

Prince, Priest and Patron Cardinal Henry Benedict Stuart and musical patronage in eighteenth-century Rome

Peter Leech

Many musicologists live for the day when that serendipitous moment leads unexpectedly to a whole new path of enquiry. In the case of Cardinal Henry Benedict Stuart (1725-1807), that moment led not only to revelations about the career of an important and powerful patron of music (as well as of art and literature), who had hitherto passed under the radar of modern musicology, but also the unearthing, and contextualisation, of a substantial repertory of sacred music, forgotten for 250 years, derived from important Roman ecclesiastical foundations. Having researched many aspects of music associated with the seventeenth- and eighteenth-century British Catholic diaspora, at home and abroad, I had long known about Cardinal Henry as a significant figure, yet nothing could have prepared me for the many surprises which this new journey of discovery would reveal.

The journey began in 2011, whilst perusing manuscripts of sacred music in the Santinibibliothek, Münster. At the time I was searching for items which may have been connected with English Catholic travellers and emigrés active in eighteenth-century Rome. I was intrigued by the title page of a manuscript of a *Kyrie* and *Gloria* for double SATB choir in D major by a Sebastiano Bolis (copied by Fortunato Santini [1778-1861], dated 1778 and 1793 respectively), which described Bolis as “Maestro di S.A.Serenissima il Sig[re] Cardinale Duca di York nella Basilica di S.Lorenzo in Damaso”. I had not heard of Bolis, nor of his connection with Cardinal Henry or S Lorenzo in Damaso. Further searches revealed other manuscripts in the Santini collection which also referred to Bolis as *maestro di cappella* at S Lorenzo, Rome.

In July 1747, the second son of the Jacobite ‘Old Pretender’ James III (who died almost exactly 250 years ago in January 1766), Prince Henry Benedict Stuart, had been made a cardinal by Pope Benedict XIV. It was the first in a series of prestigious ecclesiastical appointments which led ultimately to his becoming one of the most influential churchmen in eighteenth-century Rome. Henry had already been famous in that city for many years as a musically

trained prince with discerning taste (and a particular passion for opera), but a newly found religious vocation changed the focus of his musical preferences from the theatrical to the sacred. Furthermore, with Henry’s gradual accumulation of increasingly important responsibilities, the number of leading church composers drawn into his circle of patronage increased. As Cardinal Duke of York, Henry had been initially assigned the titular church of S Maria in Campitelli. He then became a priest in September 1748. Three years later he was appointed archpriest of St Peter’s Basilica, a post giving him authority over many of Rome’s leading church musicians. In 1761 he became Cardinal-Bishop of Frascati and, in 1763, vice-chancellor of the Holy Roman Church and Cardinal-Priest of S Lorenzo in Damaso. Towards the end of his life, in 1803, he became Cardinal-Bishop of Ostia, and for much of the second half of the eighteenth century he was also an influential figure in the conclaves which elected several Popes.

Nineteenth-century Whig historians portrayed Henry’s ecclesiastical career in a generally negative, condescending and patronising tone, their emphatically harsh denunciations evidently having discouraged later researchers from making any attempts to rescue the cardinal’s reputation. Chief among Henry’s detractors was the Scottish antiquary James Dennistoun, who referred to one of the most valuable, yet utterly neglected, primary sources of biographical information about Cardinal Henry—a vast diary kept by his chaplain Giovanni Landò from 1758-1805, now



Portrait engraving of Cardinal Henry Stuart by Giovanni Carlo Mallia in Acta Reip. Litterariae Umbrorum (Foligno, 1762), from the author’s collection

From the Editor

The SECM Newsletter is published twice yearly, in October and April. Submissions in the following categories are encouraged:

- News of recent accomplishments from members of the society (publications, presentations, awards, performances, promotions, etc.);
- Reviews of performances of eighteenth-century music;
- Reviews of books, editions, or recordings of eighteenth-century music;
- Conference reports;
- Dissertations in progress on eighteenth-century music;
- Upcoming conferences and meetings;
- Calls for papers and manuscripts;
- Research reports and research resources;
- Grant opportunities.

