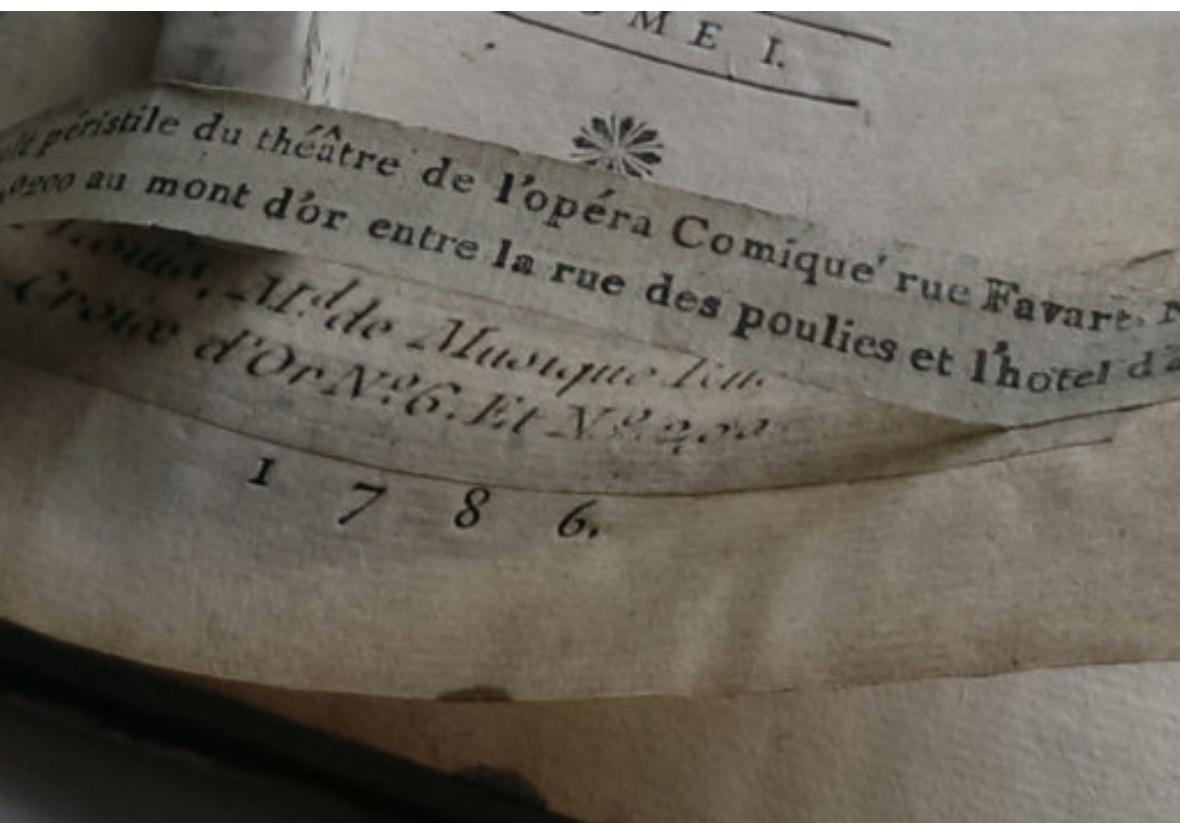


INTERNATIONAL CONFERENCE

MUSIC PUBLISHING AND COMPOSERS: 1750-1850



Organized by

Centro Studi Opera Omnia Luigi Boccherini, Lucca



LUCCA, Complesso Monumentale di San Micheletto

24-26 November 2017

ORGANIZED BY

CENTRO STUDI
OPERA OMNIA
Luigi Boccherini

CENTRO STUDI OPERA OMNIA LUIGI BOCCHERINI
www.luigiboccherini.org

INTERNATIONAL CONFERENCE

MUSIC PUBLISHING AND COMPOSERS: 1750-1850

Organized by
Centro Studi Opera Omnia Luigi Boccherini, Lucca

Lucca, Complesso Monumentale di San Michele

24-26 November 2017



SCHOLARLY COMMITTEE

ROBERTO ILLIANO (Centro Studi Opera Omnia Luigi Boccherini)

FULVIA MORABITO (Centro Studi Opera Omnia Luigi Boccherini)

LUCA LÉVI SALA (New York University / Université de Montréal)

MASSIMILIANO SALA (Centro Studi Opera Omnia Luigi Boccherini)

ROHAN STEWART-MACDONALD (Stratford Upon Avon, UK)

DAVID ROWLAND (Open University, Milton Keynes, UK)



KEYNOTE SPEAKERS

BIANCA MARIA ANTOLINI (Conservatorio di Perugia)

DAVID ROWLAND (Open University, Milton Keynes, UK)

FRIDAY 24 NOVEMBER

10.00-10.30: Registration and Welcome

10.30-10.45: Opening

- FULVIA MORABITO (*President* Centro Studi Opera Omnia Luigi Boccherini)

11.00-12.30: Composers, Editions and the Musical Work (I)

(Chair: **Rohan Stewart-MacDonald**, Stratford Upon Avon, UK)

- MARIA VIRGINIA ROLFO (San Miniato, Pisa): *Eugenio Sodi (1767-1787): A Prolific Composer in the Florentine Musical World*
- MICHAEL VITALINO (Crane School of Music, SUNY Potsdam): *Publication as Compositional Waypoint: Contextualizing Franz Liszt's 1843 «Buch der Lieder»*
- STEFANIA GITTO (Centro Documentazione Musicale della Toscana, Scuola di Musica di Fiesole): *Quando l'editore è anche archivistica musicale dei granduchi fiorentini: il caso di Giuseppe Lorenzi*



13.00 Lunch

15.00-16.00 – Keynote Speaker 1

- BIANCA MARIA ANTOLINI (Conservatorio di Perugia): *Compositori, editori, fruitori: una rete di rapporti*

16.30-17.00: Composers, Editions and the Musical Work (II)

(Chair: **Luca Lévi Sala**, New York University / Université de Montréal)

- MARIA BIRBILI (University of Chicago, IL): *The Proliferation of Musical Sources in the 19th Century as an Editorial History of Italian Opera and the Idea of «Werkhaftigkeit»*
- MYRON GRAY (Haverford College, USA): *What Is an Author of Early American Music? Reprinting and the Composer*

17.30-18.30: Economic and Commercial Strategies and their Social and Political Contexts (I)

(Chair: **Fulvia Morabito**, Centro Studi Opera Omnia Luigi Boccherini)

- NICOLA BIANCHI (Centro Documentazione Musicale della Toscana, Scuola di Musica di Fiesole): *La circolazione dell'editoria musicale in Toscana nel primo Ottocento: il caso del Fondo Venturi di Montecatini Terme*
- GIOVANNA CARUGNO (Università della Campania 'Luigi Vanvitelli'): *Edizioni musicali e diritto d'autore nell'Italia preunitaria: il caso del «Nabucco»*

SATURDAY 25 NOVEMBER

09.30-11.00: Economic and Commercial Strategies and their Social and Political Contexts (II)

(Chair: **David Rowland**, Open University, Milton Keynes, UK)

- NANCY NOVEMBER (The University of Auckland): *Beethoven's Symphonies Arranged for the Chamber by his Contemporaries*
- HENRI VANHULST (Université libre de Bruxelles): *Compositeurs « belges » de musique instrumentale édités à Paris au XVIII^e siècle: la vaine recherche d'une reconnaissance internationale*
- LUCA LÉVI SALA (New York University / Université de Montréal): *Muzio Clementi's Output in Vienna (1787-1799): Dissemination, Issues of Authenticity and Textual Problems*

11.30-12.30: Composers, Consumers, Repertoires and Musical Life (I)

- SARAH NOEMI SCHULMEISTER (University of Music and Performing Arts Vienna): *Parisian Editions of Viennese Instrumental Music, 1755-1780*
- MARIA JOÃO ALBUQUERQUE (Universidade Nova, Lisboa): *Music Printing and Publishing in Portugal (1750-1850): The Rise of a New Industry*



13.00 Lunch

15.00-16.00 – Keynote Speaker 2

- DAVID ROWLAND (Open University, Milton Keynes, UK): *Composers and Publishers in Late Georgian Britain*

16.30-18.30: Music Criticism

(Chair: **Massimiliano Sala**, Centro Studi Opera Omnia Luigi Boccherini)

