



## CONFERENCES

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## DOMENICO SCARLATTI IN SPAIN: THE PORTUGUESE CONNECTION

EIGHTH INTERNATIONAL SYMPOSIUM ON SPANISH KEYBOARD MUSIC 'DIEGO FERNÁNDEZ', CASTLE OF JESÚS NAZARENO, GARRUCHA-ALMERÍA, 11–13 OCTOBER 2007

The two hundred and fiftieth anniversary of the death of Domenico Scarlatti was anticipated with great enthusiasm by all those interested in the famous Neapolitan composer. Scholars and performers as well as the general public relished the chance both to celebrate Scarlatti's musical legacy and to address the many queries – mainly related to his keyboard sonatas – surrounding the author and his work. In the space of one year, the FIMTE organization (Festival Internacional de Música de Tecla Española) has devoted three international events to Scarlatti. The festival year was initiated in October 2006 with the Seventh FIMTE Symposium 'Domenico Scarlatti and the Neapolitan Connection', which included a unique excursion to visit the eighteenth-century Spanish keyboard instruments kept in various collections in Madrid, Murcia and Valladolid. This was followed by the first Global Scarlatti Marathon, held on 1 December 2006. The year was completed with the Eighth FIMTE Symposium, which is detailed in this report.

In organizing the symposium, Gerhard Doderer (Universidade Nova de Lisboa) and I (FIMTE, Almería) devoted the first and second sessions to analysis of an idiomatic language in the sonatas of Scarlatti and Seixas, as well as to organological questions. The final session was given over to exploration of forms and practices in Spain, Portugal and the Americas after Scarlatti's death.

In opening the symposium, I presented the sonatas  $\kappa 454$  and  $\kappa 209$  as case studies relating to the world of the dance. I analysed how the attendant dance structure of these works accounts for some of the erroneously termed 'oddities' attributed to the Scarlatti style: the starting pre-thematic part of the first half, which corresponds to the musical introduction to the dance, as well as the significance of the frequent internal cadences, which are justified as transition-points to the different parts or *mudanzas* of the dance. The lecture was illustrated through performances by myself (harpsichord), Cristóbal Salvador (dancer) and the folk ensemble Villa Blanca de Vélez. A new analytical and terminological proposal for what are presumed to be Scarlatti's last sonatas ( $\kappa 514$  to  $\kappa 555$ ) was presented by Marco Moiraghi (Conservatorio Giuseppe Verdi, Milan), who promoted a new lexicon that is decidedly different from that of Kirkpatrick as well as other Scarlattian scholars. Following an analysis of  $\kappa 492$ , Michael Eisenberg (City University of New York) proceeded to examine Scarlatti's construction of national musical identity. Scarlatti's figured-bass sonatas ( $\kappa 73$ , 79/80, 81 and 88–91) constituted the main topic addressed by Jenny Silvestre (Universidade Nova de Lisboa). Silvestre examined the assumption that these works were intended as didactic pieces for Scarlatti's pupils, notably among them the Portuguese Infante Don Antonio, brother of King João V, and the Infanta María Bárbara, future Queen of Spain.

Idiomatic language in the sonatas of Scarlatti and Seixas was explored by Gerhard Doderer and Stewart Pollens (New York). The first pointed out the early presence (around 1730) of the Florentine pianoforte in the palaces of the Portuguese aristocracy, and suggested that the sonatas of Seixas (1704–1742) reach their highest degree of expression when played on the piano. Pollens, for his part, analysed recordings of Scarlatti's music played on the harpsichord and pianoforte using digital editing software. By this means, dynamic nuances can be readily visualized and measured, showing that Scarlatti's compositional techniques not only create the illusion of dynamic gradation but also produce actual variations in loudness, even on the harpsichord, which is generally thought to be a dynamically expressionless instrument.

