



The Society for Eighteenth-Century Music
and
The Royal Swedish Academy of Music

Ninth Biennial SECM Conference: Global Intersections in the Music of the 18th Century
Virtual Conference: August 6,7 and 13,14, 2021

PROGRAM



The organizers would like to thank the following for providing support for this virtual conference:



Special thanks to the program committee: Janet Page (chair), Ashley Greathouse, Bertil van Boer, Erik Wallrup. The following also were crucial to the organization of this conference: Pia Bygdéus and Fredrik Wetterqvist of The Royal Swedish Academy of Music; Evan Cortens, Guido Olivieri, Alison DeSimone of the Society for Eighteenth-Century Music.

Welcome

Bertil van Boer, Conference Organizer

This conference, a collaboration between the Royal Swedish Academy of Music (*Kungliga Musikaliska Akademien*) and the Society for Eighteenth-Century Music was originally scheduled in Stockholm, Sweden for March 18-21, 2020. Shortly before it was to have commenced, the global pandemic forced its postponement in the face of travel restrictions, enforced closures and quarantines, and other things that would have made proceeding difficult if not impossible. Now, almost a year and a half later, it is being reinstated. Given the waning days of this pandemic and the slow reopening of life around the globe, it was decided in the interests of continued caution with a variable situation to revive the conference as a virtual one. Though everyone, from organizers to presenters to participants, would have liked to meet and interact in person, we are pleased to present the following program over the course of these two weekends. We hope that this will be a conference of stimulating and exciting papers, and though we are still meeting in the virtual world, we are encouraged by the international scope of the presentations. So, please come and go as you wish, though we hope you will stay with us for the entire conference. We hope you will also be inspired by the breadth and variety, with the further hope that we can soon once more meet in person at future conferences as we return to our normal social interactions and travel. And, moreover, I hope those who are not yet members of the Society will consider joining; an application form is included in this program.

Guido Olivieri, President, Society for Eighteenth-Century Music

On behalf of the Society for Eighteenth-Century Music and the Program Committee I am pleased to welcome you to the Ninth Biennial Conference of the Society for Eighteenth-Century Music. The exciting program of this virtual conference, organized in collaboration with the Royal Swedish Academy of Music, centers on “Global Intersections in the Music of the 18th Century,” a fitting way of reinvigorating wide international exchanges of ideas and research. Please join me in thanking members of the organizing and program committees for their perseverance in this challenging endeavor. I cordially invite all of you to participate to what will certainly be four days of stimulating papers and discussions!

The 250-Year Anniversary of the Founding of the Royal Swedish Academy of Music

The Society for Eighteenth-Century Music extends its congratulations on the 250th Anniversary of the founding of the Royal Swedish Academy of Music. On September 8, 1771 King Gustav III formed the Kungliga Musikaliska Akademi in order to foster the development of music in Sweden. He had issued regulations with the premise: The Academy will consist partly of members, into which no others shall be able to be admitted other than those who are known for their fundamental insight and competence in composition, or also poetic ability for which music is suitable and partly of others knowledgeable in music, who have otherwise achieved ability and practice in voice and on musical instruments, to which shall be chosen by the Academy and shall consist themselves of the Academy's membership, and each shall have a voice in all of the future duties at the Academy." The first President of the Academy was Axel Gabriel Leijonhufvud and in 1772 the Academy began its work, both to foster music in Sweden, the brilliant Gustavian Era, as well as create the educational system necessary to provide musicians for the Royal Spectacles and other musical venues. These included both the private theatres, the musical societies such as Utile dulci (whose members were crucial in creating the Academy), and eventually the public concerts. From this brilliant beginning the Royal Academy of Music has been the leading light in Swedish Music through the two and a half centuries, and it is a crucial part of Sweden's musical future.



Time Concordance

Because this conference is being held across many different time zones, please note the following:

All the times noted herein are according to the time zones of the virtual host (Pacific Daylight Time)

Please note the following equivalences for each of the sessions throughout the conference (done according to the International 24-hour clock:

PDT	MDT	CDT	EDT	GMT	CEST	EEST	IDT
8:00 =	9:00	10:00	11:00	16:00	17:00	18:00	18:00
10:30 =	11:30	12:30	13:30	18:30	19:30	20:30	23:00

Conference Program

Friday, August 6

Day I (8 AM-12 PM PDT, 9 AM-1 PM MDT, 10 AM-2 PM CDT, 11 AM-3 PM EDT, 16-20 GMT, 17-21 CEST, 18-22 EEDT/IDT for all days; times herein are according to PDT; please use the Concordance above for time zone equivalents)

8:00-8:30 Preliminaries/Introductions: Pia Bygdeus (Royal Swedish Academy of Music); Guido Olivieri/Bertil van Boer (Society for Eighteenth-Century Music)

8:30-10:00 Session I: 18th Century Music on Baltic Shores
Chair: Pia Bygdeus (Royal Swedish Academy of Music)

Anna Parkitna (Kiel), "Peripheries of Enlightenment: Operatic Life in Stanislavian Warsaw (1765-1794) as a Reflection of Opera's Universality"

Māra Grudule (University of Latvia), "The Peasant at the Piano, or Did the Duchess of Courland (Dorothea von Biron, 1761–1821) Sing in Latvian?"

Kimary Fick (Oregon State University), "Landscapes of Solitude: Music Publication and the Private Performance of Amateurs during the North German Enlightenment"

10:30-12:00 Session II: Opera, Theatre, and Audiences in the 18th Century
Chair: Laurel Zeiss (Baylor University)

Austin Glatthorn (Durham University), "Letters from the German Stage: Correspondence, Mobility, and the Emergence of a Common Operatic Repertoire, c.1800"

Bella Brover-Lubovsky (Jerusalem Academy of Music and Dance), "Armida's Magic Gardens in the 'Northern Palmira' or an Inauguration of the Hermitage Theatre"

Louise K. Stein (University of Michigan) "An Opera Producer's Legacy in the Americas"

Saturday, August 7

Day II

8:00-10:00 **Session III: 18th Century Genres and Repertoire**
Chair: Guido Olivieri (University of Texas Austin)

John D. Wilson (Austrian Academy of Sciences), "Italian Arias for Magdalena—or for Luigi? An odd Repertoire of Early Vocal Works by Beethoven, Andreas Romberg, and Anton Reicha"
R. Todd Rober (Kutztown University), "Court Society and the Hunt: Liminal Intersections in Two Characteristic Sinfonias of Gottlob Harrer (1703–1755)"
Holly J. Roberts (University of Oregon), "Neoplatonic Mysticism and Affective Piety in Quirino Colombani's *Il martirio de Santa Cecilia*"
Halvor Hosar (University of Auckland), "Johann Baptist Wanhal's Cantata Masses and Morphological Construction in the *Missa Solemnis* in the Age of Haydn."

10:30-12:00 **Session IV: Pedagogical and Cultural Rhetoric and Institutions**
Chair: Mattias Lundberg (University of Uppsala)

Adrianna De Feo (University of Vienna), "The Intellectual Background of a Librettist: Apostolo Zeno's *Drammi* and the Rhetoric of Passions"
Erik Wallrup (Södertörn University, Stockholm), "An Academy of Academies: The Cultural Transfer of the 'Academy of Music' to Sweden"
Faith S. Lanam (University of California, Santa Cruz), "A Neapolitan Conservatory in New Spain: A Contextual Analysis of the Contributions of Italian Pedagogues to a Mexican Girls School"

Friday, August 13

Day III

8:00-10:00 **Session V: Slavery, Satire, and 18th Century Views**

Chair: Melanie Lowe (Vanderbilt University)

Pierpaolo Polzonetti (University of California, Davis), "African-American Presence and Anti-Slavery Ideology in Mozart's Vienna"

Magnus Tessing Schneider (Stockholm University), "Which Savages? Ranieri Calzabigi's *Amiti e Ontario o I selvaggi* (Žleby, 1772)"

Callum Blackmore (Columbia University), "Slavery, Celebrity, and the Creolization of French Opera in Colonial Saint-Domingue"

Beverly Wilcox (California State University, Sacramento), "Ducharger's Russian Traveler: *Stalkoff, gentilhomme russe en France* and the Problem of Extracting Performance Information from Satire"

10:30-12:00 **Session VI: 18th Century in the British Isles**

Chair: Rebecca Geoffroy-Schwinden (University of North Texas)

Christopher Parton (Princeton University), "Legitimizing Handel's Music in Early-Republic Boston Print Media"

Ashley Greathouse (College-Conservatory of Music, University of Cincinnati), "Harmonious Concerts and Double-Refined Sugar: Luxury Goods in the English Pleasure Garden"

Alison DeSimone (University of Missouri Kansas City), "Contrived with So Great a Variety: Handel and Musical Miscellany in Early Eighteenth-Century London"

Sarah Waltz (University of the Pacific), "William Herschel's 'Gravitational' Theory of Music"

Saturday, August 14

Day IV

8:00-10:00 **Session VII: Aspects of Theatre, Memory, and Medicine**

Chair: Paul Corneilson (C. P. E. Bach: The Complete Works—The Packard Humanities Institute)

Nicola Usula (Faculté des Lettres, Université de Fribourg and ICCMU, Universidad Complutense de Madrid),
“*Demofonte* Renewed: Pietro Vincenzo Chiocetti’s Pasticcio in 1735 Genoa”

Bruce Alan Brown (University of Southern California), “The *Gargarismi* of Lazzaro Paoli: Singing Pharmacology,
and Castration in Eighteenth-Century Tuscany”

Julia Doe (Columbia University), “‘*Un mal qui fait du bien*’: Opera and Smallpox Inoculation in Enlightenment
France”

Margaret Butler (University of Wisconsin-Madison), “Constructing the Eighteenth-Century Diva: Caterina
Gabrielli and the Persistence of Memory”

10:30-12:30 **Session VIII: Cultural Interchanges in 18th Century Music**

Chair: Alison DeSimone (University of Missouri Kansas City)

Morton Wan (Cornell University), “Technology, Musical Alphabetism, and Intercultural Encounters: The
Keyboard Interface between China and the West in the Eighteenth Century”

Laurel Zeiss (Baylor University), “‘When Mozart Restricts: The Birdcatcher, The Moor, and the Man of Reason’

Karina Valnumsen Hansen (Norwegian University of Science and Technology), “Ecclesiastical Models in
Mozart’s Second *Thamos* Chorus “*Gottheit, über alle mächtig*”

Paul Corneilson (C. P. E. Bach: The Complete Works—The Packard Humanities Institute), “Hamburg celebrating
Gustav: C. P. E. Bach’s *Spiega, Ammonia fortunata* Wq 216”





Presenter Biographies



Callum Blackmore is a graduate student in historical musicology at Columbia University studying French opera in the long eighteenth century. His dissertation, “Opera at the Dawn of Capitalism: Staging Economic Change in France and Its Colonies from Rameau to Cherubini,” explores representations of economic life on the operatic stage in the lead-up to the French and Haitian Revolutions. He has been published in *Current Musicology* and *Naxos Musicology International* and has presented his research at the annual meeting of the American Musicological Society. His research has been supported by the Barker Fellowship and the Institute for Religion, Culture and Public Life.