- ŽARKO CVEJIĆ (Singidunum University, Belgrade): *Robert Schumann, from a (Failed) Virtuoso to a Fierce Virtuoso Critic*
- KATERYNA IELYSIEIEVA (Kiev, Ukraine): *Music Journals in the late 18th Century as a Mirror of Public Taste*
- PAULINA TKACZYK (Kraków): *Christlieb Siegmund Binder's (1723-1789) Works Against the Backdrop of the Musical Life of Dresden in the 18th Century*
- RAINER KLEINERTZ (Saarland University, Saarbrücken): *Publishing Strategies in Haydn's Op. 33 and Mozart's String Quartets Op. 10*

SUNDAY 26 NOVEMBER

10.00-12.30: Composers, Consumers, Repertoires and Musical Life (II)

(Chair: **Bianca Maria Antolini**, Conservatorio di Perugia)

- RUPERT RIDGEWELL (British Library/Cardiff University): *'Lost' Mozart Editions and the Reconstruction of Franz Anton Hoffmeister's Subscription Series*
- STEPHANIE KLAUK (Saarland University, Saarbrücken): *Il ruolo dei manoscritti musicali per la vita strumentale nella Roma del secondo Settecento*
- FLORIS MEENS (Radboud University): *The Sound of Dutch Domesticity: 19th-Century Relationships between Publishers, Composers, Retailers and Consumers in The Netherlands*
- GLORIA ARACELI RODRÍGUEZ LORENZO (Universidad de Oviedo): *Between Public and Private Sphere: The Musical Sheets of «La Iberia Musical y Literaria» (1842-1847)*
- FRANCISCO J. GIMÉNEZ RODRÍGUEZ (Universidad de Granada): *What Composers? The Beginnings of Sheet Music Publishing in Spanish Periodicals (1805-1840)*



13.00 Lunch

15.00-16.00: Composers, Publishers and Dedictees

(Chair: **Fulvia Morabito**, Centro Studi Opera Omnia Luigi Boccherini)

- ELISABETTA RIGHINI (Independent researcher, Forlì): *Disavventure editoriali e concertistiche di Giovanni Battista Cirri dal soggiorno londinese (1764-1775) al rientro in patria*
- CHIARA PELLICCIA (Istituto Storico Germanico, Roma): *George Couper tra «patronage» artistico-culturale ed editoria musicale*

16.30-17.30: Composers, Consumers, Repertoires and Musical Life (III)

- DAVIDE MINGOZZI (Università degli Studi di Bologna): *Gli interventi di Carlo Andrea Gambini per la «Gazzetta musicale di Milano». Tra editoria e critica musicale (1843-1861)*
- OLGA BAIRD (Independent researcher, UK/Czech Republic) – PAVEL SERBIN (Pratum Integrum Orchestra, Moscow): *No, This Is Not the Real Boccherini! Another Attempt of Attribution of the Mysterious Portrait of a Young Man with the Neck-bow*

ABSTRACTS

KEYNOTE SPEAKERS

- **BIANCA MARIA ANTOLINI (Conservatorio di Perugia)**

- **Compositori, editori, fruitori: una rete di rapporti**

La relazione intende focalizzare, per il periodo 1750-1850, nei diversi paesi europei, le differenti motivazioni (di tipo ideale e/o economico) che spingevano i compositori a rendere pubbliche attraverso le stampe le loro composizioni; in base a questo, individuare il peculiare rapporto fra compositore ed editore, e verificare l'incidenza dei gusti e delle richieste del pubblico sulle scelte effettuate da compositori ed editori. In particolare si vuole delineare, con specifici esempi, la pratica del *Selbstverlag* e la sua connessione con l'uso della sottoscrizione nel secondo Settecento; e quella delle edizioni simultanee nel primo Ottocento.

- **DAVID ROWLAND (Open University, Milton Keynes, UK)**

- **Composers and Publishers in Late Georgian Britain**

The period c1770-1830 was crucial for the development of music publishing in Britain. The British market itself saw a significant expansion while at the same time publishers grew their businesses in continental Europe and further afield, despite the problems of protectionism and communication caused by times of war. With the increase in the markets, copyright law came under scrutiny and many issues were clarified within the British courts. At the same time the new international environment required new ways of working across state boundaries. Musicians themselves travelled more frequently and further, taking advantage of improved transport networks when peacetime allowed. All of these factors had implications for the developing relationship between composers and publishers. New types of contract were used which offered a degree of protection in the international arena, yet in the absence of copyright laws beyond individual states piracy continued to flourish. With composers increasingly on the move in Europe the role of agents expanded as composers struggled to conduct business at a distance in foreign languages. In the absence of a royalty system composers' incomes were restricted to initial payments for works, however popular they were to become, and although the publishers paid good prices their prosperity persuaded several musicians to enter the publishing business themselves, with varying degrees of success. Composers had become increasingly adept at writing with markets in mind, but during this period of rapid technological invention, and within the context of continuing national variation in instrument design, they needed to be particularly alert to the latest developments. The extent to which composers wrote with these latest developments in mind varied and some decisions about the adoption of new musical styles were presumably taken jointly between them and the publishers. Nowhere were these issues more acutely felt than in the composition of piano music.

CONTRIBUTORS

Composers, Editions and the Musical Work (I)

• **MARIA VIRGINIA ROLFO (San Miniato, Pisa)**

Eugenio Sodi (1767-1787): A Prolific Composer in the Florentine Musical World

Eugenio Sodi was the eldest son of Vincenzo Sodi, a renowned Florentine harpsichord and fortepiano maker. Research on his well-connected family sheds light on his activities and premature death. According to his birth record he was the godson of French diplomat and composer Marquis Eugène de Ligniville, court chamberlain, court music director, and postmaster general of Grand Duke Peter Leopold. Surviving compositions of his carries dedications to Cavaliere Giulio Orlandini, another court chamberlain to Peter Leopold, and to Maria Maddalena Morelli, court poet to Peter Leopold. An esteemed keyboard player, he often travelled together with his father, to play on his innovative instruments. The *Gazzetta Toscana*, the newspaper of the time, announced and reviewed his concerts and advertised his compositions. Some of these accounts describe his performances at the Teatro della Pergola, the main theater in Florence. He also played in the orchestra of the recently opened Teatro della Palla a Corda. So far, only three of his compositions have been found, surviving in printed and manuscript sources. These are kept in Italian libraries and archives, and a copy is found in the Ricasoli Collection at the Dwight Anderson Memorial Music Library of the University of Louisville. One of Eugenio's concertos was published by Giuseppe Filippini and according to the *Gazzetta Toscana*, his keyboard sonatas, published by Giuseppe Poggiali, were for sale at the shops of publishers Anton Giuseppe Pagani and Giovacchino Ferrini, and at his father's. An organ concerto is mentioned in documents only; it is known, however, that Eugenio wrote much more music. This study provides the first account of the short life and considerable work of this highly regarded musician, in relation to the politics, society and culture of his time.

• **MICHAEL VITALINO (Crane School of Music, SUNY Potsdam)**

Publication as Compositional Waypoint: Contextualizing Franz Liszt's 1843 «Buch der Lieder»

The notion of publication as culmination of the creative compositional process is increasingly assumed throughout the nineteenth century. However, Franz Liszt's creative output stands in opposition to the concept that publication equates with completion. Rather than working toward a finished – and ultimately published – composition, Liszt frequently continued to revise his materials long after they appeared in print. This paper explores the innate paradox of Liszt's approach to, and goal of, publishing his early compositions. Liszt's idiosyncratic approach to publication is often attributed to his developing style. Although it is not uncommon for a composer's style to evolve

throughout their career, Liszt is unique in that the disparity stems from his gradual shift from virtuoso performer to serious composer. In this paper, I propose that Liszt's first *Buch der Lieder* from 1843 signifies an inner conflict between these dual personas. Epitomizing Liszt's bravura, these pieces occasionally forgo thoughtful craft for the sake of virtuosic grandeur. Recognizing these compositional faults, Liszt later revised and republished these works. My analysis examines these revisions, focusing on several songs not available in modern edition. Given the distinctiveness of Liszt's approach to publication, two issues emerge. First, his initial publications should not be disregarded in favor of the revised versions since they offer a dialogue between two facets of his musical thinking. More than compositional variants, these songs offer insight into Liszt's underlying identity crisis as the trajectory of his career shifts. A "final version" bias does injustice to preceding publications by robbing us of insight that contrasting material has to offer. Second, Liszt uses publication not as the conclusion of his creative activity, but as a waypoint in a larger compositional process. He does not regard publication as something that preserves a finite composition, but a possible realization that may be amended at his discretion.

