



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.

doi:10.1017/S147857060999008X

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).



The *Opera Omnia* will comprise all of Geminiani's instrumental, vocal and didactic works, in full critical editions, with the composer's first versions, revisions and reworkings presented consecutively by opus number, including critical commentary and facsimiles, together with complete performance materials for the orchestral and chamber works. The didactic treatises issued in English will be accompanied by Italian, French or German translations of the period, where these exist, together with full commentaries from modern authorities. It is planned that all volumes of the edition be available in both library volumes and practical performing versions by 2012, the two hundred and fiftieth anniversary of the composer's death.

For further information please visit the website <www.francescogeminiani.com>.



CONFERENCES

doi:10.1017/S1478570609990352

IL NUOVO STILE MUSICALE DEL SETTECENTO LOMBARDO-PIEMONTESE:
RICERCA STORICO-CRITICA, PRASSI ESECUTIVA, ASPETTI PRODUTTIVI
ALESSANDRIA, ITALY, 20–21 SEPTEMBER 2008

Matching musicology to performance was one of the major goals of this international conference, and thus it is appropriate to begin this report with the conference's end. Each of the two days of study concluded with a concert conducted by Vanni Moretto. The first concert took place in the Cattedrale di San Pietro, with the orchestra Atalanta Fugiens performing a programme centred on three composers of the so-called 'Milanese symphonic school': Antonio Brioschi, Andrea Zani and Fortunato Chelleri. The other concert was given at the synagogue of Casale Monferrato and featured Brioschi's Symphony in G major and, in the first performance since 1733, the Jewish cantata *Dio, clemenza e rigore*, among other Italian works. This time the orchestra was composed of students who had taken part in a seminar on performance practice held during the week preceding the conference. Like the conference itself, the seminar was devoted to the new musical style of the eighteenth century in Lombardy and Piedmont.

As the object of our studies is a performing art, these two concerts represent one of the most precious results musicological research can achieve: the transformation of texts into performing events. Moreover, these concerts demonstrated that it is possible to talk about a 'Milanese style'. As Raffaele Mellace wrote in his article 'C'era una volta a Milano' (*Amadeus* 9 (September 2008), 43–45), after the Alessandria conference the expression 'it sounds Milanese' could enter the common language about eighteenth-century music: in the Age of Enlightenment there was a regional style whose peculiar sonority was clearly recognized by musicians and maybe even by a select public. But what is this style and what was the conference about?

The conference was organized by the Atalanta Fugiens Association together with the Sezione Musica of the Dipartimento di Storia delle Arti, della Musica e dello Spettacolo of the Università degli Studi di Milano, and was also supported by the Fondazione Cassa di Risparmio di Alessandria. It provided the opportunity to rediscover a talented composer forgotten by musical history, to reconsider the wider instrumental production of the eighteenth century in Lombardy and, finally, to redefine the music-historical category of the Milanese style and even the classical symphony itself.

After the welcome by the local authorities, who placed one of the Palazzo Cuttica's most beautiful rooms at the conference's disposal, the first day of studies began with comments from Luciano Rebelliani (Sony Music Entertainment). One of the objectives of his work is the creation of a large discography for Brioschi