Bella Brover-Lubovsky is a professor at the Jerusalem Academy of Music and Dance with expertise in musicology, history of music theory, and historical analysis. She is the author of *Tonal Space in the Music of Antonio Vivaldi* (Indiana University Press, 2008) and of numerous articles on the epistemology of tonality and the history of modal dualism. Her essay “‘The Greek Project’ of Catherine the Great and Giuseppe Sarti” (published in *Journal of Musicological Research* 32 [2013]: 28–61), won the Thurnau Award for Music Theater Studies (Bayreuth University), and her further research on Sarti was supported by the Einstein Stiftung Berlin (in collaboration with the research team from the University of the Arts, Berlin). She is a recipient of research grants from the Israel Science Foundation, the Italian Academy for Advanced Studies in America (Columbia University), and the Vittore Branca Center for the Study of Italian Culture (Fondazione Cini, Venice). She was previously a senior researcher at the Hebrew University, an assistant professor at the University of Illinois at Urbana-Champaign and Bar-Ilan Universities, and a course writer and lecturer at the Open and Tel-Aviv Universities and Magid Institute for Adult Education.

Bruce Alan Brown specializes in later eighteenth-century opera and ballet, in particular the music of Gluck and Mozart. After studying musicology at the University of California, Berkeley (PhD 1986), and harpsichord both there and in Amsterdam, he has taught at the University of Wisconsin–Madison and at the University of Southern California, where he is Professor and Chair of Musicology. His publications include *Gluck and the French Theatre in Vienna* (1991), *W. A. Mozart: Così fan tutte* (1995), *The Grotesque Dancer on the Eighteenth-Century Stage* (ed., with Rebecca Harris-Warrick, 2005), several critical editions of operas by Gluck, and numerous articles. From 2005 to 2007 he was editor-in-chief of the *Journal of the American Musicological Society*. He is a member of the editorial board of the *Gluck-Gesamtausgabe* (Mainz) and of the Akademie für Mozart-Forschung (Salzburg), and President of the Mozart Society of America.

Margaret Butler is an associate professor of musicology at the University of Wisconsin–Madison. Her most recent book, *Musical Theater in Eighteenth-Century Parma: Entertainment, Sovereignty, Reform*, was published by the University of Rochester Press in the Eastman Studies in Music series (2019). Her current research, on the prima donna and celebrity culture, has been supported by a grant from the Delmas Foundation for Venetian Research (2017) and the AMS-Newberry Library Short-Term Fellowship (2018). She has authored chapters in *Operatic Geographies: The Place of Opera and the Opera House* (Chicago, 2019) and *The Cambridge History of Eighteenth-Century Music*, articles in the *Journal of the American Musicological Society*, *Cambridge Opera Journal*, *Eighteenth-Century Music*, *Early Music*, and *Music in Art*, and essays in a number of collections. Her first book, *Operatic Reform in Turin: Aspects of Production and Stylistic Change in the 1760s*, was based on research she conducted in Italy as a Fulbright Fellow.

Paul Corneilson has been managing editor of Carl Philipp Emanuel Bach: The Complete Works from its inception in 1999. He has also edited ballet music by Christian Cannabich and the opera *Ifigenia in Tauride* by Gian Francesco de Majo for A-R Editions. His publications include *The Autobiography of Ludwig Fischer: Mozart's First Osmin* and articles in many scholarly journals and books, most recently three chapters in *Mozart in Context* (Cambridge University Press, 2019).

Adriana De Feo was born in 1980 in Salerno (Italy), and graduated in 2005 from the University of Bologna with a thesis on musical drama. In 2012 she completed her PhD in musicology at the Mozarteum University Salzburg with a dissertation on Mozart's serenatas in the context of the eighteenth century (*Mozarts Serenate im Spiegel der Gattungsentwicklung*). From 2009 to 2015 she was a researcher at the Salzburg Mozarteum Foundation for the critical edition and database of Mozart's librettos (Digitale Mozart Edition). Since 2017 she has been a research associate at the University of Vienna for the critical edition of Apostolo Zeno's *Poesie drammatiche* (edited together with Alfred Noe). Her research interests and publications (published by Bärenreiter, Böhlau, Brepols, Classiques Garnier, Libreria Musicale Italiana) primarily concern the libretto and Italian opera in the seventeenth and eighteenth centuries.

Alison DeSimone is Assistant Professor of Musicology at the University of Missouri-Kansas City. Her monograph, *The Power of Pastiche: Musical Miscellany and Cultural Identity in Early Eighteenth-Century England*, was published in April 2021 by Clemson University Press as part of their new Studies in British Musical Cultures series. With Matthew Gardner, she edited *Music and the Benefit Performance in Eighteenth-Century Britain* (Cambridge University Press, 2020). She has published articles in the *Journal of Musicological Research*, *A-R Online Anthology*, *Händel-Jahrbuch*, and *Early Modern Women*.

Julia Doe is Assistant Professor of Music at Columbia University. She is a scholar of eighteenth-century opera, with particular emphasis on the music, literature, and politics of the French Enlightenment. Her book, forthcoming in Fall 2020 from the University of Chicago Press, traces the impact of Bourbon patronage on the development of opéra-comique in the final decades of the Old Regime. Other essays and reviews have appeared in the *Journal of the American Musicological Society*, *Studies in Eighteenth-Century Culture*, *Eighteenth-Century Music*, *Music & Letters*, and *Renaissance Quarterly*. Prof. Doe is the recipient of the Alfred Einstein and M. Elizabeth C. Bartlet awards from the AMS, as well as grants from the National Endowment for the Humanities, the Fulbright Program, the National Opera Association, and the Beinecke Rare Book and Manuscript Library. Before beginning her tenure-track appointment, Prof. Doe served in Columbia's music department as a Mellon Postdoctoral Research Fellow. She received a PhD in musicology from Yale University in 2013.

Kimary Fick Kimary Fick is an Instructor of Music History at Oregon State University and active performer of eighteenth-century music on historical flutes and recorders. She earned a Ph.D. in Musicology with an emphasis in Early Music Performance from the University of North Texas. Kimary's research, which was supported by a DAAD research grant, examines aesthetics in relation to identity, morality, and amateur musical performance during the North German Enlightenment. Her recent article, "Feeling the Feminine, Forming the Masculine: Amateur Male Musicians and the Flute Sonatas of Anna Bon di Venezia (1738–?)" (*Women and Music* 24), explores eighteenth-century concepts of gender identity as expressed and negotiated through musical performance. Her research has been presented at AMS, SECM, ASECS, and the RMA Music and Philosophy Study Group, among others.

Austin Glatthorn is a British Academy Newton International Fellow at Durham University. His research focuses on the negotiation of music, politics, and aesthetics in the years around 1800. Austin's recent work appears in *Eighteenth-Century Music*, *Journal of Musicology*, and *Music & Letters*; his article on Mozart and the coronation of Leopold II won the Mozart Society of America's Marjorie Emerson Award and his latest article exploring the development of early melodrama was among the winning contributions featured in a special centenary issue of *Music & Letters*. Austin's editions of melodramas by Georg Benda and Karl Röllig are forthcoming with A-R Editions. He is currently writing a monograph that investigates networks of music theatre in the Holy Roman Empire between 1775 and 1806. Austin's research has been supported by the British Academy, the Social Sciences and Humanities Research Council of Canada, the Leibniz-Institut für Europäische Geschichte, and the Deutscher Akademischer Austausch Dienst

Ashley A. Greathouse is a Ph.D. candidate in musicology at the University of Cincinnati's College-Conservatory of Music, with research interests in eighteenth-century music, public musicology, rock, and heavy metal. Her dissertation topic considers music as a vehicle for social emulation in the pleasure gardens of eighteenth-century London. She holds a B.M. in music education from Colorado State University and a M.M. in music theory from the University of Cincinnati. Currently, she serves as Student Representative on the board of the Society for Eighteenth-Century Music. She is also a member of the Scholar Support Committee and the Newsletter & Blog Committee for the North American British Music Studies Association. Ashley is a soprano and an active instrumental performer on bassoon, clarinet, harp, and piano.

Māra Grudule, Dr. philol (1995) is Senior Researcher and Professor at the University of Latvia. Her research fields include the history of Latvian literature, sixteenth–eighteenth centuries, and Baltic German culture. Her most recent publications include *Latviešu dzejas sākotne 16. un 17. gadsimtā kultūrvēsturiskos kontekstos* [The beginnings of Latvian poetry in the 16th and 17th centuries within the contexts of cultural history] (Riga, 2017) and M. Grudule, ed., *Gotthards Frīdrihs Stenders (1714–1796) un apgaismība Baltijā Eiropas kontekstā / Gotthard Friedrich Stender (1714–1796) und die Aufklärung im Baltikum im europäischen Kontext / Gotthard Friedrich Stender (1714–1796) and the Enlightenment in the Baltics in European Contexts* (Riga, 2018)

Karina Valnumsen Hansen is a PhD candidate at the Norwegian University of Science and Technology (NTNU) in Trondheim, Norway. Her research project explores how the political and socio-cultural context of the eighteenth century is reflected in the textual, dramaturgical, and musical choices of Mozart's *Singspiele*, showing the role of music as an integral part of political communication at the end of the eighteenth century. Hansen completed her master's degree in musicology at NTNU in 2017.

Halvar K. Hosar recently completed his PhD at the University of Auckland; his topic was the sacred music of Johann Baptist Wanhal. He has lectured at the University of Trondheim and Albert-Ludwigs-Universität Freiburg, and he is general editor of the new Wanhal Catalog and editor of sacred music for the new *Ignaz Pleyel Ausgabe*. His article "The Kyrie as Sonata Form: A Form-Functional Approach to Haydn's *Theresienmesse*" appeared in *Haydn: The Online Journal of the Haydn Society of North America*, vol. 10.1 (Spring 2020), and he is working on a monograph on paraliturgical music in the era of Haydn and Mozart.

Faith Lanam is a musicologist, performer, pedagogue, and lecturer at the University of California, Santa Cruz. Her research focuses on the music and women of the Colegio de San Miguel de Belem, Mexico's first music conservatory for girls. Dr. Lanam's groundbreaking archival work increases our understanding of historically underrepresented foci in musicology—specifically, women's musical training—situated within the greater context of the musical and social life of colonial Mexico City. When not at the organ console or elbow-deep in eighteenth-century manuscripts, she can be found hiking in the redwoods with her spouse, arts executive and early music tenor Joshua Lanam, and their two poodles, Chaucer and Brontë.