• **STEFANIA GITTO (Centro Documentazione Musicale della Toscana, Scuola di Musica di Fiesole)**

Quando l'editore è anche archivista musicale dei granduchi fiorentini: il caso di Giuseppe Lorenzi

L'attività editoriale di Giuseppe Lorenzi (1783-1870) non è sconosciuta, anche solo per la grande quantità di musica a stampa presente nei principali opac italiani e stranieri. Meno invece si conosce sui legami che Lorenzi *senior* ebbe con la corte degli Asburgo Lorena e sul ruolo commerciale e culturale nella Firenze della Restaurazione. In che modo la posizione di archivista granducale, per il quale ebbe libero accesso alla vasta collezione musicale di Ferdinando III (oggi conosciuta come Fondo Pitti) ha influenzato le sue strategie commerciali? Come utilizzò l'esperienza archivistica per la gestione del materiale editoriale? Quali furono i legami con i compositori a lui contemporanei – è stato allievo e figlio putativo di Salvatore Pazzaglia, maestro della Real Cappella a cavallo dei due secoli – e con l'entourage intellettuale fiorentino? E infine, quale fu l'incidenza del ruolo ricoperto presso la corte palatina all'interno della cultura musicale fiorentina e nazionale del primo Ottocento? Per rispondere alle prospettive di ricerca aperte da queste domande si è avviata un'indagine basata sullo studio incrociato delle composizioni di Giuseppe Lorenzi, delle numerose sue edizioni musicali custodite nelle collezioni toscane con lo spoglio della documentazione archivistica conservata nell'Imperiale e Real Corte e nei fondi documentari ad esso legati. Partendo dall'analisi delle fonti musicali, bibliografiche e non, si presentano i primi risultati per delineare l'articolata e complessa attività di Giuseppe Lorenzi, compositore, musicista, archivista ed editore fiorentino.

Composers, Editions and the Musical Work (II)

• MARIA BIRBILI (University of Chicago, IL)

The Proliferation of Musical Sources in the 19th Century as an Editorial History of Italian Opera and the Idea of «Werkhaftigkeit»

The development of music publishing in the 19th century in Italy (and the fact that organized music publishing and copyright laws occurred much later in Italy than in France) had a decisive influence on every facet of Italian opera production, from the proliferation of manuscript copies vs. printed scores, to aesthetic perceptions of the genre, to the altered conception of the musical work and the nature and extent of intellectual property, which increasingly allowed composers to support themselves financially through the sale of their own works in collaboration with publishing houses. The needs of contemporary consumers of music and the social realities of 19th-century opera were the principal reasons why Italian opera of the early 19th century mainly circulated as *spartiti* of separate musical numbers, targeted for the general public, or in manuscript copies. These manuscript copies were often hastily prepared, in a few cases – to be discussed – they were even prepared simply from memory via a singer, and they frequently contain errors, which have been corrected in recent years in critical editions, in a reconstruction of many cases of lost and destroyed authenticity. For composers of Italian opera until the last three decades of the 19th century, publication had a purpose primarily as a way to facilitate performance. Until the 1820s, even the most popular operas circulated only as manuscript copies of the full score or in incomplete reductions for piano and voice. Even if Ricordi already began publishing in the mid 1820s, it was not until near the end of Verdi's life that some full orchestral scores of his operas (esp. for *Otello* and *Falstaff*) appeared, and even then the composer was only tangentially involved with the publication. Some musicologists from former generations, such as Carl Dahlhaus, blinded by the influence of social and theatrical structures on the process of revision of *Werkgestalt*, withhold altogether from Italian belcanto opera the status of 'work' (*Werkhaftigkeit*). By emphasizing abuses of the Italian theatrical system, this position erroneously attempts to ignore the evidence of composers' letters, particularly those of Bellini, Donizetti, and Verdi, who vehemently railed against theaters and performers tampering arbitrarily with their works. My paper will focus on the cases of Rossini, Bellini, and Verdi, and will examine the textual and performance history of their works in connection with the development of music publishing during the first half of the 19th century, determining the editorial history of Italian opera. Pertaining to Rossini, also the case of Ferdinand Paer will be discussed, who deliberately changed the structure of Rossini's Italian operas in their first performances in Paris, which resulted in catastrophically erroneous editions, which are still in need of correction today. For Rossini, also the question of following typographical conventions of a later period for editing early 19th-century Italian opera will be discussed, such as removing Rossini's very specific closed accents or diminuendos. In Verdi's case, the disparity between the autograph score and the Ricordi editions will be briefly discussed.

• **MYRON GRAY (Haverford College, USA)**

What Is an Author of Early American Music? Reprinting and the Composer

Since Beethoven the term “composer” has connoted creative autonomy. Together with modern intellectual-property standards, this Romantic concept has disposed scholars to privilege individualized authors, texts, and sites of production. It is worth evaluating the relevance to earlier contexts of the composer as a singular entity who originates and authorizes the content of a published musical work. To that end, this paper considers the pre-Romantic world of eighteenth-century American musical print. The historian of American literature Meredith McGill provides a framework by placing reprinting at the center of early U.S. publishing. In the absence of transatlantic and local copyright enforcement, it was routine to make derivative editions of European music, and to copy such editions made by other U.S. publishers. This would do little to disrupt conventional notions of musical authorship were it not for the compositional interventions that differentiate American editions from their European sources and from one another. Most early American sheets are adaptations rather than faithful reproductions, with the authorship of a typical print distributed across considerable spans of time and space and between individuals ranging from canonic composers to lesser-known and anonymous arrangers, editors, and engravers. The genesis of such sheets is decentered, their content existing only in relationship to other texts by other authors in other contexts. For examples I turn to Mozart, the most eminent composer in the eighteenth-century American printed repertory. Here, if anywhere, the composer seems essential. I consider Mozart adaptations including «Away with Melancholy» (issued by four publishers in three American cities during the 1790s) and «Grand March from the Opera of the Prisoner [*sic*]» (issued by two Philadelphia publishers), tracing their evolution from authorized European sources to scarcely recognizable unauthorized prints. In an early U.S. publishing sphere dominated by reprinting, the individual-centered notion of composition represents an anachronism.

Economic and Commercial Strategies and their Social and Political Contexts (I)

• **NICOLA BIANCHI (Centro Documentazione Musicale della Toscana, Scuola di Musica di Fiesole)**

La circolazione dell'editoria musicale in Toscana nel primo Ottocento: il caso del Fondo Venturi di Montecatini Terme

Il Fondo Venturi è una collezione di pezzi musicali appartenuta alla famiglia Sermolli di Buggiano, piccolo borgo in provincia di Pistoia. Vi si conservano prevalentemente copie manoscritte di singole arie del repertorio operistico più in voga tra il XVIII e XIX secolo, ma anche molta musica strumentale, di autori attivi soprattutto alla corte absburgica, da datare maggiormente agli anni '70 e '80 del Settecento. Cominciato a formarsi dagli acquisti di Piero e Antonio Sermolli, il Fondo è passato nelle mani dei loro discendenti, che, a partire dall'inizio dell'Ottocento, collezionarono

anche copie stampate. La loro raccolta presenta esemplari di editori della vicina Firenze (Giuliani, Ranieri del Vivo) e degli altri grandi centri italiani come Bologna (Silvani, Monti), Venezia (Zatta) e Napoli (Marescalchi), oltre a opere stampate o distribuite dai più famosi editori europei: Artaria, Welcker, Birchall, Le Cène, Pleyel, Boyer, e il Bureau d'Abonnement parigino. Lo studio di questa particolare sezione del loro Fondo Venturi consente di approfondire lo stato dell'arte della circolazione delle fonti musicali, da un lato, verificando la penetrazione a livello locale della grande editoria musicale, nazionale e internazionale, dall'altro, valutando quanta e quale musica italiana si stampasse all'estero. Inoltre, da un punto di vista della storiografia e della sociabilità passata, offre un'eccellente cartina di tornasole per misurare l'effettivo gusto musicale della piccola aristocrazia, che fu la primaria fruitrice di musica nel primo Ottocento toscano: un elemento assai utile per cominciare una storia della ricezione capace di ricostruire, sulla base delle fonti, il reale successo o meno di composizioni oggi considerate capolavori, e di capire la portata di grandi successi musicali percepiti adesso come mediocri.

