way to Salzburg do not detract from the larger picture (no pun intended). The evidence of the Hagenauer family's oral traditions, together with the details of the portrait itself and the evidence of Mozart's letters, all suggest that what has been discovered is a previously unknown portrait of Mozart, probably executed in 1783 by the Viennese court artist Joseph Hickel.

The portrait was first publicized and reproduced by Daniel N. Leeson in the *San Jose Mercury News* for 22 January 2006; additional research by him is posted at <www.mozartforum.com>.

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TOM BEGHIN writes:

September 2007. A group from McGill University travels from Montreal, Canada, to Oxford, England. Half of the team picks up a 1798 original Longman, Clementi & Co. piano from a private collection in Belgium; the other half, meanwhile, arrives in London and attends to a shipment of microphones, computers, loudspeakers, cables and stands. Destination: the Holywell Music Room. Purpose: to find out how the English instrument behaves in this historical room and to make a reference recording; then, to replace the instrument by multiple loudspeakers that generate frequencies from low to high; finally, from various listening positions, far and close, or high and low, through eight microphones to capture and process the response of the hall to slow, eighty-second sinusoidal frequency sweeps that bounce off ceiling, floor and walls, from all possible directions. (These samplings take a full day of work and earplugs are a must for those present.) Result: high-fidelity acoustical fingerprints of Europe's oldest concert hall (dating from 1748), with spatial detail, a wide dynamic range and a broad frequency spectrum.

With these digital data, the team flies back to Montreal, to the Multimodal Shared Reality Laboratory of the Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT). There they replicate everything. Thus, seated at a 2004 replica of the same Longman, Clementi & Co. grand, in a three-dimensional 'dome' of twenty-four loudspeakers, the performer plays *as if* in the Holywell Music Room. As microphones pick up the sounds of the piano, the computer makes the fastest of calculations and, applying 'convolution' and 'quasi-wave field synthesis', sends reverberation responses identical to those in Oxford through the loudspeakers, for the performer to engage with, then and there. (The delay between actual sound and the response of the room is a negligible ten milliseconds at the most.) In his performance of the 'big' E flat major grand concert sonata HXVI:52, written by Haydn for the London-based professional pianist Therese Jansen, the performer plays for an imaginary audience in 'virtual' English concert-hall acoustics, which envelop the lazily dampened, resonant, though somewhat muffled sounds of his English piano. These sounds, finally, are recorded in multifold channels ('surround'), so as to convey the sound-enveloped ambience in the richest possible way.

This, by way of example, is the last chapter of a complete recording of Haydn's solo keyboard music at the Schulich School of Music of McGill University involving Martha de Francisco as recording producer/*Tonmeister*, Wieslaw Woszczyk as virtual acoustics engineer/architect and myself as performer/music historian. Other collaborators include McGill graduate students Erin Helyard, Doyuen Ko, Ryan Miller and Jeremy Tusz. Premise of the project is to match instrument with a certain socio-historical context of performance, and to cast both in an appropriate acoustical environment. Rejecting the traditional model of one-keyboard-fits-all (either the generic 'fortepiano' or the modern-day Steinway), the project features an array of seven instruments, many of which were built for the occasion: a Viennese harpsichord after Johann Leydecker, Vienna, 1755, by Martin Pühringer, Haslach, 2004 (with the idiomatic Viennese 'short octave'); an unfretted Saxon clavichord, *c*1760, by Joris Potvlieghe, Tollembeek, 2003; a French-style double-manual harpsichord, *c*1770, by Yves Beaupré, Montreal, 2007; a square piano (*Tafelklavier*) after Ignaz Kober, Vienna, 1788, by Chris Maene, Ruiselede, 2007; a Viennese fortepiano after Anton Walter, Vienna, 1782, with *Stossmechanik*, by Chris Maene, Ruiselede, 2005; the same instrument (modelled after Mozart's) with a *Prellmechanik*, 'modernizing' it to a fortepiano of the 1790s; an English grand piano after Longman, Clementi & Co., 1798, by Chris Maene, Ruiselede, 2004.

Matching the keyboards is a 'collection' of rooms, selected on the basis of acoustical character as well as historical relevance for Haydn or eighteenth-century chamber music performance: the Music Room and the Ceremonial Room of Eszterháza (Fertöd, Hungary); two private rooms in Haydn's house in Eisenstadt; a salon of the Eisenstadt Esterházy Palace; a *Prunkraum* of the Albertina in Vienna; the *Festsaal* of the Lobkowitz Palais in Vienna; the drawing room of the Château Ramezay, the eighteenth-century Governor's Mansion in Montreal; and finally the Holywell Music Room in Oxford.