Christopher Parton is a PhD student at Princeton University, having previously studied at Bristol and Oxford universities in the United Kingdom. His research is broadly concerned with the relationship of vocal music to material culture, particularly print media, in the late eighteenth and early nineteenth centuries. He is currently working on a dissertation that examines the material conceptualization of text–music relationships in German lieder around 1800. He also works on music and colonial/revolutionary identity in early-republic America, looking specifically at oratorios and musical theatre.

Anna Parkitna holds degrees from the I. J. Paderewski Academy of Music in Poznan, Poland, The Guildhall School of Music & Drama in London, UK, and Stony Brook University. Her PhD dissertation “Opera in Warsaw 1765–1830: Operatic Migration, Adaptation, and Reception in the Enlightenment” explores Warsaw's operatic culture within the context of the European circulation of works and performers. Her work has been supported by the German Historical Institute Warsaw, the Gotha Research Center of the University of Erfurt, the Herder Institute for Historical Research on East-Central Europe in Marburg, and the American Musicological Society.

Pierpaolo Polzonetti is Professor of Music at the University of California, Davis. He specializes in opera and eighteenth-century music and culture. His article “Tartini and the Tongue of Saint Anthony” (*Journal of the American Musicological Society*) received the 2015 Slim Award; his book *Italian Opera in the Age of the American Revolution* (Cambridge University Press) received the Lockwood Book Award; and his article “Mesmerizing Adultery: *Così fan tutte* and the Kornman Scandal” (*Cambridge Opera Journal*) received the Einstein Award, all conferred by the American Musicological Society. He coedited the *Cambridge Companion to Eighteenth-Century Opera*. His research work has been funded by the Earhart Foundation, the American Council for Learned Societies, and the National Endowment for the Humanities.

R. Todd Rober is Associate Professor of Music at Kutztown University of Pennsylvania, where he teaches the music history survey, world music, jazz history, history of rock and roll, and a graduate music history seminar. He received the PhD in musicology from the University of North Texas in 2003. He has presented papers on the sinfonias of Gottlob Harrer, his patron, and the Breitkopf catalogues. An analytical essay on Harrer's symphonies appears in Volume I of *The Symphonic Repertoire*, along with a CD recording of one of Harrer's hunt symphonies. Articles on Harrer appears in the volumes *Music in Eighteenth-Century Life: Cities, Courts, Churches*; *Mozart in Prague: Essays on Performance, Patronage, Sources, and Reception*; and *Haydn and His Contemporaries II*.

Holly Roberts earned her Ph.D. from the University of Oregon, where she is currently an instructor of musicology, the executive director of the University of Oregon “Musicking Conference,” and the music graduate advisor. Her dissertation, “Ecstatic Devotion: Musical Rapture and Erotic Death in Seventeenth- and Eighteenth-Century Iconography, Operas, and Oratorios,” engages the intersection of music with concepts of divine

love, ecstasy, and death in literature, iconography, and music from the late medieval through the baroque eras. Her recent publications include the chapter “Divine Love, Death, and Penance in Giovanni Bononcini’s *La Conversione di Maddalena*,” in *I Bononcini da Modena all’Europa (1666–1747)*, edited by Marc Vanscheeuwijck and the article, “The Musical Rapture of Saint Francis of Assisi: Hagiographic Adaptations and Iconographic Influences” *Music in Art: International Journal for Music Iconography*, both 2020. Holly also holds degrees in violin performance and is currently an active performer on baroque and modern violin.

Magnus Tessing Schneider is a theatre scholar employed at the Department of Culture and Aesthetics, Stockholm University, specializing in relations between dramaturgy, aesthetic theory, and scenic-vocal performance practice in seventeenth- and eighteenth-century Italian opera. He has published on Monteverdi, Cavalli, Gluck, Mozart, Paisiello, and Verdi. Together with Ruth Tatlow, he co-edited the volume *Mozart’s La clemenza di Tito: A Reappraisal*, and he is currently finishing his book *Acting Don Giovanni* (Routledge) while also working on a three-year project funded by the Swedish Research Council, with the title “Enlightenment Anthropology and Italian Opera: The Revolutionary Theatre of Ranieri Calzabigi.”

Louise K. Stein is Professor of Musicology, Medieval and Early Modern Studies, and Latin American Studies at the University of Michigan. She holds degrees from Oberlin Conservatory and the University of Chicago. She has also taught at the University of North Carolina Chapel Hill, the Universidad Complutense in Madrid, and The University of Chicago. Her work has been supported by fellowships from the Fulbright-Hays Commission, the American Council of Learned Societies, the National Endowment for the Humanities, the Gladys Krieble Delmas Foundation, Spain’s Ministry of Culture, the University of Michigan Institute for the Humanities, and the American Philosophical Society. Her first book, *Songs of Mortals, Dialogues of the Gods: Music and Theatre in Seventeenth-Century Spain* received an American Musicological Society publication subvention and the First Book Prize from the Society for Spanish and Portuguese Historical Studies. Her revised, expanded edition of Howard Mayer Brown, *Music in the Renaissance* has been published in Croatian and Slovakian translations. Her critical edition of the first extant Spanish opera, *Celos aun del aire matan*, was published by A-R Editions in 2014 and was premiered by Jordi Savall in concert performances in Barcelona and Vienna. She has collaborated on prize-winning recordings and was artistic advisor to the 1999 BMG recording of the first American opera, *La púrpura de la rosa* based on her edition. In 1996 the American Musicological Society awarded her the Noah Greenberg Award for “distinguished contributions to the study and performance of early music.” She is currently working on three interconnected projects: a book concerning “Opera and the Integration of Public Life in Naples under the marquis del Carpio;” another about “Spaniards at the Opera,” and a study of the seventeenth-century castrato Giovanni Francesco Grossi, ‘Siface’” (1653-97), supported by a grant from the UM Institute for Research on Women and Gender.

Nicola Usula is a lecturer and post-doc researcher at the University of Fribourg, Switzerland in the field of historical musicology, with a specialization in Italian opera of the seventeenth and eighteenth centuries. He works as a librettologist for the European Research Council project “DIDONE – the Sources of Absolute Music” at the Instituto Complutense de Ciencias Musicales in Madrid. After studying with Ellen Rosand at Yale University, and with Lorenzo Bianconi and Marco Beghelli at the University of Bologna, he completed his PhD in Bologna with a dissertation concerning Florentine operatic productions in the last decades of the seventeenth century. His main editorial contributions are some philological works on seventeenth-century Italian opera, such as *L’Orione* by Francesco Cavalli (Kassel: Bärenreiter, 2015), *La finta pazza* by

Francesco Sacrati and *Il novello Giasone* by Francesco Cavalli and Alessandro Stradella (Milan: Ricordi, 2018 and 2013). He is currently working on the critical edition of *Il Giasone* and *L'Ipemestra* for the series *Francesco Cavalli: Opere*, published by Bärenreiter.

Erik Wallrup is Associate Professor of Aesthetics at Södertörn University, Stockholm, and a Docent of Musicology at Stockholm University. He received his PhD in musicology in 2012 at Stockholm University. Wallrup has published the book *Being Musically Attuned: The Act of Listening to Music* (Ashgate/Routledge, 2015), as well as several articles and book chapters on the aesthetics and the philosophy of music. He is currently working on the research project “The Affective Shift of Music in the Gustavian Era,” funded by the Swedish Riksbankens jubileumsfond. Further, he is a member of the Royal Swedish Academy of Music.

Sarah Waltz is Associate Professor and program director for music history and the BA in music at the University of the Pacific, Stockton, CA. Dr. Waltz specializes in late eighteenth- and nineteenth-century music, especially Beethoven, Mendelssohn, and Schumann, and her interests span music criticism and biography, conventions of regional and national expression, and the interaction of music with science and technology (she holds a BA in physics). She has presented papers at many conferences and has published articles in the *Beethoven Forum* and the *Beethoven Journal*; her current projects include editions of eighteenth- and nineteenth-century lieder based on Scottish and imitation Celtic poetry for A-R Editions.

Morton Wan is a PhD candidate in musicology at Cornell University, specializing primarily in music history and culture of the long eighteenth century. Morton holds an MSt with distinction from Oxford University and an MPhil from the University of Hong Kong. As a performer on keyboard instruments historical and modern, Morton was trained at the Royal Academy of Music in London and McGill University in Montreal. He has just begun his dissertation research that focuses on George Frédéric Handel and the South Sea Bubble of 1720 as an attempt to place music in an origin story of financial capitalism.

Beverly Wilcox is a lecturer in music history at California State University–Sacramento, and obtained her PhD from the University of California, Davis in 2013. She works on the history of one of the earliest known public concert organizations, the Paris Concert Spirituel. She has published articles in *Revue de musicologie*, *Grove Music Online*, and the recent *Dictionnaire de l'Académie royale de musique*, and is working on her first book. Her research has been supported by the American Musicological Society, and she is a member of SECM, the American Musicological Society, the Société française de musicologie, and the Mozart Society of America.

John D. Wilson was a postdoc researcher at the University of Vienna's Department of Musicology as a member of the research project “The Music Library of Elector Maximilian Franz,” which reevaluated opera and sacred music at the Bonn Electoral court during its last two decades. He is currently a research fellow at the Austrian Academy of Sciences in Vienna, where he is writing a book on Beethoven's early years in Bonn and in Vienna, supported by a grant from the Austrian Science Fund.

Laurel E. Zeiss is Associate Professor of Music History at Baylor University. She earned her PhD in Musicology at the University of North Carolina at Chapel Hill, an MA from UNC, and a BM (Voice) from Greensboro College. Baylor University honored her with an Outstanding Professor Award in 2013. In 2015, she was named a Baylor Fellow, a program that recognizes a select group of faculty who demonstrate

excellence and creativity in teaching. Other honors include being the opening speaker at the British Library's celebrations of Mozart's 250th Birthday (2006), speaking at the Mostly Mozart Festival at Lincoln Center (2015), and a Visiting Research Fellowship at the Centre for Opera Research at the University of Sussex (2011). Her research has been published in *The Cambridge Companion to Opera Studies*, the *Cambridge Opera Journal*, and *The Journal of Singing*. She also has contributed essays to several edited collections, including *Taste in the Eighteenth Century: Aesthetics and the Senses*. Her book, *Engaging Opera*, is forthcoming.