• **GIOVANNA CARUGNO (Università della Campania 'Luigi Vanvitelli')**

Edizioni musicali e diritto d'autore nell'Italia preunitaria: il caso del «Nabucco»

Il presente contributo si propone di analizzare alcuni aspetti del complesso rapporto tra editore ed autore, in chiave prevalentemente giuridica e nella sua evoluzione storica, per ciò che attiene gli strumenti contrattuali utilizzati fin dal periodo antecedente l'Unità d'Italia. In particolare, saranno illustrate le caratteristiche del contratto di edizione quale modalità per trasferire i diritti d'autore e regolamentare le vicende economiche connesse all'utilizzo di un'opera musicale. Tale strumento, finalizzato alla determinazione degli impegni reciproci delle parti (autore ed editore), era stata oggetto di attenzione legislativa già nel XIX secolo, trovando apposita disciplina nei codici civili dell'epoca. Tra questi, il codice civile austriaco in vigore nel Regno Lombardo-Veneto offriva una ricostruzione organica degli elementi del contratto di edizione, applicandolo non solo alle opere letterarie, ma anche alle composizioni musicali. Tuttavia, se in astratto l'intervento legislativo aveva inteso dotare i privati di una cornice minima di tutela, in concreto ciò non poteva determinare una completa ed esaustiva definizione dei rapporti che si fossero instaurati tra editore e autore, specialmente quando si fosse trattato di disciplinare la titolarità dei diritti su opere composite. Si pensi, ad esempio, all'ipotesi di librettisti e compositori che intervenissero a creare una stessa, unica, opera. La complessità di tali situazioni concrete è ben esemplificata nel noto caso del *Nabucco* di Giuseppe Verdi, i cui diritti d'autore furono oggetto di una complessa vicenda giudiziaria che vide contrapposte le posizioni di due editori (Lucca e Ricordi) quanto alla pretesa titolarità dei diritti sullo spartito. Con l'illustrazione del suddetto caso sarà dato conto di alcune peculiarità proprie del regime giuridico su un'opera composta, *in primis*, da un libretto e da una parte musicale, e, in secondo luogo, sulla base di una commissione ricevuta da un terzo (nella specie, l'impresario teatrale Bartolomeo Merelli). Ciò a dimostrazione del

fatto che, già nel periodo preunitario, il diritto d'autore era chiamato a rispondere alle esigenze concretamente emerse nel rapporto tra autore ed editore, rivelandosi tanto per il giurista quanto per il musicologo uno strumento di lettura del ruolo – e, dunque, del potere contrattuale – di tali figure nel panorama musicale dell'epoca.

Economic and Commercial Strategies and their Social and Political Contexts (II)

• NANCY NOVEMBER (The University of Auckland)

Beethoven's Symphonies Arranged for the Chamber by his Contemporaries

Few arrangements of music from the era around 1800 are available in modern score and performing editions. This is in stark contrast to the situation in Beethoven's lifetime, which he himself described as 'a fruitful age of arrangements'. But the very ubiquity of nineteenth-century arrangements is no doubt part of the reason why one see few of them today: the perception persists of arrangements as hastily produced, low quality 'spin offs' for a popular market, which do not largely respect or fully represent their originals. In part this is true, as Beethoven also found: arrangements were not always distinguished by their quality. These negative aspects of arrangements have been over emphasised: we tend to lose sight of the cultural, musical and historical insights that can be gained from studying and performing them. This talk explores a selection of arrangements of Beethoven's symphonies for chamber ensembles by some of the finest arrangers of the era. I consider both the *art* and *culture* of arrangement in this era, rather than dismissing it as the low-quality work of hacks. Five of the main arrangers who worked in Beethoven's lifetime will be discussed, including well-known musicians like Johann Nepomuk Hummel (1778-1837) and Ferdinand Ries (1784-1838). Their arrangements of Beethoven's symphonies help round out our understanding of chamber music in this era, enliven our view of the musical personalities in Beethoven's milieu, and enrich our understanding of the developing musical 'work' concept. Far from disapproving of arrangements *per se*, composers like Beethoven produced them as part of the process of learning the art of composition. The correspondence between the publisher Steiner and Beethoven, regarding the production of arrangements of his works from *Wellington's Victory*, onwards shows that he was keen to issue arrangements of his music for various chamber ensembles; and was prepared to look over forthcoming arrangements even if he did not produce them. A case study is made of Ries, friend, pupil and secretary to Beethoven, who scored Beethoven's Second Symphony for nonet (alternatively quintet), and rearranged several of Beethoven's chamber works for alternative ensembles. Often these arrangers produced numerous arrangements of various Beethoven works, and sometimes more than one arrangement of a given work; sometimes they even produced a series of related arrangements, as did Hummel. The 'age of arrangements' had its own practice, cultures and networks. Thus, for example, one might dedicate one's work to another arranger, like Englishman William Watts, who dedicated his transcription of Beethoven's Fifth Symphony to Ries. Early arrangements of Beethoven's music still hold their relevance today, for scholars and performers.

Modern editions of these arrangements can fill gaps where the repertoire of the era for a given ensemble is otherwise sparse. Further, arrangements of the time direct us to a usefully close connection between the work and its receiver: arrangements helped one to get to know the works by means of a ‘hands on’ approach. They can still have this function today, providing an ‘inside knowledge’ that is achieved through playing and not so readily through listening to recordings and attending concert performances.

• **HENRI VANHULST (Université libre de Bruxelles)**

Compositeurs « belges » de musique instrumentale édités à Paris au XVIII^e siècle: la vaine recherche d’une reconnaissance internationale

Plusieurs compositeurs originaires des anciens Pays-Bas, dont aucun n’a fait carrière à l’étranger, ont publié à partir de 1738 (Joseph Boutmy, *Premier livre de pièces de clavecin*, Paris, Boivin et Leclerc, 1738 ; *Second livre...*, Paris, *ibid.*, s. d.), leurs œuvres de musique instrumentale – le plus souvent pour clavecin – à Paris, alors qu’ils auraient pu s’adresser à des éditeurs bruxellois ou liégeois. Le plus souvent, ils ne le font que pour un seul opus (J.-N. Hamal, *Six ouvertures*, Boivin et Leclerc, 1743 ; Joseph de Trazegnies (*Six divertissemens* Op. 2, Le Menu, c1772 ; P. Guislain, *Premier concerto pour violon*, Boyer, c1780 ; J. E. Pauwels, *Six duos concertans* Op. 1, Lobry, c1793) mais l’organiste de la cathédrale d’Anvers Pierre Van den Bosch, dont Burney a fait l’éloge, fait paraître entre 1762 et c1774 ses Op. 2 à 6 chez Le Menu et Boyer. Ces publications ne font que rarement l’objet d’une annonce dans la presse parisienne et les titres disparaissent assez rapidement des catalogues successifs de leurs éditeurs. Lorsque ces éditions parisiennes débute par une dédicace, celle-ci est toujours adressée à une personnalité des anciens Pays-Bas. Les éventuelles listes de souscripteurs ne révèlent que très exceptionnellement un nom ‘étranger’ et ne se distinguent guère de celles insérées dans les éditions de musique de clavier que le même compositeur fait paraître à Liège ou à Bruxelles. Ce sont d’ailleurs les noms qui se retrouvent parmi les souscripteurs aux œuvres de musiciens qui sont imprimés uniquement dans les anciens Pays-Bas. Le cas du violoniste bruxellois Pierre Van Maldere prouve qu’une carrière à l’étranger va de pair avec une réelle diffusion internationale des compositions grâce aux éditeurs parisiens et londoniens.

