



## PART FIRST.

Overture – MOZART / MOGART / MAZANT.

Aria, Signor TAJANA.

Concerto (German Flute), Mr. GRAEFF / GRÆFF.

Aria, Signora STORACE.

New Quartetto, for Two Violins, Tenors, and Violincellos [*sic*], by Messrs. SALOMON, DAMEN, HINDMARSH / HINDMARCH, and MENEL / MENELE – HAYDN.

## PART SECOND.

(By particular Desire) the new Symphony of HAYDN will be repeated, as performed on the first Night.

Scena Recitative Aria, Signor DAVID.

Concerto (Bassoon), Mr. / Mrs. KUCHLER / REICHLER. (Being his first Appearance in England.)

Duetto, Signor DAVID and Signora STORACE – PAISIELLO / PAESIELLO.

Full Piece – PLEYEL / PLEYAL.

Mr. HAYDN will be at the Harpsichord.

Leader of the Band, Mr. SALOMON.

The diversity of spellings across the various advertisements, even in a prominent programme of a well-organized series, reinforces the need for a degree of editorial intervention – especially as most of the original sources can readily be consulted online in the 17th and 18th Century Burney Collection Database (see <[www.bl.uk/reshelp/findhelprestype/news/newspdigproj/burney/index.html](http://www.bl.uk/reshelp/findhelprestype/news/newspdigproj/burney/index.html)>).

In order to make the information as widely accessible as possible, the database has been converted into a universal csv format that can be read by Excel and similar programmes. The entire database may therefore be freely downloaded and searched; accompanying information includes separate lists of abbreviations and editorial identification of individual musicians.

The database does not include unadvertised concerts such as meetings of the Concert of Antient Music or of the Nobility Concert, though details of these may be known from other sources. Otherwise it is believed to be a near-complete record. Researchers are invited to send additional information or corrections to me ([s.mcveigh@gold.ac.uk](mailto:s.mcveigh@gold.ac.uk)), and the database will be updated from time to time with relevant documentation.



## CONFERENCES

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GLOBAL CORELLI: FAME AND MUSIC IN THE EARLY MODERN WORLD  
SCHOOL OF MUSIC, AUSTRALIAN NATIONAL UNIVERSITY, 4–5 NOVEMBER 2013

This conference was principally concerned with the dissemination of Arcangelo Corelli's music beyond Western Europe in the late seventeenth and eighteenth centuries. Themes included the cultural meaning and construction of Corelli's fame and, by extension, that of other European musicians, and the mechanisms and effects of transmission of cultural artefacts from Europe to the New World in the early eighteenth century. The conference coincided with the three-hundredth anniversary of Corelli's death, and was convened by Dr David R. M. Irving (Australian National University (ANU)), who was assisted by a team of music academic colleagues.



The first presentation was by Graeme Skinner (University of Sydney). He used the 'Sydney Cecilians', established in 1838, as a case study for his speculation on the role of short-lived amateur music societies in Sydney. They may have engendered the assertion of a musical and socio-political identity in the fledgling antipodean British dependency. Skinner noted that the first documented appearance of Corelli's music in Sydney was a solo violin sonata performed at a subscription concert in 1826. Of particular interest was the revelation that in the early years of the colony, performers at such concerts were drawn from all sectors of society, including professionals, the gentry and the military. Referring to printed programmes, Skinner speculated that the repertoire predominantly performed in the colony prior to the availability of professional musicians in the 1870s was consistent with the long-standing popularity of vocal music and instrumental works such as opera overtures that were performed by amateurs in Europe at the time.

Samantha Owens (University of Queensland) discussed the mechanisms by which Italian music reached Dublin in the early decades of the eighteenth century. She focused on the violinist William Viner, noting that he had associated in London with Francesco Gasparini, the Italian violinist and composer who had studied with Corelli. This association may have led to Viner's capacity to emulate Corelli's style in performance. Other Dublin musicians who were able to obtain the latest repertoire included Viner's associates John Sigismund Cousser (Johann Sigismund Kusser) and Philip Percival.

Referring to the extemporaneous nature of the performance of Italian instrumental music in the seventeenth century, Peter Walls (Victoria University of Wellington) discussed and demonstrated various 'graced' editions of Corelli's Op. 5 sonatas. He noted that, with the exception of the 1710 edition by Estienne Roger, all the exemplars originated from the British Isles or Sweden. This raises the question of why English musicians were interested in writing and performing embellished versions of the works while their Italian counterparts apparently were not. A possible explanation is that English musicians had a different musical vernacular, and thus needed to analyse and articulate what would have been part of the expressive consciousness of a well-trained violinist in mainland Europe.