Abstracts



Session I

Anna Parkitna

Peripheries of Enlightenment: Operatic Life in Stanislavian Warsaw (1765-1794) as a Reflection of Opera's Universality

This paper argues that opera culture in the Enlightenment was characterized by existence of a shared dominion of performance and reception in which peripheries equally participated. Within this domain, despite the operatic core's ability to generate influential trends and provide repertoire for exportation, the center-periphery dichotomy loses its rigidity due to interconnectivity demarcated by repertoire dissemination and performers' mobility. The secondary status resulting from one-way dependency on imported repertoire does not relegate the peripheries to an irrelevant extension of the operatic circuit. Their contribution to the expanding opera market was significant, whereas their particular reasons for producing internationally recognized operas might transcend straightforward imitation.

During the second half of the eighteenth century, the paths of European operatic migration often intersected in Warsaw. The Polish capital's connection with the operatic mainstream, allowing the indulgence in refined products of the Enlightenment, exemplifies the role of a periphery in important large-scale phenomena. King Stanisław August Poniatowski (r. 1764–1795) and local Enlightenment proponents actively sought to join the Enlightenment movement through opera. As a result, the seasonal recruitment of incoming singers, flourishing of opera buffa, principles of opera business, and operatic rivalry became crucial components of Warsaw's operatic life. Moreover, the attractiveness of the spectacles, and responsiveness of the audience were no different from what typically characterized the most prestigious operatic centers.

The repertoire diffusion from the operatic core depended on various factors such as mobility of performers, geographic proximity, and specific interests of authorities or entrepreneurs willing to host opera at their location, rather than any established center periphery hierarchy. Thus we should rethink our understanding of this relation so that to match the range of theatrical practice.

Māra Grudule

The Peasant at the Piano, or Did the Duchess of Courland (Dorothea von Biron, 1761–1821) Sing in Latvian?

By the mid-eighteenth century, Baltic German pastors, belonging to upper social strata, had introduced Latvian peasants mostly to pious religious songs. The age of Enlightenment in Latvian literature marks the beginning of secular poetry: in 1774 the first volume of poetry dealing with peasant life was published. As there are no musical notes, this first collection, followed by two other volumes published in 1783 and 1789, has been hardly considered as an anthology of songs, although, almost every poem has a reference to a definite melody published in German or Latvian just under the title. Those translations by the pastor and Enlightenment figure Gotthard Friedrich Stender (1714–1796) fit well the German Enlightenment tradition of “Lied im Volkston” (in folk style/in a folk like spirit).

On the other hand, G. F. Stender also translated the poems of the Duchess of Courland Dorothea von Biron's half-sister Elisa von der Recke (1754–1833) and the professor of literature at the *Academia Petrina* in Mitau / Jelgava Gottlob David Hartmann (1752–1775). Stender translated exactly those originals which recently had been composed by Johann Gottlieb Naumann (1741–1801) as solo songs with an accompaniment of piano and/or violin. Thus, the study of the sources of songs translated by Stender into Latvian raises a new, no less exciting

question: whether Stender would have thought of the education and thus emancipation of Latvians capable of solo singing by the piano, or were his Latvian-translated songs aimed at the younger Baltic German generation, who in childhood and early youth spoke Latvian because of Latvian wet-nurses and nannies? Besides, the Elisa von der Recke collection in Latvian contains a dedication (in Latvian as well) to the Duchess of Courland. Thus the paper will discuss the sources and genres of the first Latvian translations of German secular songs as well as the question of the addressee of these songs in the multicultural environment of the Duchy of Courland.

Beverly Wilcox

Ducharger's Russian Traveler: *Stalkoff, gentilhomme russe en France* and the Problem of Extracting Performance Information from Satire

In 1762, an orchestral musician in Dijon named Jean-Jacques Ducharger sent his music-loving liege lord Louis Joseph de Bourbon, the eighth prince de Condé, a proposal to found a new concert society. Given that prior efforts had failed—one in 1736, another in 1754, and a third in 1757—he began his proposal with an amusing story about a traveler who comes to France to learn how to start concert societies in his native Russia. His host, the *premier violon* of a provincial orchestra who has been injured in a carriage accident, sends the Russian to attend a concert alone. Returning, the visitor recounts a series of disasters to his host, who explains how things could have been better managed.

A presentation copy of Ducharger's manuscript is preserved in the Musée Condé at Chantilly, the prince's ancestral home; Ducharger later revised and published it as *Entretien d'un musicien françois avec un gentilhomme russe sur les effets de la musique modern*. Given that the performance description is clearly satirical, it is not used for musicological evidence as often as it could be. It could, for example, be used to buttress Leopold Mozart's multilingual opinion of the Dijonnais orchestra members ("*très mediocre . . . asini tutti . . . rotten*") in 1763, when he brought his children to Dijon at the invitation of the prince. Ducharger is rich with details: thirty pages on the fictional performance, six on concert management, four on "subordination entre les musiciens," and more. The problem is to separate fact from fantasy.

In my paper, I adapt tools defined in Jacques Barzun's classic *The Modern Researcher* to the task of extracting useful information about performance practice from Ducharger's hyperbole on the subjects of ensemble playing, split conducting, and music librarianship. I conclude by testing my methodology on well-known works such as Grimm's *Le petit prophète de Boehmischbroda* and Charles Burney's *The Present State of Music in France and Italy*.

Session II

Austin Glatthorn

Letters from the German Stage: Correspondence, Mobility, and the Emergence of a Common Operatic Repertoire, c.1800

Those in Hannover, Frankfurt am Main, Niederfüllbach, and Graz were separated by more than 1,000 km at the extremes. Yet despite the significant distances between them, theatregoers in these towns would have all seen the same work performed on the evening of 21 September 1794: Mozart's *Die Zauberflöte*. That the simultaneous performance of an opera sometimes occurred on identical dates in centres separated by great expanses is little more than coincidence; that the same piece was performed in close succession despite such space was anything but. The appearance of opera across vast geographic distances was owing in part to an expansive network of theatres operating in every corner of the Holy Roman Empire. In turn, these theatres and their cultivation of overlapping repertoires were supported by discourse networks, themselves sustained by an efficient postal system.

This paper examines written communication so as to achieve a better understanding of the behind-the-scenes processes of how musical materials spread throughout Central Europe and manifested in performance on the stage. By drawing on printed theatre journals and personal correspondence written by directors, editors, actors, and musicians found in archives, I reveal that professionals and enthusiasts alike went to great lengths to meticulously record, transmit, and reproduce information about local performances for audiences near and far. I argue that personal correspondence played a little-understood, yet integral regulatory function in establishing and maintaining a feedback loop of operatic performance that comprised the decision to perform a work, the sourcing of the requisite human and material resources, the performance of the desired work, and the evaluation and communication of its reception so as to inform others in nearby and distant locations. In this way melodrama and *Singspiel* spread across Central Europe. By exploring the dissemination of such data between (mobile) theatre companies in the years around 1800, this paper demonstrates how printed sources and personal correspondence could inform programming decisions and in the process led to the emergence of an increasingly homogenous repertoire that transcended regional boundaries and the perceived status of theatregoers.

Bella Brover-Lubovsky

Armida's Magic Gardens in the "Northern Palmira" or an Inauguration of the Hermitage Theatre

The Hermitage court theatre, erected by Giacomo Quarenghi in 1786 at the behest of Empress Catherine the Great to a Palladian design, remains a gem of Russian theatrical architecture and interior design. Its inauguration on January 15, 1786, was celebrated by a performance of *Armida e Rinaldo* by the court composer Giuseppe Sarti (1729–1802), written on a libretto of the deceased court poet Marco Coltellini (1719–1777). Originally prepared for the 1771 Viennese premiere with music by Antonio Salieri, Sarti's opera was presented in St Petersburg in 1774 in a Russian translation (by Ivan Dmitrevsky) and in the original in 1776, forming a precedent for performing an Italian opera in Russia without its composer present. A decade later, Coltellini's text, compressed into two acts instead of the original three, was complemented by five substantial ballet scenes with choreography by Giuseppe Canziani. This spectacle became a stunning success for both the composer and the performers—Luigi Marchesi and Luisa-Rosa Todi—and the source of a number of smash hits performed throughout Europe. My paper compares Salieri's and

Sarti's scores, with special emphasis on the dramatic function of the ballet divertissements in the latter as scenic representations of the abridged text portions, and treats the differences as a litmus test for detecting the cultural preferences of Russian court.

Louise K Stein

An Opera Producer's Legacy in the Americas

Opera was not easily implanted in the Americas. The intellectual and social climate that had encouraged the genre in Europe did not permeate the Southern Hemisphere during the first two centuries of Spanish colonial rule and catechistic activity. Yet two operatic paradigms were tested in early eighteenth-century Peru and Mexico — one sung in Spanish and invented in Madrid in 1659-1661, the other sung in Italian and shaped in Naples in the 1680s-90s. Despite their differences, both models represent the final legacy of opera's most important seventeenth-century producer in the Spanish dominions, Gaspar de Haro y Guzmán, marquis del Carpio. The operas he commissioned for dynastic commemorations in Madrid in 1659-1661, *La púrpura de la rosa* and *Celos aun del aire matan* (texts Pedro Calderón de la Barca, music by Juan Hidalgo) proved durable in revivals in Madrid and elsewhere in Europe. *La púrpura de la rosa* became the first opera of the Americas, celebrating Philip V's accession and birthday in Lima in 1701. *Celos aun del aire matan* was performed in México to commemorate the royal birthday in 1728.

Italian opera was shaped within the Hispanic world by one of the Spanish king's loyal subjects, the Sicilian composer Alessandro Scarlatti, whom the same marquis del Carpio had supported in Rome and installed in Naples after he became viceroy in 1683. Carpio's nephew, Luis Francisco de la Cerda y Aragón, Ninth Duke of Medinaceli, another ambitious opera producer, became the last Spanish viceroy of Naples. A patron of Scarlatti, he was a key figure in the transmission of the Italian model to Madrid. When an opera he had first sponsored in Naples, *La Partenope* (libretto by Stampiglia set in Naples by Luigi Mancia in 1699) was performed for Philip V's birthday, fully-sung Italian opera reached Mexico, according to the title page of an undated bilingual libretto printed there in the eighteenth century. The text of this *Partenope* is closest to the Naples 1699 *Partenope*, with small variants. Certainly, musicians and theatrical singers in Mexico were familiar with European musical fashions including Italian arias. But the proposed year of production (1711) and attribution of the Mexican *Partenope* to Manuel de Zumaya are nineteenth-century suppositions.

Through some new documentation and a reconsideration of the evidence, this paper traces the aristocratic networks and mechanisms of material transmission that brought these two different kinds of opera to the Americas in the early eighteenth century. The transmission of *La púrpura de la rosa*, for example, may be traced through the personal history of Lima's viceroy in 1701 and that of the compiler of the Lima manuscript, Tomás de Torrejón y Velasco. Most striking, these isolated eighteenth-century opera productions followed protocols and practices developed in mid-seventeenth-century Madrid by the marquis del Carpio, the singular patron and producer whose dual legacy reached the far side of the Atlantic world.