• **LUCA LÉVI SALA (New York University / Université de Montréal)**

Muzio Clementi’s Output in Vienna (1787-1799): Dissemination, Issues of Authenticity and Textual Problems

Between 1780 and 1820 Clementi’s output circulated widely throughout continental Europe. His works were reissued by numerous French publishers, including Bailleux, Imbault, Castaud and Porro, Boyer, Sieber and Pleyel. They were also reprinted and redistributed, by, among other publishers, Erard, Leduc, Vuiet, Vogt, Viguier and the Nadermans. Almost all of the first English editions of Clementi’s compositions refer to at least one French one. The same can be said of the publishing networks encompassing German speaking countries, including Artaria, Torricella, Mollo, Cappi,

Kozeluch and Hoffmeister, Kühnel, Peters, Schott, Sauer, André, Breitkopf & Härtel, and so forth. Clementi is likely to have been one of the most frequently and widely published foreign composers in Vienna during the last quarter of the eighteenth century; this is confirmed by the number of editions of his works announced in contemporary journals. Clementi's most frequent publisher was probably Artaria. If we examine the total number of editions issued before 1800, evidence shows that Artaria's production of Clementi's works virtually excluded authoritative editions. Intimately related as it was to the Parisian trading system, Artaria's output sheds light on the quality of some of the editions available beyond England. It exemplifies the widespread dissemination of Clementi's work among publishers that operated mainly throughout Paris, Leipzig, Offenbach, Mannheim and Vienna. Many of the Parisian and Viennese editions advertised and released during the 1780s and 90s demonstrate significant textual corruption. Examination of these facilitates an increased understanding of the process by which errors, erroneous readings and variants were inherited in Artaria's Clementi editions. This leads in turn to questions concerning the quality of the sources used as references, along with the *handschriften* that publishers adopted during the pre-engraving process.

Composers, Consumers, Repertoires and Musical Life (I)

• SARAH NOEMI SCHULMEISTER (University of Music and Performing Arts Vienna)

Parisian Editions of Viennese Instrumental Music, 1755-1780

From the 1750s on, more and more works of composers from the German-speaking areas were published in the French capital. Alongside the compositions by musicians engaged in the famous electoral orchestra of Mannheim, also music originating from the Austrian capital found its way to Paris. It all started with the compositions of the imperial *Hofclaviermeister* Georg Christoph Wagenseil, which appeared in the catalogues of the Parisian publishers as early as 1755 and were in great demand for more than 10 years. By the end of the 1760s, their popularity started to decline and the music by Carl Ditters, Johann Baptist Vanhal and Joseph Haydn took their place. Besides those four composers, there can also be found Parisian prints with the music of seven other Viennese composers, there can also be found Parisian prints with the music of seven other Viennese composers who, however, couldn't achieve a solid position in the market. If one analyses the more than 250 Parisian prints with music by Viennese composers issued until 1780, the name of one publisher appears strikingly often: Antoine Huberty did not only publish far more Viennese music than any of his colleagues, he also was responsible for the first Parisian editions of the works of six of the eleven composers in question. While his publishing activities in Paris and his emigration to Vienna in 1777 have already been described in previous studies, the connection he established between the two cities has not yet been in the focus of an in-depth examination. The paper to be presented tries to fill this gap by analyzing in detail Huberty's assortment over the 25

years of his publishing activities, by tracking down the acquisition journeys to Vienna that he most probably undertook, and by trying to shed light on the still unanswered question of his origin.

• **MARIA JOÃO ALBUQUERQUE (Universidade Nova, Lisboa)**

Music Printing and Publishing in Portugal (1750-1850): The Rise of a New Industry

The study of music printing and publishing goes beyond the sphere of trade, and gains a cultural space which launches clues to the investigation of the national musical practices. The origins of these industries in Portugal are intimately related to the social-economic and cultural changes operated during the second half of the 18th and first half of the 19th centuries. The 100-year period from 1750 to 1850 witnesses a profound transformation of the Portuguese society in all aspects, from the more general socio-economic and political areas to the specific level of the cultural practices and representations of the society. The second half of the 18th century in Portugal brings in a wealthy and extravagant aristocratic culture. One of the most enduring legacies of this privileged culture was the patronage of music. At the same time the rising middle class and the development of industry and commerce made possible the appearance of new markets for musical goods, including printed music. On the first half of the 19th century a Liberal government replaced the manorial system of the Old Regime and the bourgeoisie became the dominant social group. Industry and commerce prospered and a new market for cultural goods, including music, developed. Handwritten manuscripts and printed sheet music were the only means of disseminating music, until the late nineteenth century novelty of sound recording, and music publishers therefore played a fundamental role during this century. It is the purpose of this paper to contribute to a better understanding of music printing and publishing in Portugal throughout the second half of the eighteenth century until the middle of the nineteenth century, analysing the evolution of the edited repertoire according to genre, musical instruments and composers, and, also, the history of the most significant music publishing houses in Portugal. Their publications are characterized from the technical point of view, with a focus on the technological processes for music printing. The illustrations on the title pages of scores were also studied to identify the predominant motifs, the use of colour and the principle subjects used. On the other hand, this study intends to contribute to a better understanding of the music dissemination in Portugal during this period. Evidence is given that despite the development of printed music, handwritten music continued to be produced throughout the eighteenth century. But it is an undeniable fact, however, that printed music altered music dissemination. The need to find buyers generated a new way of spreading printed music, both in Portugal and abroad. Marketing became necessary to promote new musical pieces and ensure revenue. Music publishers therefore played a fundamental role, in this period, in promoting the dissemination of new repertoires of music, thus influencing musical taste and stimulating cultural exchanges in Europe.

Music Criticism

• **ŽARKO CVEJIĆ (Singidunum University, Belgrade)**

Robert Schumann, from a (Failed) Virtuoso to a Fierce Virtuoso Critic

Few 19th-century composers had such multidimensional careers as Robert Schumann: from an aspiring piano virtuoso to a major composer of his generation; one of Germany's most influential music critics in his lifetime, and the founder and publisher of one of Europe's leading 19th-century music periodicals. While Schumann's unfortunate physical incapacitation possibly deprived us of a major 19th-century piano virtuoso, it gave us a leading composer of the class of 1810-1811, as well as a major critic of, and thinker on, music. Finally, it gave us the music journal that helped shape much of 19th-century critical reception of music, not only in German-speaking Europe, but also in France and especially England. With his journal, Schumann helped shape not only the contemporary critical reception of new works, but also of musical performance, especially of piano virtuosos and musical virtuosity in general, in what was an "age of virtuosos". Since Schumann himself began his career in music as an (aspiring) virtuoso, it is interesting to unpack his fierce criticism of contemporary virtuosity in piano and musical performance in general. That said, Schumann often heaped praise on such disparate contemporary virtuosos as Liszt and Chopin – notably, without the ulterior motives of a music publisher-cum-critic such as Maurice Schlesinger of the *Revue et Gazette musicale de Paris*. That is why it is worth probing his treatment of virtuosity, not only in his music criticism, which should be seen within the broader context of the rising hostility to virtuosity in 19th-century music aesthetics and beyond, but also in other segments of Schumann's versatile career, from composition to criticism. Finally, analysing what types of virtuosity he lauded and what types he loathed may offer us a glimpse of Schumann's own thwarted virtuosity – a virtuoso career that never came to be.

• **KATERYNA IELYSIEIEVA (Kiev, Ukraine)**

Music Journals in the late 18th Century as a Mirror of Public Taste

The music journals were the main type of musical periodicals of the second half of the 18th century. Most often they were sent by subscription. Being the most popular type of the musical periodical literature of the 18th century, the music journals reflected the preferences of a wide audience of music lovers: there were printed the pieces of popular composers, songs and arrangements. The largest printed edition of musical journals in Russia was the *Giornale musicale del teatro italiano di St. Pietroburgo* of Breitkopf. Bernhard Breitkopf was one of the important figures among Russian publishers of the end of the 18th century. He came to Russia from Germany in 1777, and thanks to Shtelin's patronage, he was employed by the manager of the printing house of the Senate. He opened his own printing house, using the decree of Catherine II in 1783 on free printing. The *Giornale musicale del teatro italiano di St. Pietroburgo* was published in 1795-1798. It looked as small notebook with one or two pieces of music. There are preserved all sixty

numbers of the journal in five volumes. Each volume is a notebook of no more than 12 pages. It includes one or two opera fragments. Overtures are arranged for clavier solo, arias and ensembles are arranged for voice and accompaniment. The journal gives an almost complete picture of the repertoire of Italian opera troupe of G. Astarita. In it there are the fragments from operas of G. Paisiello, D. Cimarosa, W. A. Mozart, V. Martin-i-Soler, F. Bianchi, P. Guglielmi, G. Sarti, L. Cherubini, G. Niccolini, M. Portogallo. There were works that had a long and noisy success in Europe. As the journal listed the names of opera singers who performed parties in the performances in St. Petersburg, it made possible to know the composition of performers and dating of performances. Also the music journals of foreign publishers enjoyed the popularity. For example, in the National Library of Ukraine there were preserved 10 numbers of *Music Magazines for Ladies* by I. Andre in Offenbach of the end of the 18th century. There were issued sonatas for the harpsichord with the accompaniment of the violin by L. Kotzeluch and D. Steibelt, variations for the harpsichord or piano by M. Clementi and F. Hoffmeister, as well as the chamber sonatas for piano, violin and cello by I. Pleyel and J. Schroeter. This analysis of repertoire of these journals indicates a special popularity in the German edition of piano and chamber works by Austrian and German composers. At the same time, Russian publications have focused readers' attention on works of vocal genres and their arrangements, both Russian and European authors.

