



For the enjoyment of the audience, members of the Cal Poly Early Music Ensemble illustrated Russell's thoughts by singing some musical excerpts. The *Encuentro* 2009 came to a close with an evening concert in which the Ensemble, directed by Thomas Davies, offered the participants a rare chance to hear the music that was mentioned and discussed throughout the conference. The proceedings of the conference are scheduled to appear in the next edition of *Diagonal*, the online journal of the Center for Hispanic and Latin American Music at the University of California, Riverside.

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VON NEAPEL NACH HAMBURG: DIE EUROPÄISCHEN REISEN DER *PARTENOPE*
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This symposium was convened by Michele Calella of the Institut für Analyse, Theorie und Geschichte der Musik, at the Universität für Musik und darstellende Kunst Wien. Calella, an acknowledged expert in eighteenth-century opera, obtained the collaboration of the Theater an der Wien and its Intendant, Roland Geyer, for an operatic-academic event highlighting the premiere of a new production of Handel's *Partenope* by Pierre Audi on 22 February 2009. The performance, with Christophe Rousset and Les Talens Lyriques, featured Christine Schäfer in the title role, Patricia Bardon as Rosmira and David Daniels as Arsace. The Theater an der Wien, the original venue for *Leonore* and *Fidelio*, aims to renew the operatic canon by focusing on eighteenth-century opera, modern ballet and cross-genre productions. In 2008/2009 it has offered Handel's *Ariodante*, a staged performance of *Messiah*, a *Fidelio* ballet, Gluck's *Orfeo ed Euridice*, Mozart's *Mitridate Re di Ponto* and *Don Giovanni*, plus Rossini, Strauss, Debussy and Stravinsky. Concert performances have included works by Haydn (*L'isola disabitata*), Gluck (*Ezio*), Domenico Scarlatti (*Tolomeo ed Alessandro*) and *Luci mie traditrici* by Salvatore Sciarrino (born 1947), on a libretto by the seventeenth-century poet Giacinto Andrea Cicognini.

The well-attended symposium benefited from the experience of the excellent performance directed by Rousset: participants got a fresh impression of Handel's opera, members of the audience took the opportunity to raise questions about the work, and critical eyebrows were raised about the production ('Honestly, the opera I saw was not the one I used to know'). The symposium was not exclusively a Handel event. *Partenope* was originally a Neapolitan opera, premiered at the Teatro San Bartolomeo in 1699 with music by Luigi Mancia; the libretto by Silvio Stampiglia (1664–1725) belongs to a series of *drammi per musica* that he wrote on subjects relating to ancient Italic history. In this instance he embroiders the legend of the foundation of Naples by a Greek princess (or nymph) called Parthenope. The libretto was often set in Italy; its productions during the first half of the eighteenth century reached so many cities that Robert S. Freeman could metaphorically narrate 'The Travels of Partenope' in the collection *Studies in Music History: Essays for Oliver Strunk*, edited by Harry S. Powers (Princeton: Princeton University Press, 1968, 356–385) – hence the symposium's title.

Silke Leopold (Universität Heidelberg) had the first and biggest bite at the cherry of sexual identity offered by Stampiglia's libretto ('Rosmira's Nöte, ossia: Eine Frau ist ein Mann ist eine Frau'). She placed the male disguise of Rosmira, abandoned fiancée of Arsace and fictitious suitor of Partenope, in a long series of literary highlights from Boiardo and Ariosto to Blake Edwards (*Victor/Victoria*, 1982), asking about the borderlines between feminine and masculine behavioural codes on stage and in society. Handel set similar roles in *Siroe* (with Emira), *Alcina* (with Bradamante) and, notably, Stampiglia's *Serse* based on Minato (with Amastre); these were as traditional as was the female disguise of Achille in *Deidamia*. What Leopold is



reconstructing in this and other contributions she has made to this topic is an early modern view of gender defined by performativity rather than sexuality: men had to conform to certain feminine styles of public behaviour in order to fit in; Handel's music is not 'genderized' but reflects different behavioural potentials accessible to both women and men.

Suzanne Aspden (University of Oxford) and David Vickers (University of Huddersfield) represented the younger generation of UK-based Handel scholars in an as yet unfamiliar Austrian environment. Vickers ('Evaluating Handel's Performing Versions of *Partenope*') gave a carefully calibrated report on the sources of the various versions and their pros and cons, helping us to understand Handel's approach to plot and dramaturgy. Aspden ('The Politics of "Queen Operas"') widened the range of evidence from opera to spoken drama and oratorio in her search for political-cultural attitudes to women as agents. She showed that Winton Dean's assessment of *Partenope* as a 'feminist' opera needs rethinking, but that there are tendencies in Handel's work of the early 1730s that would satisfy a bourgeois admiration for powerful women, just when the earlier fantastic and romantic stereotypes of sorceresses and forsaken girls were on the way out.

Inevitably, the one contemporary document addressing such matters in Handel's own orbit has sometimes been interpreted out of context: Owen Swiney's letter to the Royal Academy of 18 August 1726 (published in Elizabeth Gibson, *The Royal Academy of Music, 1719-1728: The Institution and Its Directors* (New York: Garland, 1989)), in which the ex-impresario, having been told by Senesino that the Academy might put on a *Partenope*, condemns the libretto as being in very bad taste and attempts to dissuade his correspondents from taking it on. The symposium discussion led to the consensus that we have no evidence that the Royal Academy 'rejected' the libretto, as is often asserted, that it had been proposed by Handel, or that Swiney's advice was taken seriously in London. Rather, the letter suggests that Faustina Bordoni might have been interested in having the opera put on in London, following on from her success as Rosmira in Leonardo Vinci's Venetian setting from the carnival season of 1725. If that is relevant, then the most plausible explanation for why the production had to wait until 1730 should lie with negotiations over Faustina's appearances in London. Swiney's contempt for the libretto presumably stemmed from the last scene, in which Rosmira – disguised as a man – challenges Arsace to a duel, but he insists that the contestants must fight stripped to the waist, at which point she has to declare her true identity. It is amazing how much this little sexist (or ironic) *lazzo* of Stampiglia's has influenced interpretations of the opera well into the twentieth century. We do need a fresh consideration of the libretto's qualities, but one that considers the prejudices of Handel's time, not only expresses ours.