Session III

John D. Wilson

Italian Arias for Magdalena—or for Luigi? An odd Repertoire of Early Vocal Works by Beethoven, Andreas Romberg, and Anton Reicha

By 1790, the reinvigorated Hofkapelle at the Bonn Electoral Court offered Ludwig van Beethoven and his colleagues the opportunity to perform a wide range of the newest and most challenging symphonies and operas from across the continent. Under Elector Maximilian Franz (r. 1784–1794), not only did the court possess one of the largest and most up-to-date music libraries of its day, but recent research into the surviving manuscripts from this library has revealed just how much of it was actively performed, particularly in the court concerts, whose frequency and importance have only recently begun to be properly understood. Amid this vibrant musical culture, one body of compositions by local composers stands out: concert arias and scenes written to Italian texts, some of them excerpted from well-known libretti, others ad-hoc (and rather inept) translations of poems originally in German. Beethoven's concert aria "Primo amore, piacer del ciel," WoO 92, is believed to have been written for the talented young soprano Magdalena Willmann, who by her late teens had already amassed experience on the Vienna and Berlin stages before joining the Bonn National Theater, and whose voice reputedly featured a remarkable carrying power in the extreme low register. Beethoven's young colleagues, Anton Reicha and Andreas Romberg also composed a considerable number of concert arias in Italian, some with this same distinctive compass. Others seem instead to have been composed for the tenor Lodovico Simonetti, who enjoyed a unique status as a highly paid singer on the official court payroll whose duties included neither sacred music nor opera. This paper offers a first look at a body of works that have seldom been considered in detail or even, in the case of Reicha, have just been rediscovered. In many ways atypical for their context—Italian concert works by young composers with little experience in the medium, for a court whose musical proclivities lay elsewhere—they offer a peculiar window into experimentation and creative dialogue among a group of extraordinarily talented young court musicians on the verge of international renown.

R. Todd Rober

Court Society and the Hunt: Liminal Intersections in Two Characteristic Sinfonias of Gottlob Harrer (1703–1755)

Of the courtly pastimes in the early eighteenth century, perhaps none held as deep a resonance for Dresden as the hunt, which accompanied many of the social and political activities involving the Elector of Saxony and his court. The festivities accompanying many of the numerous hunts that occurred at the royal hunting lodges outside Dresden were often lavish, and it is for two of these occasions that Gottlob Harrer (1703–1755) composed his 1737 and 1747 hunt sinfonias.

Their titles indicate the exact date and place of performance, linking them to the specific social events of their premiere. Both works contain a series of horn signals that correspond to the stages of the hunt, which along with other elements in the music create a narrative musical presentation. Hunt signals are heard in several of the nine movements in the 1737 work, while all but the final horn signal sounds in the first movement of the 1747 work's three movements. Through other devices, including texture changes, movements in compound meters, use of three horns and integrating outdoor horn signals with indoor symphonic gestures, Harrer creates sinfonias that transcend background music. These characteristic sinfonias take the listener of the time into a liminal space where the boundaries between the artifice of court society and nature are

blurred for the audience of the time. Through the course of the movements the boundaries are broken, allowing nature to penetrate the civilizing walls of the concert space. In the imaginations of the audience, the hunt continued, the horses galloped through the room, the hunting horns resounded. Harrer's audience were accustomed to dramatic works such as operas or cantatas transporting their thought to other places and times, but the same situation created by an instrumental work must have been rarer at that time. Harrer's hunt sinfonias also briefly fractured the boundaries of gender that were formidable at the time, creating a liminal space where this aural experience with the hunt was equally accessible to everyone, not just the men. Today, these works ultimately expand the boundaries of our own understanding of the early concert symphony.

Holly J. Roberts

Neoplatonic Mysticism and Affective Piety in Quirino Colombani's *Il martirio de Santa Cecilia*

There is little doubt among scholars that mysticism played a prominent role in early modern devotional practices. Stemming from a desire to guide—even compel—the individual toward heightened emotionality and an empathetic response to doctrinal subjects, religious philosophers, artists, and composers focused their output on works aimed at stirring the laity's affections. This focus—championed by ecclesiastics like cardinals Paleotti and Borromeo—resulted in a number of mystic texts and iconographic representations, from the spiritual exercises of Saint Ignatius, to Bernini's ecstatic depictions of Saint Teresa and Beata Ludovica Albertoni. Despite wide-ranging documentation recognizing music's transformative and affective powers, most musicological studies have been restricted to the relationship between sacred music and meditative transcendence in the sixteenth and early seventeenth centuries; there is little discourse addressing how mystic philosophies continued to influence early eighteenth-century composers.

I propose to use the Italian oratorio to demonstrate how early eighteenth-century composers continued to engage with early modern mysticism. Drawing on the Neoplatonic treatises of Marsilio Ficino, Pietro Bembo, and Baldassare Castiglione (*Sopra lo amore ovvero Convito di Platone*, *Gli Asolani*, and *Il libro del cortegiano*, respectively), as well as Saint Augustine's *Confessions*, Saint Ignatius's *Esercizi spirituali*, and Saint Teresa's *Il castello interiore*, I suggest that early eighteenth-century composers had a distinct understanding of mysticism, one which recognized Neoplatonic divine love and beauty, meditative transcendence, and ecstatic death as separate but related components of the mystic experience. I present Quirino Colombani's oratorio, *Il martirio di Santa Cecilia* (Rome, 1701), as an example of composers' treatment of those same concepts. In doing so, I argue that the oratorio was a vehicle by which composers could provide listeners with an affective experience akin to those provoked by Neoplatonic iconography and literature, thereby creating a musical space that allowed the listener to engage with and even emulate saints' mystic experiences.

Halvor K. Hosar

Johann Baptist Wanhal's Cantata Masses and Morphologic Contraction in the Missa Solemnis in the Age of Haydn

Viennese Classic masses have often been split into three categories, viz., Missa brevis, Missa solemnis, and cantata mass. Whilst the two former categories are (often misapplied) historical terms, the cantata mass is a modern musicological construction used on the very largest masses, where short sections of the mass text are set in disparate movements. A remarkable string of masses by Johann Baptist Wanhal allow us for the first time to understand how the two latter pseudo-categories interrelated in the 1770s, at a time when the cantata mass had largely fallen out of favor.

Among Wanhal's works one finds twenty masses of certain authenticity: eleven cantata masses (2044–1541 bars) and seven shorter Missa solemnes (640–1574 bars). This considerable span in size allows one to observe how Wanhal's procedures differed in works of different scope. His oeuvre suggests that the cantata mass remained a model for shorter Missae solemnes, where features were contracted; separate movements instead became sub-sections in through-composed movement.

This paper focuses on three subtopics opened by these observation: (1) the expressive and topical continuity of Kyrie, Gloria, and Credo settings when going from independent multi-movement settings to shorter, through-composed settings; (2) the identification when motivic reminiscence replaces musical contrast as the guiding principle in motivic creation between movements; and (3) the possibility of understanding Haydn's late masses as a result of such contractions. The plausibility of this approach suggests a conservative conception of genre in his late works that has rarely been acknowledged.

Session IV

Adriana De Feo

The Intellectual Background of a Librettist: Apostolo Zeno's *Drammi* and the Rhetoric of Passions

Apostolo Zeno, whose name is closely linked to the “reform” of the libretto at the turn of the eighteenth century, was not only a gifted dramatic author but also a scholar of immense culture and a key figure in Italy's literary activities of his time. His *drammi* contain several cultural references, ranging from Renaissance and Humanistic moral philosophy to the classical French tragedy.

At the turn of the eighteenth century the centrality of passions begins to appear as an important element of opera seria. It is well known that, one generation later, it would have been at the core of Metastasio's works. Zeno, speaking about “maneggio di affetti” [representation of interiority], puts the contrasting affections of the human soul at the heart of his libretti. In some of his most significant works, right at the beginning, in the “avviso al lettore” [note to the reader], he points out the attention he pays to the psychological motivations of human behaviour; he sketched out for the reader how affections such as goodness, hatred, jealousy, and love drive the action of the drama, exploring their physiological effects, linked to the development of the characters.

Zeno's poetics are bound to the customs of the Venetian leisure class and Viennese court society. The moral-didactic function of Zeno's *drammi* is evident in the evolution of the characters: they are no longer static, but characterized by their capability to improve and their aspiration towards a noble self-control (*countenance*). Beyond René Descartes's famous treatise on the passions of the soul (1649), the representation of passions in his *drammi* is rooted in the ideals of Renaissance Humanism and court life (as described in Baldassarre Castiglione's *The Book of the Courtier*, and in the poetics of affections in Giulio Cesare Scaligero's rhetoric).

Using poetic and music examples from some of his most significant works, I will analyze the philosophical and rhetorical background of Zeno's *drammi per musica*, showing the interconnection between music, poetry, and author's cultural backdrop and how this author's philosophical insight illustrates the moral aspect of human behavior.

Erik Wallrup

An Academy of Academies: The Cultural Transfer of the ‘Academy of Music’ to Sweden

When the Royal Swedish Academy of Music was founded in 1771, it was the first academy of its kind north of the Alps, combining musical education and promotion of the “musical sciences” (mainly aesthetics and composition). Such an academy had already been proposed earlier in the eighteenth century, yet this time the need was understood by the monarch, who could also see opportunities of his own. In this paper I suggest that the ambiguity of the notion “academy of music,” related to its cultural transfer to Sweden from different parts of Europe (the Italian and German speaking territories as well as France and England), in combination with the first stages of nationalism, lie behind the foundation.

Through the concept of “cultural transfer” we can better understand the specific combination of activities of the Swedish academy. In the Italian cities of the eighteenth century, the musical *accademie* were heirs to the intellectual academies of the Renaissance, and the *Accademia Filarmonica* of Bologna became one of the Swedish models. The English musical academy was something totally different, mainly a group of musicians (or singers) behind concerts and opera performances—one of the undertakings of the Swedish academy was to deliver musicians for

official events. A royal whim, at least so it seems to be, was that the king was to associate the academy with opera due to the *Académie Royal de Musique* in Paris. Another important trait was transferred from Germany: in his *Critische Musikus*, Johann Adolph Scheibe had promoted a musical *Kindergarten* and a higher academy in order to cultivate a German musical tradition, expressed in pre-nationalistic terms. The criticism directed at foreign musicians flourished in Sweden, too, and the Swedish academy was intended to become a vehicle for the foundation of a Swedish opera during the reign of Gustav III.

The study of cultural transfer follows the journey ideas, institutions, and artefacts make, crossing borders and changing their characters. Border crossing almost always leads to transformation. From the historical documents from the foundation, we can see how the founders of the Royal Swedish Academy tried to combine all the main notions associated with the term “musical academy,” and they had an academy of academies in mind. It was founded, but the early outcome was rather poor. The king gave his blessing, but not his gold. The academy had to wait for decades before its import of ideas could be realized as the core of the musical life of Sweden during the nineteenth century.