Alan Maddox (University of Sydney) discussed the special status of eighteenth-century singers of opera seria, noting that in the sociocultural milieu of the time they had a unique capacity to embody the identity and the social and political power of the nobility, who primarily funded performances. He referred to the liminal space that the singers occupied, being effectively never off stage. They played multiple roles, reinforcing their audience's values while at the same time being in a position to subvert them. Referring to events in the lives of some prominent singers, Maddox noted that there were boundaries of decorum which could not be crossed either on or off the stage. He suggested that study of the ways in which singers fashioned their off-stage identities can provide insight into the mutual understanding between performers and audiences of opera seria characters.

Janice B. Stockigt (University of Melbourne) discussed the renown throughout Europe of musicians in the court orchestra of August III, King of Poland and Elector of Saxony. A rediscovered poem from 1740 by Johann Gottlob Kittel pays homage to twenty-three outstanding musicians. These include singers such as Faustina Bordoni-Hasse, instrumentalists such as Sylvius Leopold Weiss and composers such as Johann Adolph Hasse and Jan Dismas Zelenka. Manuscripts contained in the Schrank II collection indicate that the repertoire of the Hofkapelle included several works by Corelli.

David Irving's paper, with the intriguing subtitle 'Flight of the Archangel', explored the ways in which an individual musician's global 'fame' might have been constructed in the eighteenth century. He discussed how Corelli's music circulated across vast geographical distances following his death in 1713. Aspects of Italian musical style, including dance forms and concepts of tonality, were disseminated with the music. He noted that in contrast to the earlier circulation of sacred vocal music, Corelli's instrumental works were not confined to societies aligned with established Christian institutions. Thus, as well as in Spanish and Portuguese colonies, they were received without prejudice in India, North America and Australia. There are examples of the music also crossing more distant cultural boundaries, being heard, for example, by rulers in Asian courts.



Neal Peres da Costa (University of Sydney) provided insights into how the keyboard accompaniments in Corelli's compositions may have been realized. He referred in particular to Antonio Tonelli's manuscript of the Op. 5 sonatas, which contains realizations of Corelli's figured-bass lines. This, as well as contemporary treatises such as that of Francesco Gasparini, suggests Corelli may have intended a more prominent role for the continuo than the style of playing popular in late twentieth- and early twenty-first-century recordings. A parallel to Corelli's apparent practice is Ferdinand David's mid-nineteenth-century editions with full-voiced piano accompaniments. Peres da Costa suggested that by Corelli's time, 'discretion' was no longer in style for continuo playing.

Rosalind Halton (University of Newcastle) discussed Corelli's ubiquitousness in the musical life of late seventeenth-century Rome, suggesting that this was a factor in his subsequent 'globalization'. Although he did not compose vocal music, Corelli conducted and performed with singers and choirs. This, and his patronage by Cardinal Ottoboni, resulted in his *sinfonie* having a central influence on contemporary vocal genres, including the serenata, oratorio and opera. Halton proposed that there was a symbiotic relationship between Alessandro Scarlatti the Neapolitan and Corelli the Bolognese, the two composers having met in 1702. Suggesting that Scarlatti adopted Corelli's style and made it his own, she gave examples of similar compositional methods, including key relationships, use of hard and soft hexachords, walking bass,  $\frac{4}{3}$  suspensions and the diminished-seventh approach to a cadence.

Bryan White (University of Leeds), in a streamed video presentation, suggested that Aleppo, an important trading centre for many European countries in the late seventeenth and early eighteenth centuries, was an important vector for dissemination of current musical compositions. The British merchant and harpsichordist Rowland Sherman lived there for over fifty years, and an inventory of his library contains many of Corelli's compositions. His correspondence reveals that he performed with many European merchants, having a preference for Italianate chamber works in which he could play basso continuo. It also suggests that he was influenced by the national performance styles of visiting musicians.

In the first lecture-recital on day two, Joyce Lindorff (Temple University) and Nancy Wilson (Mannes College, The New School for Music) performed several works from Teodorico Pedrini's Op. 3 on harpsichord and baroque violin respectively. The presentation was streamed live from Temple University, Philadelphia. Pedrini, an Italian missionary and musician, served as music master in the Chinese emperor's court from 1711 until his death in 1746. His Op. 3, comprising twelve sonatas for violin and bass, is the only surviving example of a Western-style music manuscript in China from the eighteenth century. Lindorff noted similarities between Pedrini's compositions and those of Corelli, including harmonic progressions through the cycle of fifths and unexpected harmonic movements. From a large collection of Pedrini's writings she inferred the important role of Western music in the political and sociocultural milieu of China at the time. Two important factors were the emperor's desire to assimilate current international knowledge and his opposition to aspects of the European missionary presence. An interesting inference made by the performers was that Pedrini's compositions may be an example of European music developing out of context, following a different evolutionary pathway.