The symposium certainly demonstrated how much Handel's 1730 version differed from those then current on the continent. Paologiovanni Maione (Università degli Studi di Napoli Federico II) and Francesco Cotticelli (Università degli Studi di Cagliari) presented – in a dialogue performance – the circumstances of origin of the Neapolitan *Partenope* of 1699. Angela Romagnoli (Università di Pavia-Cremona) spoke on the setting by Caldara performed in Venice in 1708 and its context ('Caldara und die venezianische *Partenope*'). Caldara's libretto was the direct textual source for Handel's, but there were several other productions of Caldara's opera, not all of them securely attributable. The paper also focused on Caldara's patron, Duke Ferdinando Carlo Gonzaga, and his political downfall in the War of the Spanish Succession. I (Reinhard Strohm, University of Oxford) concentrated on those settings and productions of the libretto that usually carried the title *Rosmira* or *Rosmira fedele* ('Die Reisen von Rosmira'). Their common ancestor was Domenico Sarri's *Partenope* (Naples, 1722), in which Faustina Bordoni excelled as Rosmira, but it took her until the next setting for Venice by Vinci – *La Rosmira fedele* – in 1725 to make the name of her character the new title, again used by Vivaldi (in 1738) and in various German pasticcio revivals. My questions concerned the identity of the opera itself – a work or a series of productions? – and the identification of singers with their roles and their uses of the musical and verbal text.

Michael Zywiets (Universität Bremen) emphasized the importance of the Braunschweig revivals of Handel's operas in the 1730s ('Die deutsche Rezeption von Händels *Partenope* im 18. Jahrhundert'); he also revealed that the Handel documents surrounding the pasticcio *Hermann von Balcke*, performed in Elbing (Elbląg) in 1737, are forgeries by the Nazi-influenced musicologist Joseph Maria Müller-Blattau.



Partenope was not Handel's and not even Stampiglia's monopoly. Andrea Sommer-Mathis (Österreichische Akademie der Wissenschaften, Vienna) introduced and interpreted Pietro Metastasio's *fiesta teatrale* of the same title of 1767, an arguably minor work, but one that fascinatingly relates to the reformist atmosphere of the Habsburg court ('Eine *Partenope* für den kaiserlichen Hof: Hasse und Metastasio'). The paper by Arnold Jacobshagen (Hochschule für Musik, Cologne) on 'Händel auf der modernen Bühne' offered not the perhaps expected discussion of *Regietheater* practices, but a historical survey of Handel opera performances of the last forty to fifty years, embedded in critical interpretations of their component ideologies and aesthetic ideals. This sort of reflection might also, in other contexts, serve as a useful replacement for the more usual debates about how (not) to stage Handel.

In fact, that sort of debate threatened to follow right on the heels of this paper, in a panel discussion conducted by Bernhard Trebuch (Österreichischer Rundfunk, Vienna) on '(Kon-)Texte für das heutige Publikum? Zur Aktualität der "Barockoper"'. Thanks to the efforts of the panellists – Christophe Rousset, Herbert Lachmayer, Silke Leopold and Arnold Jacobshagen – and their relevant, witty and worthwhile thoughts, potential connections between ideology, historical research and aesthetic experiment appeared on the horizon.

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HAYDN AND THE BUSINESS OF MUSIC

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London was an appropriate choice of city for a conference on Haydn and the commercial aspects of music. Haydn, after all, adapted to his audience during his own visits to London just as avidly as his public bought his musical offerings and bought into his image. The two-day conference was jointly organized by the British Library and the Haydn Society of Great Britain and took place in the British Library's superbly appointed conference centre. Although not all papers focused primarily on commercial aspects of music relating to Haydn, it was a theme rarely far from the minds of the participants.

The first three speakers demonstrated the importance of the publishing business to differing aspects of Haydn's music and reception. David Wyn Jones (Cardiff University) focused on Haydn's positive reception in England during his two visits, and amused the audience by highlighting the mercenary streak in Haydn's nature, which received extra impetus with his immersion in the highly commercial world of London. The paper also highlighted the connections between English and Austrian society; Haydn's patriotic and anti-French 'Sailor's Song' (HXXVIa:31) was used as a case study of the similarities and differences between the two countries. In order to pass the Austrian censors, the language of the English original was toned down in the Viennese version (published in 1798). In the next paper, I (Alan Davison, University of Otago) contextualized Thomas Hardy's famous portrait of Haydn as one sally in the publicity war headed by Salomon, Charles Burney and the music publisher John Bland. The portrait was both a celebration and defence of Haydn, and it presented the composer as a genius of invention and taste. Examining Muzio Clementi's letters and other documents, David Rowland (Open University) looked at the connection between Haydn and Clementi from the perspective of the latter's publishing business. Longman, Clementi & Co. had strong links to Haydn, and Clementi had extensive contacts in the musical world, which he used to his advantage to promote his sales and expand his catalogue. Clementi emerged as an astute and enthusiastic advocate of Haydn's music, selling both new and earlier music of the composer and negotiating with other publishers such as Artaria, Pleyel and Breitkopf.