Faith S. Lanam

A Neapolitan Conservatory in New Spain: A Contextual Analysis of the Contributions of Italian Pedagogues to a Mexican Girls School

Governed by a complex and interwoven hierarchy based on class, economic status, gender, and family heritage (a concept akin to race), New Spanish society imposed European ideals on a diverse American population. As colonial instruments, convents in Mexico admitted only Spanish women of the highest stratum of society who afforded a sizable dowry; however, convents were run by the women living in them and would occasionally waive the requirement of a dowry for a woman whose skills filled a particular need, for example that of a musician.

Founded in Mexico City in 1740, the school of music within the women’s Colegio de San Miguel de Belem provided European musical training to girls of Spanish origins with the primary goal of facilitating their professions as nuns of the choir. María Micaela Jerusalem and María Joaquína Jerusalem trained at Belem as professional musicians in the galant style, which their father—the composer Ignacio Jerusalem—was instrumental in importing from Europe and establishing in Mexico. Based on groundbreaking archival research at the Archivo Historico del Colegio de las Vizcaínas in Mexico City, this paper focuses on the sizable didactic manuscript “Vezerro de lecciones,” comprised of exercises composed by the three Italian teacher-composers, Francesco Feo, Leonardo Leo, and Ignacio Jerusalem. It was compiled and brought to Belem by Ignacio Jerusalem and his daughters. Through “Vezerro” we see young women learning about vocal and instrumental performance, moveable clefs, hexachordal solmization, ornamentation, transposition, figured bass, ear training, improvisation, and composition. It exemplifies the galant pedagogy that prepared Belem’s students to take positions as nuns of the choir within Mexico City’s convents.

This research contrasts with the vast majority of scholarship on colonial Mexican music, which has largely focused on the male institutions of cathedrals. Two scholars have published research on Belem as part of larger surveys. My work represents a much more detailed examination of Belem’s manuscript and pedagogy and is the only research on Belem available in English.

Session V

Pierpaolo Polzonetti

African-American Presence and Anti-Slavery Ideology in Mozart's Vienna

Discourse on operatic representations of African ethnicities has so far been connected primarily to orientalism, as in the case of Monostatos in *Die Zauberflöte* and Osmin in *Die Entführung*. This paper, instead, is an invitation to recognize the presence of African-Americans as a separate phenomenon from orientalism and linked instead to the interconnections between Europe and the Americas. *Amiti e Ontario*, based on a libretto by Calzabigi, was the first opera representing slavery in America. It was produced in Vienna in 1772 during the outburst of a watershed event in transatlantic relationships—the Somerset case—when the King's Bench of England granted freedom to an American fugitive slave of African descent. Paisiello's remake of this opera, *Le gare generose*, produced in Vienna in 1786, features Italian characters enslaved in Boston. In one key scene, a European slave appears chained to an African-American slave, humanizing a shared experience among people of different ethnicities. One year later, in *Le nozze di Figaro*, Mozart included a fandango dance as “the point of sharpest confrontation between Figaro and the Count” (Link, “Fandango Scene,” *JRMA*, 2008). Interestingly, the fandango was a New World dance imported to America by captive Africans, as Dalrymple reported in a 1774 travelogue. Finally, in *Die Zauberflöte* (1791), Papageno works for the Queen of the Night in exchange for “Wein, Zuckerbrot, und süße Feigen,” food items that open a window on a global market bridging Europe (wine), the Middle East (sweet figs), and America (sugar). At that time, the expression “Zuckerbrot und Peitsche” (sugar bread and whip) carried an association with slavery in sugar plantations. Also, in 1791 sugar was at the center of discourse in an abolitionist campaign asking European people to boycott slavery by abstaining from sugar and rum. The connection between sugar and assertions about slavery were therefore known to the public. Papageno's transition from the dark power of the Queen of the Night to the enlightened world of Sarastro tells a story of liberation from slavery, which was being denounced as incompatible with the ideology of the Enlightenment.

Magnus Tessing Schneider

Which Savages? Ranieri Calzabigi's *Amiti e Ontario o I selvaggi* (Žleby, 1772)

In recent decades, Ranieri Calzabigi's comic libretto *Amiti e Ontario o I selvaggi* has received increasing attention among scholars for its innovative and politically progressive depiction of American society. In the opera, the Pennsylvanian Quaker Mr. Dull and his widowed Protestant sister-in-law Mrs. Bubble decide to free two Native Americans whom they keep as slaves, but on the condition that they agree to marry them. The natives, who are lovers, have no intention of complying with this tyrannical demand, and eventually their slave masters are forced to relent, Mr. Dull delivering what has been described as “the most powerful abolitionist speech in Italian opera” (Pierpaolo Polzonetti). The libretto is remarkable not only for casting the Native Americans as the *parti serie* and the settler family as the *parti buffe*, but also for its satirical perspective on the hypocrisy and distorted self-perception of the colonizers.

Little attention has been given to the original performance context of the libretto, however. In fact, Calzabigi and Giuseppe Scarlatti (from whose setting only one aria survives) wrote *Amiti e Ontario* for a private performance at Žleby Castle (Schloss Schleb) in Central Bohemia, a

country estate belonging to Prince Johann Adam Joseph von Auersperg and his wife Princess Maria Wilhelmina. As I will show in this paper, the opera formed part of a program of festivities in honor of the French ambassador to Vienna, Cardinal Louis de Rohan, in the fall of 1772. While the ambassador's stay at Žleby (which centered mostly on hunting) seems like a peculiar occasion for an opera about American slavery, the libretto contains an allegory of social and political circumstances much closer to home. On the one hand, as its subtitle indicates, it reads as a critical rewriting of *Les Sauvages*, Jean-Philippe Rameau's well-known ballet entrée from 1736, with its idealized, quasi-arcadian depiction of the relation between settlers and Native Americans. On the other hand, the enslavement of the Native Americans recalls the slave-like conditions suffered by Bohemian serfs on estates such as Žleby.

Callum Blackmore

Slavery, Celebrity, and the Creolization of French Opera in Colonial Saint-Domingue

One of the most performed operas in colonial Saint-Domingue was Gilbert and Favart's *Les trois sultanes* (originally penned in 1761 for the Comédie-Italienne). At the theater in Cap-Français – one of Saint-Domingue's busiest opera houses – it was reprised at least eighteen times between 1766 and 1785.

This paper is concerned with one such Cap-Français revival of *Les trois sultanes*: in January 1784, Gilbert's opera was given as a benefit performance for the theater's prima donna, Jeanne-Marie Marsan. Notably, this performance featured a new scene, inserted into the opera's second act, comprising two Italian ariettas and the popular duet "Amour, Amour." This added scene was undoubtedly a vehicle for Marsan and her co-star Durand, both of whom had moved to Saint-Domingue after middling careers in the metropole (the former at the Comédie-Italienne, the latter at the Opéra). In Cap-Français, both singers were treated as celebrities, and operas were often altered or extended to showcase their talents.

The opera's second act notoriously features a chorus of (specifically Black) slaves who serve the sultan Soliman at the dinner table as various members of his harem sing to entertain him. This famous scene thus provides ample opportunity for additional diegetic music-making; it is no wonder, then, that this is where the additional numbers for Marsan and Durand were placed. However, the scene also presents this music-making as underpinned by slavery – indeed, the chorus of slaves bustles to and fro throughout the act, preparing for the tableside performance. The scene thus analogized the Cap-Français theater itself, which was almost entirely funded and constructed through slave labor. I argue that, in augmenting the "table" scene, the Cap-Français theater attempted to provide a cultural justification for the colonial slave economy, enacting (somewhat meta-theatrically) the means through which French cultural production was supported by slavery. The supplementary celebrity performances further aestheticized and sentimentalized the slave economy, presenting it as a central facet of French culture writ large. The culture of celebrity which stoked the creolization of French opera in colonial Saint-Domingue thus helped to justify the slave economy by showcasing the musical riches that it helped produce.

Kimary Fick

Landscapes of Solitude: Music Publication and the Private Performance of Amateurs during the North German Enlightenment

In 1756, Johann Georg Zimmermann introduced the concept of *Einsamkeit* (solitude) to a public audience, teaching enlightened citizens to retreat into a metaphysical, psychological, and physiological *Lage der Seele* (state of the soul) to improve their moral health. Along with the retreat of the North German *Bürger* population into solitude were texts and activities meant to inspire such a state: poetry, novels, images, and, most importantly for this study, music. Rooted in aesthetic principles of the beautiful, the arts and especially music were created for the amateur to achieve the state of solitude in their private salon. Considering *Einsamkeit* through the lens of amateur musical performance, this paper explores the philosophical foundations of *Einsamkeit* and demonstrates how performing music privately while in a state of solitude was understood a critical practice for the formation of morality.

Music publications played a significant role in identity formation for the musical amateur of the *Bürger* class in the eighteenth century. Aspiring to the Enlightenment aesthetic of unity in diversity, they offered the amateur a constructed and diverse landscape of *Empfindungen* (feelings) as a means to wander through their own state of *Einsamkeit*. Music publications often marketed this aesthetic principle to their buying audience, indicating the collection's ability to inspire the solitary state in the performer. I will examine the organizing principle of C.P.E. Bach's *Clavierstücke verschiedener Art* (1765), which offers one such example through which a *Bürger* class musical amateur could travel through a constructed and diverse landscape of *Empfindungen* in the creation of their own musical *Einsamkeit*, ultimately facilitating the discovery of its player's individual and moral identity.

Session VI

Christopher Parton

Legitimizing Handel's Music in Earl-Republic Boston Print Media

No concert program in late eighteenth-century America was complete without the music of George Frederic Handel. His oratorio arias and choruses in particular were held up as exemplars of musical refinement twinned with a Christian morality. This reception is particularly evident in the concert notices, reviews, and general accounts of his music in American print media from the 1780s and 90s. In such publications the affective language employed to describe the music, inherited from the aesthetic lexicon of British thinkers and critics, is juxtaposed or adapted to describe also the attitudes and civil comportment of concert audiences. In one 1790 concert advertisement in the Boston *Independent Chronical*, for example, the calming affects of the music are directly compared to the “tender charities” of women to “alleviate life’s storms.” Indeed, the critical reception of Handel’s music in early American newspapers cannot be separated from gendered, embodied, and racialized ideals of gentility and good taste in the New Republic.