• **PAULINA TKACZYK (Kraków)**

Christlieb Siegmund Binder's (1723-1789) Works Against the Backdrop of the Musical Life of Dresden in the 18th Century

Very little is known about the life and artistic activity of the composer Christlieb Siegmund Binder. Binder is also almost utterly unknown among contemporary performers of old music. This fact gave rise to my desire to learn more about the Dresden composer and instrumentalist, who has been forgotten for the last two hundred years and to revive his very interesting and original *Harpsichord Sonatas* Op. 1, written around 1759. They became an inspiration to write a doctoral thesis and make the first record recording in the history of music industry: Christlieb Siegmund Binder, *Sei Suonate per il Cembalo*, Op. 1, DUX Recording Producers (2014), Paulina Tkaczyk – harpsichord. Richard Engländer's opinion that «in the Dresden circle Binder held the same position as Carl Philipp Emanuel Bach in Berlin» intensified my desire to familiarise myself with the composer's works. Binder was a musician in the Dresden chapel, a dynamic composer who combined many different trends and styles. Considering the fact that musical life of 18th-century Dresden (one of Europe's leading cultural centres) and its composers has not been comprehensively examined yet, presenting this information, as I believe, will certainly be interesting. Many aspects of musical life in Dresden of the time are only now being discovered. In my lecture I am going to discuss Binder's life and artistic activity, approach the questions presenting

music at the Saxon court, shed light on the activity of the Dresden chapel and other musical ensembles and present, beside the court one, church and town music as well.

• **RAINER KLEINERTZ (Saarland University, Saarbrücken)**

Publishing Strategies in Haydn's Op. 33 and Mozart's String Quartets Op. 10

It is a commonplace that Joseph Haydn's string quartets Op. 33 prompted Wolfgang Amadeus Mozart's return to this genre in 1782 and the publication of six string quartets in 1785 with a dedication to Haydn. Recently, Stephanie Klauk and Rainer Kleinertz have demonstrated Haydn's influence on Mozart in these quartets as well as the latter's indebtedness to a different, probably Italianate tradition of quartet writing (*Music & Letters*, xcvi/4 [2016], pp. 575-621). In the contribution presented here, the author will try to decipher the different strategies of arranging six quartets within the two printed string quartet series. In Haydn's Op. 33, the traditional numbering with the B-minor quartet as no. 1 cannot be traced back to Haydn. The order of the first edition by Artaria differs considerably. The origins and consequences of the different numberings will be discussed. Mozart's 'response' is based on the Artaria edition. The order of his Op. 10, however, is only partly identical with the chronology of composition. The question is, why did Mozart change the chronological order and to which degree is this due to models by Haydn or others.

Composers, Consumers, Repertoires and Musical Life (II)

• **RUPERT RIDGEWELL (British Library/Cardiff University)**

'Lost' Mozart Editions and the Reconstruction of Franz Anton Hoffmeister's Subscription Series

In the summer of 1785, the composer Franz Anton Hoffmeister launched an innovative subscription scheme that promised monthly instalments of music in three separate categories: flute music, piano music, and music for chamber ensembles. Copies of the editions published in the series are extant in libraries around the world, but the series presents a number of overlapping challenges to the bibliographer. The publisher rarely issued advertisements and never specified the contents of the series in such notices, seemingly giving no advance details of the music to be published to the general public. The dating of editions and their allocation to particular parts of the series is therefore usually difficult to determine. As a result, the significance of the series as a barometer of musical taste and its position within Vienna's commercial musical landscape is obscured. This lack of clarity has also led scholars to posit the existence of 8 'lost' Hoffmeister editions of Mozart's music based on the rationale that they formed part of a consignment of editions that were later acquired and re-published by the rival firm of Artaria & Co. Drawing on archival and bibliographical evidence, including a number of civil disputes involving Hoffmeister and his associates, this paper will examine the progress of the subscription venture and the circumstances that led to its cessation in the early 1790s.

In doing so, I shall provide a new framework for assessing the nature and extent of Mozart's engagement with the series as it developed over time.

• **STEPHANIE KLAUK (Saarland University, Saarbrücken)**

Il ruolo dei manoscritti musicali per la vita strumentale nella Roma del secondo Settecento

A prima vista, la topografia musicale di Roma sembra essere cambiata notevolmente durante il Settecento. A parte le poche notizie relative alle attività musicali della città nella seconda metà del secolo, in confronto alla prima metà del 1700, è anche noto che a Roma l'editoria musicale non fosse molto sviluppata. Per questo motivo si attribuisce una maggiore importanza ai manoscritti musicali dell'epoca. Numerosi manoscritti di quartetti d'archi (italiani e non) appartenenti alle famiglie Doria-Pamphili e Compagnoni Marefoschi hanno rivelato una vita musicale molto più vivace di quella che si pensava e hanno dimostrato, allo stesso tempo, un certo legame con i concerti e le accademie private che si svolgevano nelle case dei nobili romani. Un manoscritto molto particolare evidenzia l'esistenza di un repertorio preciso esistente al di fuori delle case nobili romane. Secondo il titolo e il commento sull'indice della particella del basso i 30 quartetti contenuti in questo manoscritto sono stati raccolti a Roma dal signore Wiseman nell'anno 1768 o 1769. È più che probabile che si tratti di Carlo Wiseman, un «violinista inglese residente a Roma a partire dagli anni '40», su cui ci informa Charles Burney nel suo resoconto *The Present State of Music in France and Italy* (1771): «durante i primi mesi dell'inverno, prima che abbia inizio la stagione d'opera, [...] organizza ogni settimana un concerto a cui assistono i membri della nobiltà e della borghesia inglese». Lo scopo della mia relazione è quindi di presentare questa raccolta manoscritta che rappresenta un possibile repertorio di quartetti d'archi da suonare in occasione di concerti settimanali organizzati a casa di Wiseman. Fra i diversi quartetti di P. A. Guglielmi, Boccherini, Grétry, Lidarti e Barbicci si trovano sia opere uniche che conosciute (e conservate a stampa o manoscritte). Uno studio dettagliato di queste opere rivela processi differenti fra la circolazione e diffusione manoscritta e la stampa musicale.

• **FLORIS MEENS (Radboud University)**

The Sound of Dutch Domesticity: 19th-Century Relationships between Publishers, Composers, Retailers and Consumers in The Netherlands

The 19th and early 20th centuries are generally referred to as a period of major changes in classical music culture. A linear and normative perspective of progress, and a musicological and institutional focus on a few leading composers, conductors and orchestras dominated research for a long time. Now, however, we are witnessing a contextual examination of music in different places and communities, and a special interest in the position of the amateur, the significance of domestic space, and the role of women. Indeed, recent publications demonstrate that music was important in private

sociability in the German countries, France and England. Even though there have been some valuable initiatives to investigate Dutch musical life in the 19th and early 20th centuries on its own merits, for example through the analysis of female musicians, music associations, choirs and concert halls, a comprehensive investigation into of domestic music culture is still missing. This is a surprise since Dutch 19th-century culture has been known for its cult(ure) of domesticity. As a part of a bigger project on Dutch chamber music traditions in the 19th century, in this paper I aim to analyse the role of Dutch music publishers. While there has been some research on their 17th- and 18th-century precursors, 19th-century Dutch publishing houses have received little attention. Focussing on case studies in the big cities as well as on the countryside (F. J. Weygand and F. W. Beuster in The Hague, Lodewijk Plattner in Rotterdam, Johann Julius Hummel, Gerhard Frederik Witvogel and Christiaan Bührmann in Amsterdam, F. Koksma in Franeker, and Johannes Enschede in Haarlem), I will map compositions that were published there (especially exploring the ratio between national and foreign compositions, and different chamber music genres). Using their correspondences with composers and their clientele, I will expose processes of cultural transfer and discuss historiography's long-standing idea that Dutch music, at least until 1880, followed foreign developments. I also analyse the relationship between these publishers and music retailers. While they have received relatively small attention in historiography, some of these retailers' surprisingly well-conserved and precise legacies enable us to shed more light on their role in supporting the music publishers' goals, selling compositions to consumers. At the same time, assuming that the relationship was quite balanced, an important question is how these retailers enabled their clientele to influence publishers and composers. The selling and customers' lists of some of these retailers (in any case Rahr in Utrecht and Arnhem, and also Lichtenauer in Rotterdam) and their correspondences will enable me to present answers to these tantalizing questions. The main goal of this paper will be thus be to unravel the complex relationships between composers, publishers, retailers and consumers, and to thereby reveal their influence on 19th-century Dutch domestic music culture.