The objective has been to combine rooms and instruments towards interpretations that have a specific rhetorical or communicative intent. Thus the splendour of the Eszterháza Ceremonial Room and the

magnificent French double-manual harpsichord invite me to make my gestures more formal and grand, playing off a newly published print of sonatas (HXVI:21–26, for Nicolaus Esterházy) for my own imaginary patron or prince, in the company of several family members or highly ranked servants. The more intimate and acoustically absorptive Viennese *Prunkraum*, on the other hand, with its fine, recently restored silk coverings on the walls, evokes the private surroundings of a young princess, who in all intimacy–music teacher, governess or mother-in-law encouragingly at her side–reads through Haydn's fine musical letters (HXVI:40–42, for the fifteen-year-old Marie Esterházy) sitting at her exquisite *Tafelklavier*. Thus ten programmes, each with a distinct title ('The Music Lesson', 'Visiting Haydn's Workshop', 'The London Scene'), explore different modes of performing and listening. Together they reveal complementary windows onto eighteenth-century 'musicking', as well as showcase the inexhaustible talent of Haydn 'the rhetorical man'.

This is the first time that the techniques described–'virtual acoustics', a rapidly developing field in the world of sound engineering–have been applied to a classical music recording that is also due to be released commercially. The resulting sounds must therefore be 'convincing' or 'natural'. At the same time, however, the project invites one to reconsider and possibly redefine these very terms. Have acoustics remained underappreciated in our assessments of musical style and performance? Can modern recording techniques provide ways to reveal alternative contexts for 'historical listening'? Are we ready to expand our stereophonic expectations of recorded sound and explore fuller, more integrated sonic images of instrument, room and musical interpretation?

The research side of the project was funded by the Social Sciences and Humanities Research Council of Canada and the Fonds Québecois de la recherche sur la société et la culture. The complete twelve-SACD box, including extensive liner notes, a DVD (featuring a 'making of' as well as some videotaped complete performances) and an appendix CD (with one short track, an Andante for Musical Clock, performed on seven instruments in seven rooms, for a total of forty-nine combinations), will be released by the Quebec/Canadian label Analekta in the autumn of 2008. The format of SACD (Super Audio Compact Disc, surround sound) also allows for stereophonic listening through a regular CD player.

A. DUANE WHITE writes:

The year 2007 marks the bicentenary of the death of Viennese pianist and composer Anton Eberl, who died in Vienna on 11 March 1807. Born in Vienna on 13 June 1765, Eberl was a friend, and probably a student, of Mozart's. He wrote works that were favourably compared with those of the most celebrated composers of his day, and his piano playing sometimes received higher critical acclaim than that accorded to Beethoven's.

Before my doctoral dissertation, 'The Piano Works of Anton Eberl (1765–1807)' (University of Wisconsin, 1971), and my articles on Eberl contained in the *New Grove Dictionary of Music and Musicians* and *New Grove Dictionary of Opera*, almost none of the composer's music was available in print or on recordings. During the intervening years things have changed remarkably, and I find it rewarding and gratifying that the hope expressed at the end of my dissertation has begun to come to fruition: 'It is to be regretted, indeed, that Eberl's early death deprived us of a rich body of excellent music, promised by the outstanding successes of his last years. And it is to be hoped that the music of Anton Eberl will find its way, not only onto the shelves of music libraries, but [also] into the recital and concert halls and the recording studios of the world' (224–225).

In this brief communication I present a short but by no means an exhaustive list of encouraging developments that have taken place with regard to Eberl and his music in recent years. These include performances, publications, editions, recordings and other presentations.

Performances of note include the following:

1981, pianist James McChesney (who had prepared a conductor's score) performed Eberl's Piano Concerto in C major, Op. 32, with the Greenville (SC) Symphony, under the direction of conductor Peter Rickett (first known performance since the composer's lifetime).

1998–2005, Clive Brown, violinist, performed in violin sonatas and chamber music by Eberl in Leeds.

1999, Clive Brown directed a performance of Eberl's opera *Die Königin der schwarzen Inseln* (The Queen of the Black Islands), in his own English translation, at Bretton Hall, now part of the University of Leeds (first known performance since 1801).

2001, Concerto Köln devoted the 'Festtage Alte Musik' to the 'Emergence of Romanticism', with particular emphasis on the works of Eberl.

2002, 'Leipziger historische Konzerte' presented 'Das unbekannte Tagwerk der Romantik', including a performance of Eberl's 'Grande Sonate' in G minor, Op. 27, by pianist David Timm.

2004, fortepianist Arthur Schoonderwoerd performed Eberl's Fantasy and Rondo in B flat major, Op. 15, in Rome as part of the conference 'The Culture of the Fortepiano in Europe, 1770–1830'.

2006, conductor Roy Goodman directed the Västerås Sinfonietta Sweden in a performance of Eberl's Symphony in C major (without opus number).

Publications include the following:

1983, Stephen C. Fisher, 'Anton Eberl: Life and Works', in *The Symphony 1720–1840*, series B, volume 9 (New York: Garland).

1993, Clive Brown, article on Eberl in *The Viking Opera Guide* (London: Penguin).

2002, Clive Brown, article on Eberl in *The Oxford Companion to Music* (Oxford: Oxford University Press).

2006, David Wyn Jones, *The Symphony in Beethoven's Vienna*, numerous references to Eberl's five symphonies (C major, D major and G major, without opus numbers; E flat major, Op. 33, and D minor, Op. 34) (Cambridge: Cambridge University Press).