By reviewing the writings about Handel and music in American newspapers, magazines, published sermons, and other print media, this paper examines how Handel’s music was received and legitimated by white concert-going audiences in early-republic Boston. I will focus particularly on the discussions about Handel’s life and music in local newspapers following William Selby’s landmark “Sacred Musick” concerts held in King’s Chapel between 1786 and 1789. What emerges is a social aesthetics that aligns the qualities of refined European music with how genteel people, and particularly women, are expected to behave in public. I therefore show how Handel’s reputation and music was entangled with overlapping anxieties of white American identity. This study builds on the recent work of Catherine E. Kelly (2016) and Glenda Goodman (2020), who have examined the aesthetic tastes and practices of late eighteenth-century Americans. In focusing on Handel for my study, however, I am able to illustrate more clearly how transatlantic musical aesthetics not only informed the reception of the composer’s music, but also provided a way for early Americans to legitimate themselves as equals to genteel Europeans.

Ashley Greathouse

Harmonious Concerts and Double-Refined Sugar: Luxury Goods in the English Pleasure Garden

Pleasure gardens first came to prominence in early eighteenth-century London as venues where visitors from diverse social strata could promenade about the walks, enjoy entertainments, and see and be seen. Chief among such venues were Vauxhall, Ranelagh, and Marylebone Gardens. Writing in 1709, Daniel Defoe distinguishes seven social classes in England, including a group he describes as “the middle sort . . . who live the best, and consume the most . . . and with whom the general wealth of this nation is found.” Recognizing the potential to profit from the newfound wealth of the “middle sort,” entrepreneurs marketed new leisure activities to them. On trips to the gardens, visitors might consume overpriced refreshments in addition to paying the modest cost of admission, affordable for even the poorer classes. The attendance of royal family members also enticed visitors. Music presided over the experience, and special pavilions—called orchestras—were built for musical performances.

In a letter to the *St. James's Chronicle* dated 1 June 1766, a pseudonymous “Frequenter of Ranelagh” confesses that they “do not go thither entirely to see and be seen, but expect some Entertainment from the Musick,” also noting that “[t]he Tea and *stale* Rolls go down with a better Relish when accompanied by an harmonious Concert, as well as sweetened by double-refined Sugar” (italics in the original). As this letter suggests, sugar and other imported goods were offered—alongside music—as staples of luxury in Ranelagh and other English pleasure gardens. In addition, many people who made their wealth in foreign trade were known to visit the gardens. This paper will explore the numerous intersections of the garden economy with colonialism and the slave trade, with particular focus on the art and music of the gardens. Although some garden repertoire expresses colonialist sentiments, overt references to slavery are conspicuously rare. Patriotism, a sweeter topic than subjugation, provided a more pleasurable experience for garden visitors.

Alison DeSimone

Contrived with So Great a Variety: Handel and Musical Miscellany in Early Eighteenth-Century London

In eighteenth-century Britain, “variety” became a prized aesthetic in musical culture; not only was variety—of counterpoint, harmony, melody, and orchestration—expected for good composition, but it also manifested in broader social and cultural mediums such as songbook anthologies, which compiled miscellaneous songs and styles in single volumes; pasticcio operas, which were cobbled together from bits and pieces of other operas; and public concerts, which in the early eighteenth century were a hodgepodge assortment of different types and styles of performance. I define this trend of producing music through the collection, assemblage, and juxtaposition of various smaller pieces as musical miscellany; like a jigsaw puzzle (also invented in the eighteenth century), the urge to construct a whole out of smaller, different parts reflected a growing desire to appeal to a quickly diversifying Britain.

This paper shows how composers became immersed in Britain’s culture of musical miscellany in the early eighteenth century. George Frédéric Handel’s music was used in variety concerts throughout the eighteenth century, and the pieces that were programmed illustrate which of Handel’s works were deemed most popular with audiences in the period. Songbook miscellanies and broadside publications appropriated Handel’s music and sold it for domestic performance; in some cases, such as the *Opera Miscellany* (1725), Handel’s arias were preserved with few changes, but in other cases his music was transformed into an entirely new work. As Handel’s name became synonymous with respected compositional practice, eighteenth-century music critics began praising the musical variety of his works, emphasizing both the diversity of musical techniques as well as the multitude of emotional states evoked by his music.

Although this paper presents Handel as a case study, placing his career in this broader cultural context gives insight into how musical miscellany shaped the professional lives, musical styles, and public reputations of many foreign composers forging paths in cosmopolitan London. Considering Handel’s music within the frame of musical miscellany reveals new contexts for his music, emerging aesthetic values in music criticism, and alternative canons to which his music belonged.

Sarah Waltz

William Herschel's "Gravitational" Theory of Music

William Herschel (1738–1822) was more famous for his astronomical accomplishments, such as discovering Uranus in 1781, than for his thirty-year musical career. Attempts to connect Herschel the musician with Herschel the scientist have turned up little; his successful Bath career gives few hints to the scientist that Herschel would become, and his youthful years as an itinerant Yorkshire musician-composer apparently even fewer. Yet from those early years there exist two music-theoretical documents: Herschel's unpublished (and unfinished) music theory treatise, and a few hundred pages of letters to his musician brother Jacob in Hanover from the years 1761–63, many of which have not been examined in a thoroughgoing manner. The letters (alternately in German script, English, and French) hint at an underlying empirical approach to music. They are often didactic and betray several points of connection to eighteenth-century musical theoretical thinking that Herschel had clearly absorbed; indeed, Herschel collected his letters back in order to draft the treatise, and they can fill in some of its unfinished portions. Thus, thinking of the young Herschel as primarily a "composer" not only risks misunderstanding the role of composition in contemporary English musical life but possibly overlooks Herschel as a music theorist, if not a particularly avant-garde one.

Most interestingly given his later astronomical turn, Herschel's treatise lays out his "gravitational" theory of music, which ranks a pitch's resolution tendency within a key and ascribes greater expressiveness to pitches with higher "gravity"—i.e., that are further away on the circle of fifths. Yet despite his elegant description of its expressive potential, his correspondence contextualizes this idea negatively within his galant-era thinking on modulation and affect in music. Revealingly, Herschel writes about always trying to reduce departures of key and instructs that a symphony should be written "in a few hours" to reduce the diversity of expression. Thus, the apparent retrenchment from an initial *empfindsamer Stil* to a more galant one that Sterling Murray noted of Herschel's symphonies (contemporaneous with his letters) was viewed by Herschel himself as an improvement rather than solely as a concession to English audiences.

Session VII

Nicola Usula

Demofoonte Renewed: Pietro Vincenzo Chiocchetti's Pasticcio in 1735 Genoa

Metastasio's *Il Demofoonte*, after the Viennese premiere in 1733 with music by Antonio Caldara, was subjected to a heavy process of "impasticciamento" from the very first revivals. For the Genoese 1735 production at the Teatro del Falcone with music by Pietro Vincenzo Chiocchetti (1680–1753) the drama underwent its first heavy manipulation, being considerably shortened and losing almost all the arias. In this paper I will shed light on the reasons and techniques of such a massive reworking, starting from the cross-reading of data concerning the drama's versions from 1733 to 1735, the careers of the singers who worked in Genoa, and the analysis of the stylistic-dramatic characteristics of the substituted pieces in comparison with the originals.

Bruce Alan Brown

The *gargarismi* of Lazzaro Paoli: Singing, Pharmacology, and Castration in Eighteenth-Century Tuscany

When Pier Francesco Tosi (in 1723) and Friedrich Melchior von Grimm (in 1753) wished to satirize excessive vocal display, they both likened it onomatopoetically to gargling. But since ancient times, gargling has also been advocated seriously as a remedy for vocal problems suffered by orators and singers alike. In this paper I explore this practice through medical, pharmacological, and other sorts of treatises, and also through an episode in eighteenth-century Tuscany in which music, pharmacology, and castration intersect. An account book kept by the apothecary of the hospital in Pescia during the year 1733/4 shows the thirteen-year-old castrato Lazzaro Paoli being prescribed concoctions "p[er] Gargarismo" (for gargling) on three occasions. That these preparations (each slightly different) were meant to aid his singing is suggested by the fact that the *spedalingo* (hospital administrator) signing off on payment for them, Bartolomeo Nucci (1695–1779), was also Paoli's singing teacher.

Nucci's ready access to medical knowledge and personnel, over the four decades of his tenure as *spedalingo*, and the fact that in 1766 he was accused of attempting to persuade parents to have their sons castrated for musical purposes, raise the suspicion that he had had something to do also with Paoli's castration. Whether or not that was the case, his connection to his young student's gargling prescriptions is in keeping with the widely reported tendency of singing masters of castrati to be much concerned with their students' health, as well as with their training. Contemporary descriptions of the properties of the ingredients used in Paoli's gargling solutions, and of their therapeutic application, afford some notion of their intended effect on his vocal apparatus. We gain a good idea of Paoli's voice itself from six arias he sang in 1742 in two Roman operas, which he presented to his teacher (in the actual partbooks from which he had learned his roles) for inclusion in a manuscript anthology of arias (a volume among the Nucci materials now at the University of California, Berkeley). The gift of these manuscripts suggests that Paoli remained on good terms with his teacher even into adulthood.

Julia Doe

‘Un mal qui fait du bien’: Opera and Smallpox Inoculation in Enlightenment France

In the spring of 1766, the Marquise of Monconseil commissioned a lyric comedy for the Bagatelle, her estate on the outskirts of Paris. The work, *La fête du château*, was conceived by the noted playwright Charles-Simon Favart, with music (a mix of original arias and re-texted vaudevilles) arranged by Adolphe-Benoît Blaise. The act of patronage was not in itself unusual for the wealthy and well-connected Marquise, who was known to mark notable court and society events with topical entertainments at her salon theater. What was outside the norm was the occasion that the *divertissement* celebrated: Favart’s opera offers an extended commentary on the successful inoculation of the Marquise’s young granddaughter, Cécile-Suzanne, against smallpox.

At the moment of *La fête du château*’s premiere, smallpox was a leading cause of mortality in France. Inoculation, however, remained rare—banned within the walls of Paris, and subject to intense controversy amongst physicians, government officials, and *philosophes*. This paper reconstructs the performance history of *La fête du château* to shed new light on this important medical debate—as well as its literary and political repercussions—in the late eighteenth century. I begin by reading the text and music of the opera as a record of the Monconseil household’s experience with the novel procedure; Cécile-Suzanne’s inoculation—as filtered through the sentimental tropes of lyric comedy—bolstered her own marriage prospects, while solidifying her grandmother’s reputation as an “Enlightened” champion of science and reason. I then consider the public trajectory of the work, which was brought to Versailles in the 1770s (likely at the behest of Marie Antoinette). Entirely overlooked until now, these court performances had an unmistakable political valence, coinciding with Louis XV’s death (from smallpox) in 1774, and the highly scrutinized inoculation of his successor, Louis XVI, in the months that followed. *La fête du château* thus documented a key turning point in the French battle against smallpox, reassuring its audiences that inoculation was nothing to be feared—indeed, as one aria refrain put it, was but a “small hardship for the ultimate good” (*un mal qui fait du bien*).