• **GLORIA ARACELI RODRÍGUEZ LORENZO (Universidad de Oviedo)**

Between Public and Private Sphere: The Musical Sheets of «La Iberia Musical y Literaria» (1842-1847)

From early 19th century, the music publishing in Madrid start to consolidate thanks to the use of the engraved such as a typographical technique. Sheet music collections appear, such as *La Lira de Apolo*, but musical supplements in the press had not started to published yet. *La Iberia Musical y Literaria* (1842) was the first Spanish musical newspaper which also included musical sheets, initially oriented to domestic consumption but also disseminated on the public sphere. His director and publisher was the composer Joaquín Espín y Guillén, untiring promoter of Spanish music and very interested on contributing to develop the musical life of Madrid. Through the *Iberia Musical*, Espín organized public

concerts where some of these musical sheets and other Spanish musical works could be performed, offering a space to practice new musical forms in a context dominated by Italian opera. The aim of this paper is to study the repertoire -composers and genres- that appears reflected in the musical sheets of *La Iberia Musical* and their dissemination, in order to understand the consumption of the amateurs, as well as the possible commercial strategies used by Joaquín Espín y Guillén to satisfy not only his subscribers and obtain profit, but also to contribute to the development of Spanish music.

• **FRANCISCO J. GIMÉNEZ RODRÍGUEZ (Universidad de Granada)**

What Composers? The Beginnings of Sheet Music Publishing in Spanish Periodicals (1805-1840)

In the early nineteenth century Spain sheet music publishing became popular among newspapers and periodicals printers, so that scores collections are announced in their pages. Tittles like *Diario de Damas o escuela en sonatinas* (Madrid, 1805), *Periódico de Música* (Barcelona, 1817), *La lira de Apolo* (Madrid, 1818) or *Álbum filarmónico* (Madrid, 1840) appeared as music periodicals, including mainly score collections. The “album phenomena” is related to the household music consumption in a growing bourgeoisie whom a cultural activity as social distinction is required. In consequence, lots of music scores were demanded to ornament the social meetings in salons of almost every town in Spain. Although some of this publications have been studied in aspects like their physical characteristics, trading, diffusion, or contents, the repertoire still remain slightly studied, so that we really don't know which music sounded in these salons, and composers are completely unknown, although some of them were wellknown actually. This paper aims to study the repertoire of these periodicals paying attention to music genres, forms, styles, topics and, about all, composers, just to know the music that sounded in Spanish salons in the early nineteenth century.

Composers, Publishers and Dedictees

• **ELISABETTA RIGHINI (Forlì)**

Disavventure editoriali e concertistiche di Giovanni Battista Cirri dal soggiorno londinese (1764-1775) al rientro in patria

La relazione riguarda una serie di vicende in campo editoriale che ruotano intorno alle frequentazioni all'estero ed in territorio nazionale di Giovanni Battista Cirri (Forlì, 1 ottobre 1724 – ivi, 11 giugno 1808), compositore, didatta e virtuoso di violoncello attivo nella seconda metà del Settecento in alcuni dei centri più rappresentativi della cultura musicale europea (Bologna, Parigi, Londra, Roma). Cirri raggiunse la capitale inglese e acquisì in breve tempo grande fama come esecutore e didatta; fu virtuoso di camera del Duca di York nel 1764 e *Musick Master* del Duca di Gloucester tra il 1768 e il '70. Soggiornò a Londra per circa undici anni, fino al 1775, per poi svolgere attività itinerante, rientrando definitivamente in patria nel 1778. A Londra Cirri ricoprì incarichi di prestigio per l'entourage reale e nobiliare inglese; conobbe e frequentò personaggi di rilievo, tra

cui Johann Christian Bach, Carl Friedrich Abel, Leopold e Wolfgang Amadé Mozart. Con quest'ultimo ebbe occasione di esibirsi, sia nel concerto d'esordio del fanciullo in Londra sia in quello di commiato. Un numero significativo di imprestiti presenti nella produzione mozartiana successiva al periodo di compresenza a Londra fanno ipotizzare che Mozart conoscesse e apprezzasse la produzione di Cirri anche a distanza di anni, tanto da utilizzare alcuni suoi incisi in composizioni proprie. Una serie di annunci editoriali ripercorre le vicissitudini dei concerti londinesi nel periodo in cui i due si frequentarono, e più in generale il soggiorno di Cirri nella capitale, evidenziando luoghi, vicende, e protagonisti della scena musicale con cui fu in contatto nello svolgimento di attività imprenditoriali e concertistiche. Testimonianze editoriali tratte dalle opere a stampa restituiscono, inoltre, il corollario di editori e dedicatari con cui Cirri si relazionò: le tracce documentali ricavate da frontespizi e cataloghi si sono rivelate fondamentali per colmare numerose lacune biografiche e fornire precisazioni cronologiche per una prima ricostruzione catalografica. Al versante editoriale fanno capo, inoltre, specifici episodi tratti dai carteggi martiniani che coinvolgono Giovanni Battista Cirri, Giambattista Martini, Johann Christian Bach e l'editore Hummel. Le vicende esposte evidenziano la vivacità del sistema musicale londinese ed il ruolo determinante svolto dall'imprenditoria, che contribuì ad alimentare un mercato musicale articolato e fiorentissimo. Gli episodi vissuti dal musicista in prima persona all'estero e in patria costituiscono, pertanto, un rimando indiretto ma peculiare ai principi regolativi, alle dinamiche e alla vitalità degli esiti in territorio inglese e nazionale, frutto delle implicazioni di natura socio-politica e culturale che caratterizzarono gli ultimi decenni del XVIII secolo.

• **CHIARA PELLICCIA (Istituto Storico Germanico, Roma)**

George Cowper tra patronage artistico-culturale ed editoria musicale

George Nassau Clavering terzo Earl of Cowper (1738-1789), al centro dell'indagine che si propone, fu personalità dagli interessi molteplici in campo artistico, collezionistico, letterario, scientifico, teatrale e musicale. Giunto a Firenze nel 1757, nel corso del suo *grand tour* europeo, finì per stabilirvisi, divenendo in pochi anni, anche grazie alla conoscenza con diplomatici inglesi a Firenze e alla personale frequentazione del Granduca Pietro Leopoldo, personaggio influente e apprezzato mecenate: i suoi contatti con la madrepatria favorirono scambio e circolazione di libri, idee (anche massoniche), opere d'arte, musiche, cantanti e con la creazione di un gabinetto scientifico, di un teatro, l'apertura delle collezioni e della biblioteca personale, fece della sua dimora fiorentina – la villa Palmieri detta “dei tre visi” – un cenacolo artistico-letterario, scientifico e musicale difficilmente eguagliato, non soltanto nella città del Giglio. Di Cowper sono noti i rapporti con Alessandro Volta, il legame con l'Accademia degli Armonici di Firenze, le produzioni teatrali promosse in villa Palmieri, l'orchestra di fiati stabilmente stipendiata, l'intervento in favore del compositore Luigi Cherubini, il ruolo nella diffusione di musica handeliana in Italia e l'azione di tramite tra la capitale granducale e i teatri operistici londinesi per la

circolazione e l'ingaggio oltremarica di decine di cantanti italiani. Sono rimaste invece meno indagate la sua partecipazione a progetti editoriali, anche musicali, e il suo ruolo di dedicatario di almeno sei edizioni musicali apparse tra la fine degli anni '70 e gli anni '80 del Settecento, con musiche di compositori come Salvatore Tinti, Giovanni Felice Mosell, Luigi Corona, Francesco Zanetti, Giuseppe Antonio Capuzzi, oltre al già ricordato Cherubini. Partendo dalle dediche di queste edizioni, l'indagine intende dunque approfondire il rapporto tra dedicatario, compositori e mondo editoriale, nella fitta trama di interessi e scambi personali, tra musicali trattenimenti domestici, esperimenti scientifici e accademie musical-letterarie nella Firenze di fine Settecento.