The second lecture-recital, introduced by David Irving, focused on Thomas Forrest (c1729–c1802), an important figure in the cultural exchange between Europe and Southeast Asia. A theme was that the exchange of the abstract entity of music fostered the mutual goodwill required for trade. Forrest, an agent of the Dutch East India Company, as well as an independent trader, travelled extensively in the Malay archipelago. He not only taught Western music theory and practice to the local people, but also absorbed their music, transcribing it and playing it back. He composed songs in the Malay language. One example, 'Angin be dingin, Oogin be jattoo', was found in an edition of one of his two published travelogues. Irving has studied and edited the piece, noting that it is based on the *Corrente: Vivace* of Corelli's Trio Sonata Op. 4 No. 2. The lecture-recital concluded with performances of this sonata by a quartet including guest artists, and Forrest's song by Paul McMahon (ANU). The performance of the latter was an emotive one, the song being clearly a vocal challenge.



The conference concluded with an orchestral concert by ANU student and staff members, supplemented with special guest artists. Opening the programme was Corelli's 'Christmas Concerto', Op. 6 No. 8, and bringing it to a close were works by Georg Muffat and Francesco Geminiani, both known to be admirers of Corelli.

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### AGGIORNANDO IL SETTECENTO: EL SIGLO XVIII Y LA MUSICOLOGÍA ESPAÑOLA A DEBATE

UNIVERSIDAD DE LA RIOJA, 28–29 NOVEMBER 2013

On the campus at Logroño, a charming town in the north of Spain, the Universidad de La Rioja hosted a research seminar that aimed to explore musicological views on the Spanish eighteenth century. The prevailing view of nineteenth-century Spanish historians, almost all of a nationalist persuasion, was that the country had experienced a decline during the eighteenth century, especially compared to the earlier *siglo de oro* (Golden Age). Musicologists of that era (Soriano Fuertes, Felipe Pedrell) followed their example, viewing the eighteenth century with disappointment compared to the earlier period of the great Spanish polyphonists such as Cristóbal de Morales and Tomás Luis de Victoria. This alleged decline was attributed to an 'invasion' by Italian music (opera, in particular) and musicians. In 1993, however, a landmark conference held at Cardiff University's Centre for Eighteenth-Century Musical Studies came to a very different conclusion. The strong Italian influence – felt throughout all Europe, not only in Spain – was viewed as a positive modernizing force. The organizers of the Logroño seminar (José María Domínguez, Pablo-L. Rodríguez, Juan José Carreras and Ana Lombardía) conceived it as a means of updating – in Italian, *aggiornare* – the results of the 1993 Cardiff conference. These were commemorated in the subsequent publication *Music in Spain during the Eighteenth Century*, edited by Malcolm Boyd and Juan José Carreras (Cambridge: Cambridge University Press, 1998). At the same time the Logroño seminar served as one of a number of current initiatives devoted to similar revisionist ends. These include the research group 'Música en España en la edad moderna' (Music in Spain in the Modern Era; <[www.unirioja.es/mecri](http://www.unirioja.es/mecri)>), 'La música de cámara en España en el siglo XVIII: géneros, interpretación, recuperación (2012–2014)', a project on eighteenth-century Spanish chamber music sponsored by the Spanish Ministry of Economics and Competitiveness, and the cycle of concerts 'Gaetano Brunetti, músico de corte' heard during November and December 2013 at the Juan March Foundation of Madrid. (For an introduction by Miguel-Ángel Marín and notes to these concerts by Lluís Bertran see <[www.march.es/recursos\\_web/culturales/documentos/ciencertos/CC959.pdf](http://www.march.es/recursos_web/culturales/documentos/ciencertos/CC959.pdf)>.)

The two-day event began with a delightful talk by the distinguished historian José Luis Gómez Urdáñez (Universidad de La Rioja). Going well beyond the announced title of his address, 'El reinado de Fernando VI: historiografía, política y cultura' (The Reign of Fernando VI: Historiography, Politics and Culture), Urdáñez in fact presented a magisterial overview of the entire century. In his preliminary notes to the seminar José María Domínguez (Universidad de La Rioja) suggested correctly that Urdáñez would provide an excellent *sinfonia avanti l'opera*. The remainder of the day was dedicated to papers by a group of young scholars. Sara Erro (Real Conservatorio Superior de Música de Madrid and the Universidad Complutense de Madrid) discussed sources of an administrative or financial nature located at the Archivo General de Simancas (near Valladolid) that bear upon the instrumentalists, singers, composers and copyists employed in the royal chambers during the reign of Fernando VI and Maria Barbara of Braganza. As Erro noted,