Margaret Butler

Constructing the Eighteenth-Century Diva: Caterina Gabrielli and the Persistence of Memory

The image of the prima donna brings to mind operas by Rossini, Donizetti, Bellini, Verdi, and Puccini; or seventeenth-century Venice; or Handel in London. The prima donna’s function in Italian opera seria between 1750 and 90, by contrast, has yet to receive the attention it merits. These decades witnessed the revitalization of Europe’s leading operatic genre, the expansion of the singer’s international network, and a burgeoning culture of celebrity: all contexts in which the prima donna played a vital role.

Caterina Gabrielli (1730–96) eclipsed other *prime donne* in the views of contemporary critics. One lauded her as “perhaps the greatest musician Italy has ever had”; Metastasio proclaimed her the “new star in the musical heavens.” John Rosselli, in his seminal study on singers, considered her the first modern female opera star. She constructed her image with an unprecedented degree of autonomy, creating an international fan base. She remained embedded in Europe’s collective memory well after her death, in musical and literary spheres, as novels written by Charles

Burney's stepdaughter under the pseudonym "Gabrielli" demonstrate. No other female opera singer had such an enduring and wide-ranging presence in Enlightenment-era European culture.

In this paper I explore the mechanisms of celebrity's creation in the eighteenth century through some heretofore unexamined connections and their related sources: Gabrielli's music as it traveled with her within Italy and beyond; new evidence for audiences' memory of her; the various identities she embodied and performed throughout her life; and the power of nostalgia in shaping perception, both of her and the music she sang. The height of Gabrielli's fame coincides with the moment when celebrity as a notion was itself in a state of flux, shifting from something one could have to something that one could be, as recent studies on celebrity culture and its history reveal. Revisiting old questions of how, what, and why we remember in this context, then, carries important implications for our understanding of opera seria and the prima donna's role in its transformation toward the century's end.

Session VIII

Morton Wan

Technology, Musical Alphabetism, and Intercultural Encounters: The Keyboard as Interface between China and the West in the Eighteenth Century

Keyboard instruments have been a formidable and consistent presence in the history of Europe's encounters with China. In the history of Sino-European cultural exchange and the global technological movement, such complex and curious Western inventions became preferred gifts and tributes, partaking in the historical narratives of intercultural encounters as material agents. While the instruments may have served pedagogical, ornamental, and liturgical purposes, critical literature has mostly regarded the keyboard's primary function in imperial China as a diplomatic one. Examining several representative moments of such keyboard-mediated encounters, this paper draws attention to the keyboard's capacity of encoding and imparting musical knowledge. By treating keyboard instruments as a class of media technology and cultural technique, I identify in both Chinese and European sources a recognition of the radical disparity between the two cultures in terms of musical ontology. This was exemplified by, on the one hand, Charles Burney's assertion that the Chinese ambivalence towards European music stemmed from the former's rejection of harmony and counterpoint (Rees, 1812) and on the other hand, the curious omission of the discussion of polyphony in Lülü Zhengyi ("The Proper Meaning of Music," 1714)—the first substantial Chinese treatise on Western music theory commissioned by the Kangxi emperor—as compared to its precursor Lülü Zhuanyao (*Elements of Music*, 1680?). Drawing on recent media-theoretical studies of keyboard cultures (Davies, 2015; Moseley, 2016), I argue that the keyboard embodies what Johann Nikolaus Forkel called the "alphabetism" of European music, and its symbolic logic amounted to an unknown alphabet for the Chinese, whose own culture appeared in "formidable solitude" as a "closed system." (Schwab, 1984) As the Chinese and the Europeans grew increasingly ambivalent towards one another over the eighteenth century, the keyboard accordingly became an instrument that mediated difference and domination, while calling into question the diffusionism that was reinvigorated during the European Enlightenment.

Laurel E. Zeiss

When Mozart Restricts: The Birdcatcher, the Moor, and the Man of Reason

Mozart's music has been both criticized and praised for its complexity. ("Too many notes," the Emperor supposedly said.) Most modern analysts have focused on instrumental movements and operatic numbers whose harmonies, textures, and/or forms uphold the view of Mozart's music as complex. Yet there are instances when Mozart simplifies his musical language and composes within a limited scope. This presentation will examine operatic numbers when Mozart's music remains within narrower confines. "Che soave zeffiretto" (commonly known as the Letter duet) in *Le nozze di Figaro*, for example, does not modulate. A similar duet in *La clemenza di Tito*, "Deh, prendi un dolce amplesso," is brevity itself. *Die Zauberflöte* contains four examples of what is perhaps the most constraining of operatic forms—a strophic number. I will use these arias to demonstrate Mozart's ability to adapt this conventional form, wed musical content with characterization, and how, despite their straightforward

forms, these numbers connect to one of the opera's main themes: the power of music. If time permits, I will discuss how other arias in the *Singspiel* balance opulence (“too many notes”) with restraint.

Karina Valnumsen Hansen

Ecclesiastical Models in Mozart's Second *Thamos*-Chorus, “Gottheit, über alle mächtig!”

The choruses Mozart composed for *Vizekanzler* Tobias Philipp Freiherr von Gebler's play *Thamos, König in Ägypten* (1773, revised in 1779/1780), apply rich orchestration and a remarkable homophonic texture characterized by conspicuous syllabic text declamation unprecedented in Mozart's operatic works. Evidently, this musical style was motivated by the representative and stately dramatic situation which these choruses accompanied: They articulated matters of state within a religious framework, and their texts addressing the divine majesty of the sun God Osiris and his significance for the realm of Egypt and its power.

It is known that these choruses—arguably even with Mozart's knowledge and/or assent—were re-used as contrafacts with Latin texts in a catholic liturgical context. The literature about these contrafacts led me to the assumption that one model for Mozart's compositional approach may have been his liturgical compositions for the Catholic Mass and/or Office in Salzburg. This might not come as a surprise considering that Mozart's earliest experience with large choruses stems from, precisely, this ecclesiastical music, and not least given the resemblance between the “liturgical” yet “heathen” dramatic situation on stage.

In order to demonstrate this, I will compare the second *Thamos*-chorus, “Gottheit, über alle mächtig”, with the setting of text passages addressing God's heavenly “rulership” in Mozart's religious/liturgical music, especially his *Sanctus* settings where the fundamental thematic connection between the theme of the acclamation of a sublime deity in heathen as well as in a Catholic context seem to have led Mozart to use approximately the same musical articulation.

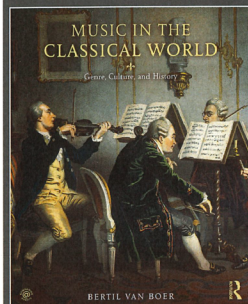
Paul Corneilson

Hamburg Celebrating Gustav: C.P.E. Bach's *Spiega, Ammonia fortunata*, Wq 21

In November 1770 the Swedish Crown Prince Gustav (1746–92) left Stockholm with his brother Fredrik Adolf (1750–1803). Their first stop was the Danish court in Copenhagen, then they traveled via Hamburg and Braunschweig to Paris, where they made the acquaintance of the *philosophes*. The local newspapers in Hamburg announced their arrival in late December and noted that the brothers were traveling incognito, under the names “Grafen von Gothland und Oeland.” They attended a special concert on 25 December directed by Carl Philipp Emanuel Bach at the fortepiano at the Handlungs-Akademie. For the occasion Bach wrote a chorus, *Spiega, Ammonia fortunata*, Wq 216, one of only a handful of texts that he set in Italian, or indeed any language besides German.

According to his wrapper, Bach had to compose this piece in twelve hours, and the original set of performing parts displays evidence of haste in copying: three different scribes copied duplicate parts on only one side of an opening (*Auflagebogen*) for shorter parts, rather than using the front and back of a single sheet, in order to avoid waiting for the ink to dry. It is not known who wrote the text, and it is curious that Bach chose Italian rather than French or German. There are no internal references to the Crown Prince or his visit, and in fact the subject of the work is the allegorical figure of Hamburg (Ammonia or Hammonia). My paper discusses the context for this special performance, the original sources, the work's reception in Hamburg, and the text and music in relation to C. P. E. Bach's other choral music and those of his contemporaries.





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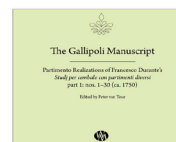
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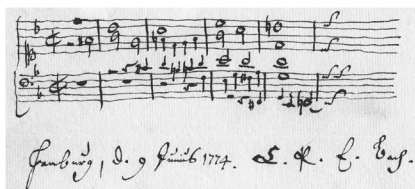
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Mozart and Salzburg

In a letter to Abbé Joseph Bullinger, written on August 7, 1778 from Paris, Mozart states bluntly, “Salzburg is no place for my talent!” He then goes on to enumerate all the ways that he felt Salzburg was inadequate: the court musicians don’t have a good reputation; there is no theater or opera; there are no singers; the orchestra is “rich in what is useless and unnecessary—and very poor in what is essential”; there is not even a decent kapellmeister. Nevertheless, Mozart spent most of his first twenty-five years composing and playing in the Salzburg court orchestra and at the Cathedral. Of course Mozart was supposed to resume his duties in Salzburg after visiting Vienna in the spring of 1781, but he only returned to his home town for a few months in 1783.

This international conference will explore all aspects of Mozart and Salzburg, including Wolfgang’s early education and travel, especially to the nearby court at Munich; the music of Leopold Mozart, Michael Haydn, Giacomo Rust, as well as the other singers and instrumentalists at the Salzburg court; traveling opera troupes, especially Emanuel Schikaneder’s residence in Salzburg in 1780; and finally the works that Mozart wrote for Salzburg: his chamber music and serenades, symphonies and concertos, masses and other church music, and operas. All relevant topics will be considered, though priority will be given to the theme of the conference. The conference will be hosted by the International Mozarteum Foundation and will include guided tours to the two Mozart museums, a lecture-recital with Mozart’s original instruments, and a day trip to Munich. MSA and SECM plan to publish a conference report in collaboration with the Mozarteum Foundation. We also expect to offer access to the conference via the Internet for members who cannot travel to Salzburg.

Topics should be proposed in abstracts of up to 300 words and submitted to Paul Corneilson (pcorneilson@packhum.org) no later than September 1, 2021. Please submit two versions of the abstract, one with title and abstract only and one with your name, address, email, phone number, institutional affiliation or city, and AV requirements. Presentations are expected to fill 30-minute slots and should be given in English. One need not be an MSA or SECM member in order to submit a proposal, but all speakers chosen must be members of one of the societies by the time the conference takes place.

To join the Society for Eighteenth-Century Music, please go to the website: <https://www.secm.org/contact.html>