Organological contributions occupied the second session, which began with the presentation of newly discovered information relating to the keyboard instruments owned by Cardinal Pietro Ottoboni between 1689 and 1709 by Teresa Chirico (Conservatorio di Frosinone). This was followed by Giuliana Montanari (Istituto Superiore di Studi Musicali Achille Peri, Reggio Emilia) presenting new research centring on documents at the State Archive of Florence that provide extensive detail regarding the instruments in the



collection of Ferdinando de' Medici at the time of Alessandro and Domenico's journeys to Florence (1700–1713). Next Michael Latham considered the history of keyboard instruments in Spain used by Queen María Bárbara and later by the Infante Don Gabriel, from a non-evolutionary point of view. He suggested that Scarlatti may first have written for the *clavicordio de piano*, only later switching to the *clavicordio de pluma*. John Koster (National Music Museum, Vermillion) presented a survey of the features and transformation of harpsichord making in the Iberian peninsula, followed by John Phillips (Berkeley), who analysed the Spanish and Portuguese features of an anonymous eighteenth-century harpsichord reportedly found in the 1970s in Las Hurdes, between Salamanca and the Portuguese border (now in a private collection in the United States). Malcolm Rose's (Sussex) paper on the study of the anonymous Florentine Harpsichord No. 89, held in the Grassi Museum, Leipzig, was read in absentia by Phillips.

The final session featured two papers on eighteenth-century Portuguese composers, including a lecture-concert by Mafalda Nejmeddine (Artave) featuring the sonatas of Alberto José Gomez da Silva, one of the only two collections of keyboard music published in Portugal during the eighteenth century (they appeared in Lisbon in 1770). This was followed by a presentation of João Baptista André Avondano sonatas in the context of late eighteenth-century Portugal by João Paulo Janeiro (Lisbon). New discoveries regarding eighteenth- and early nineteenth-century keyboard music found in Spanish and American archives were presented by Norberto Brogini (Geneva), Celestino Yáñez (Conservatorio Superior de Música Oscar Esplá, Alicante) and Susana Sarfson (Universidad de Zaragoza). The use of the *Pange lingua* by Juan de Urrede among Spanish composers up to the end of the eighteenth century was the subject of a paper presented by Eva Esteve (Conservatorio Teresa Berganza, Madrid). This last session concluded with a homage to Scarlatti by the Spanish twentieth-century composer Joaquín Rodrigo, which was supported by a paper and recital given by Dena Kay Jones (University of Texas, El Paso).

Several concerts surrounded the symposium, including those by Cremilde Rosado Fernandes (harpsichord), Bernard Brauchli (pianoforte Christian Baumann, Zwybrücken 1775), Luisa Morales and Cristóbal Salvador (harpsichord and dance), and the Ensemble Le Nuove Musiche.

While the Scarlatti Year – with its selected concerts, conferences and recordings – has come to a close, one is struck by the work still to be done in order to reconstruct the sonorous world of *Don Domingo*. Some fine work has been done in piecing the puzzle together by the participants in the last two FIMTE symposia. Their work will be made available to readers in the forthcoming proceedings.

LUISA MORALES



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## UNDERSTANDING BACH'S B MINOR MASS

QUEEN'S UNIVERSITY, BELFAST, 2–4 NOVEMBER 2007

Hosted by the School of Music and Sonic Arts at Queen's University, Belfast, this was truly an international event, with participants from eighteen countries, including Australia, Canada, Germany, Ireland, Israel, Japan, Mexico, the Netherlands, Poland, Russia, Sweden, Switzerland, the UK and the US. There was productive conversation throughout the conference among musicologists, singers/instrumentalists and conductors, with some individuals wearing more than one hat. Conversation, both during and between the sessions, was encouraged by the pre-conference distribution of the papers, which had been professionally edited. An additional volume of recent papers and articles about the B minor Mass was also distributed. The chair of the organizing committee, Yo Tomita of Queen's, and the other members of the committee, the late Anne Leahy (DIT Conservatory of Music and Drama, Dublin), Robin Leaver (Westminster Choir College, Princeton), Sarah McCleave, Jan Smaczny and Ian Woodfield (all of Queen's), deserve praise for putting