Bert Hagels, 'Sinfonie d-Moll op. 34', detailed history of Eberl's Symphony in D minor, with references to his Symphony in E flat major (see <www.bert-hagels.de/eberl134.htm>).

Editions include the following:

Sextet in E flat major for piano, violin, viola, cello, clarinet and horn, Op. 47, ed. Werner Genuit and Dieter Klöcker (Musica Rara, 1969).

Symphony in E flat major, Op. 33, ed. Stephen C. Fisher, *The Symphony 1720–1840*, series B, volume 9 (New York: Garland, 1983).

Piano Sonata in G minor, Op. 27, rev. Alejandro Geberovich (Vienna: Doblinger, 1985).

Three piano works – Ten Variations on *Zu Steffen sprach im Traume* (Umlauf) (without opus number), Sonata in C minor, Op. 1, and Toccata in C minor, Op. 46 – ed. Christopher Hogwood (Bicester: Edition HH, 2006).

Recordings include the following:

Three Symphonies: C major, without opus number, E flat major, Op. 33, D minor, Op. 34; Concerto Köln (Teldec Das alte Werk 3984 22167 2, 2000)

Piano Concerto in C major, Op. 32, and Piano Sonata in C minor, Op. 1; James McChesney, pianist, Slovak Philharmonic Orchestra, Karl Kemper, conductor (Koch-Schwann 3 6763 2, 2001).

Piano Trios, Op. 10; Variations for piano and cello, Op. 17; Piano Sonata, Op. 39; Playel Trio, St Petersburg (Yury Martinov, Sergey Filchenko, Dmitri Sokolov) (Christophorus 77259, 2003).

Sonata in B flat major for clarinet and piano, Op. 10 No. 2; Karl Leister, Ferenc Bognar (Camerata 28060, 2005).

Trio in E flat major for piano, clarinet and cello, Op. 36; Sonata in B flat major for clarinet and piano, Op. 10 No. 2; Quintetto in G minor for piano, clarinet, two violas and cello, Op. 41; Trio Van Bruggen Van Hengel Veenhoff (Ramée 0601, 2006).

Grand Quintetto in G minor for piano, clarinet, two violas and cello, Op. 41; Grand Trio in E flat major for piano, clarinet and cello, Op. 36; Quintuor Brillant in C major for piano, oboe, violin, viola and cello, Op. 48; Consortium Classicum, Dieter Klöcker, clarinet, Thomas Duis, piano (CPO 777 1842, 2007).

Other presentations include the following:

Janis A. Brown, 'A Study of Anton Eberl's Clarinet Chamber Works' (DMA dissertation, University of Iowa, 2000).

James A. Grymes, University of North Carolina Greensboro, 'A Tale of Two Symphonies: The Symphonies in E-flat of Anton Eberl and Ludwig van Beethoven', presented at the College Music Society, Mid-Atlantic Chapter, 19 March 2004.

CONFERENCES

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FRANCISCO J. GARCÍA FAJER AND HIS MUSIC, UNIVERSIDAD DE LA RIOJA, 19–20 APRIL 2007

The merits of the Spanish composer Francisco J. García Fajer (1730–1809) can be well summarized in the four following categories: (a) a high appreciation of his works by contemporaries, these works thus enjoying a worldwide dissemination ranging from Santiago de Chile to the missions in Los Angeles and from Mexico City to Manila, including virtually all ecclesiastical institutions in mainland Spain and a few others in Italy; (b) a reasonably successful career as theatre composer in the competitive Italian scene during the early 1750s; (c) a crucial contribution to the establishment of polyphonic responsories as part of the liturgical services from 1756 onward, when he returned to Zaragoza as *maestro de capilla*; and (d) the training of several dozen disciples who ended up holding posts in many Spanish cathedrals. These achievements would seem enough to give him a central place in the history of music in Spain and its vast colonial territories. And yet this has not been the case. García Fajer has indeed been referred to by nearly all the main Spanish music historians, from Eslava (1860) to Mitjana (1920) and Anglés (1934) to Salazar (1972). However, in most instances these references are both superficial and negative in their views, linking his name to the supposedly perverse effects of Italian influence on eighteenth-century Spanish music. Therefore, with the exception of Juan José Carreras's monograph *La música en las catedrales durante el siglo XVIII: Francisco Javier García 'El Español eto' (1730–1809)* (Zaragoza: Institución Fernando el Católico, 1983), the composer has received far less attention than his merits would lead one to think. Only the combination of historiographical and practical circumstances can explain this contradictory state of affairs.

This conference, supported by the Instituto de Estudios Riojanos, the Comunidad Autónoma de La Rioja and the Ministerio de Educación y Ciencia, gathered together a number of specialists to share their latest research on García Fajer's life and work, as well as to generate new perspectives on and interests around him. Papers were arranged along three main thematic lines. The first focused on García Fajer's brief but intense stay in Italy, particularly in Rome, during the early 1750s. The composition of around six intermezzos, oratorios and *opere serie* in a four-year period (1752–1756) for varied Roman institutions (such as the Congregazione dell'Oratorio, the Teatro delle Dame and the Teatro alla Valle) signals that he had managed to integrate himself into the musical structures of the city. There is no doubt that if he was actually trained