Composers, Consumers, Repertoires and Musical Life (III)

• **DAVIDE MINGOZZI (Università degli Studi di Bologna)**

Gli interventi di Carlo Andrea Gambini per la «Gazzetta musicale di Milano». Tra editoria e critica musicale (1843-1861)

Formatosi sul modello thalberghiano, Carlo Andrea Gambini (1819-1865) fu una figura di riferimento nel panorama musicale genovese e pianistico dell'Italia di metà Ottocento. Autore di numerose parafrasi, fantasie e di due opere, Gambini iniziò, nel 1843, una fruttuosa collaborazione con la *Gazzetta musicale di Milano* edita da Ricordi. Penna tagliente, Gambini recensì per il periodico milanese numerosi eventi operistici e concertistici genovesi e, nella sezione «Rassegna bibliografica», le recenti pubblicazioni pianistiche edite da Ricordi e da Lucca. Sue, ad esempio, le recensioni della prima edizione dell'*Art du chant appliqué au piano* di Thalberg (1853), di svariate composizioni dei concittadini Novella e Pescio, di Golinelli, di Disma e Adolfo Fumagalli, oggetto quest'ultimo di un'aspra disputa "armonica" con il collega Mirecki. Le composizioni di Gambini stesso e le sue esecuzioni pubbliche furono recensite con entusiasmo dagli altri collaboratori della *Gazzetta* come incentivo alla vendita delle edizioni. I frequenti scambi epistolari con Mazzini, la stima ricevuta da Rossini e Mercadante e l'amicizia con Mariani e Sivori, testimoniano l'importanza che Gambini e il suo salotto genovese ebbero non solo sulla diffusione e promozione del repertorio pianistico coevo, ma anche nello sviluppo della riflessione estetica di quegli anni, in particolare per la difesa del "gusto italiano". L'intervento proporrà una prima ricognizione degli scritti di Gambini e la presentazione di quelli più significativi al fine di approfondire la recezione di importanti pubblicazioni pianistiche nella prima metà del XIX secolo. Particolare attenzione sarà rivolta alle recensioni delle opere di Thalberg e Adolfo Fumagalli, autori stimati e imitati da Gambini. Saranno studiate inoltre le recensioni delle edizioni pianistiche di Gambini con l'obiettivo di fornire un primo quadro critico della produzione del compositore genovese, oggi pressoché dimenticata e ineseguita. Lo studio dell'opera compositiva di Gambini e della sua attività di critico permetterà una più completa conoscenza del panorama musicale genovese e sarà punto di partenza per una riflessione sul gusto e sulle scelte editoriali di Ricordi a metà Ottocento.

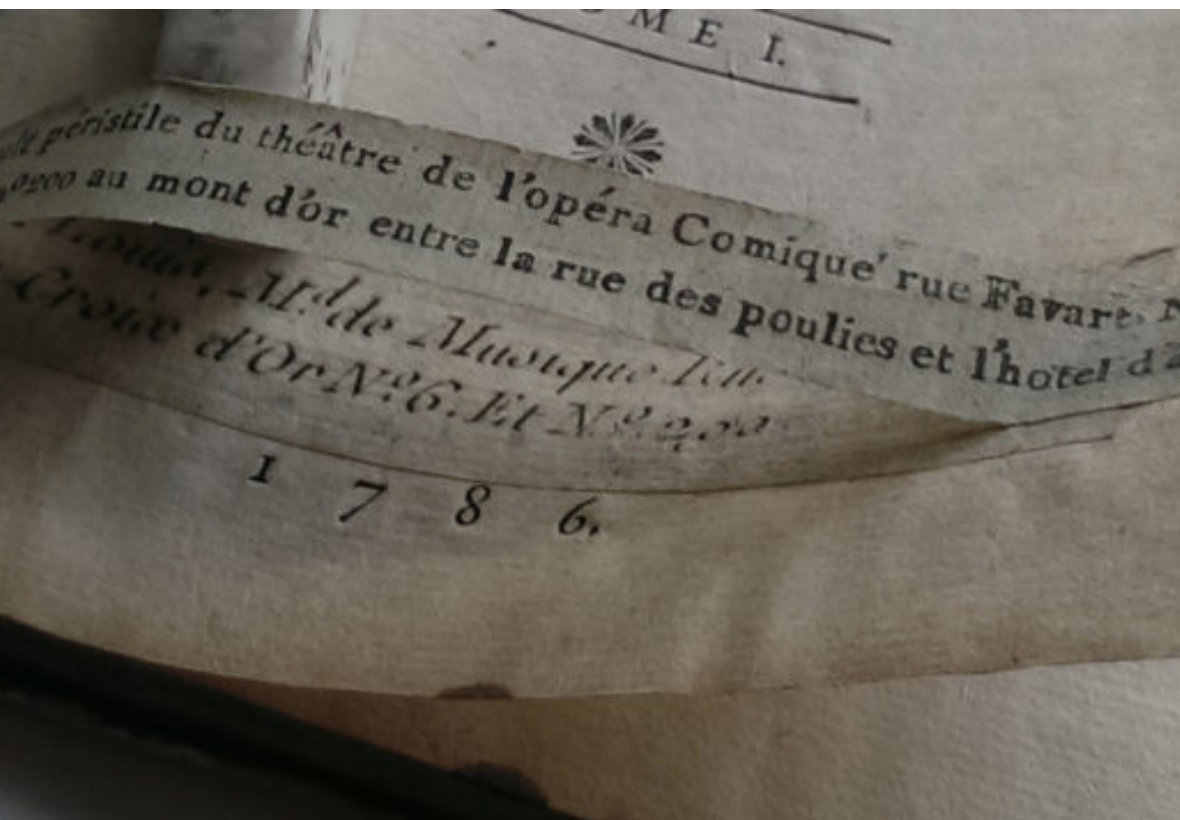
• **OLGA BAIRD (Independent researcher, UK/Czech Republic) – PAVEL SERBIN (Pratum Integrum Orchestra, Moscow)**

No, This Is Not the Real Boccherini! Another Attempt of Attribution of the Mysterious Portrait of a Young Man with the Neck-bow

The history of music is relatively poor for portraits of composers and musicians. Too often, knowing the music, we do not know the face of its creator. Our natural desire to get acquainted with the author of a musical work or its performer often leads to doubtful attributions of existing or newly found portraits. The iconography of Luigi Boccherini (1743-1805) includes several portraits, but most of them have attribution problems. The subject of this paper is the portrait of a young man wearing the big black neck-bow, with handwritten musical notes in his left hand. This portrait is in private collection. It surfaced in 1991 as a portrait of W-A Mozart, but since then it has been diligently researched, and it was suggested that it had been painted by Jean-Etienne Liotard and depicted Luigi Boccherini. It seems that the main reason for this suggestion was the fact that the big black neck-bow which adorns the unknown young man is almost identical to one depicted in the portrait of Boccherini in the National Gallery of Victoria (Melbourne). The history of the research and additional reasons for this attribution were included into the paper by Mark Shepherd *'Will the Real Boccherini Please Stand Up': New Light on an Eighteenth-Century Portrait in the National Gallery of Victoria*. The images of the portrait soon began to spread around with this attribution and without the question mark. As the undisputed portrait of Boccherini, it has appeared in internet and was published in the book by Babette Kayzerkern *Luigi Boccherini Leben und Werk. Musica Amorosa* (Weimarer Verlagsgesellschaft, Weimar, 2014). But, despite all authority of experts, the names of both the sitter and the artist and the suggested date of the creation of the portrait (1768) are still questionable. Our deepest doubts in the recognition of the model as Boccherini are caused by the fact that in the portrait of the allegedly famous cellist his musical instrument is not depicted. We strongly believe that the identification of sitters should be based not on fashionable accessories, but first of all on the details which, according to the artistic tradition of the era, pointed at the personality of the model. Such details do exist in the portrait. These are musical notes which we were able to decipher. As a result, they brought us to the first and main conclusion: the portrait does not represent Luigi Boccherini. Unfortunately, we failed in positive identification of the sitter, but managed to delineate a circle, in which further exploration should be undertaken.

INTERNATIONAL CONFERENCE

MUSIC PUBLISHING AND COMPOSERS: 1750-1850



Organized by

Centro Studi Opera Omnia Luigi Boccherini, Lucca

www.luigiboccherini.org