Contributions should be submitted as an attachment to an e-mail message (preferably in Microsoft Word format) to the SECM Newsletter editor (alisoncdesimone@gmail.com). Submissions must be received by July 1 for the October issue and by January 1 for the April issue. Claims for missing issues of the Newsletter must be requested within six months of publication. Annotated discographies (in the format given in the inaugural issue, October 2002) will also be accepted and will be posted on the SECM web site. Discographies should be sent to mknoll@steglein.com.



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President's Message

Sarah Eyerly

I began my first term as President of SECM in November, after serving three terms on our board of directors, and organizing the Bethlehem conference in 2014. I'd like to take this opportunity to thank all of those who encouraged me to join the Society in 2004 as a student member, and to call for greater outreach to students. Without this type of encouragement, I may have missed the valuable opportunity to join and participate in our Society over the past twelve years. The participation of students in our Society is one of the reasons that our February meeting in Austin, TX, was such a vibrant forum for recent scholarship on eighteenth-century topics. Of the 21 presenters at the conference, 11 were student members. The quality of all of the papers was very high, making the job of the Student Paper Prize Committee quite difficult, which was a wonderful problem to have! Many thanks to the Program Committee and Guido Olivieri, chair of Local Arrangements, as well as the staff of the Butler School of Music at UT Austin, and Past President, Janet Page, for their hard work in preparing and hosting the conference on behalf of the Society.

In keeping with the idea of increasing participation in the Society and furthering outreach, we hope to update the website in the next year, as well as our membership database. We will continue to maintain active participation in ASECS as an affiliate society through a session at the 2016 national meeting on "Music, Art, and Literature," chaired by Janet Page. Members can look forward to a dissertation research session showcasing the work of some of our student members at AMS in Vancouver. We are also exploring ways that our Society can benefit and aid the work of other "eighteenth-century" societies, such as the Mozart Society of America and the Haydn Society of North America. Looking forward to the future, we are planning a joint reception of "eighteenth-century" societies at AMS in 2017. Our next SECM biennial meeting will be hosted by the Florida State University at Mission San Luis in Tallahassee, FL, in February, 2018. I invite members to contact me at seyerly@fsu.edu with ideas and suggestions, and I encourage all members to "like" our Facebook page and to post news and items of interest to the SECM membership.



News from Members

Recent Publications of Bathia Churgin

Editions of Beethoven's Third (*Eroica*) and Fourth Symphonies in *Beethoven, Werke*, Abteilung I, Band 2, Symphonien, II. Munich: G. Henle, 2013.

Article: "Beethoven's Handel and the *Messiah* Copies," in *Word, Image and Song*. Vol. 2: *Essays on Musical Voices*. Edited by Rebecca Cypess, Beth L. Glixon, and Nathan Link. Rochester: University of Rochester Press, 2013, 170-86. (Festschrift for Ellen Rosand.) Reprint: *The Beethoven Journal*, 29 (Summer, 2014): 4-13.

Book. "The Symphonic Repertoire," Volume 1. *The Eighteenth-Century Symphony*. A. Peter Brown, Founding Editor. Edited by Mary Sue Morrow and Bathia Churgin. Bloomington and Indianapolis: Indiana University Press, 2012. With a CD containing symphonies or symphonic movements, and an overture by mainly

lesser-known composers: J. Camerloher, Guillemain, Roman, Harer, Jommelli, Agrell, Ordonez, and Brunetti. xvii, 897 pp. The 22 contributors include many members of SECM.

Book. *Transcendent Mastery. Studies in the Music of Beethoven*. North American Beethoven Studies No. 4. Hillsdale, N. Y.: Pendragon Press, 2008; corrected edition, 2011, xvii, 417 pp.

Article. "Sammartini as Model: The 'Andante piano' from Antonio Brioschi's trio symphony 'Fonds Blancheton II/61,' *Antonio Brioschi e il nuovo stile musicale del Settecento lombardo*. Edited by Davide Daolmi and Cesare Fertonani. Milan: LED, 2010, 95-103.

The **New Esterházy Quartet** announces its Tenth Season. Four programs will focus on Haydn, his friend Mozart, and his student Beethoven, each presented three times in the San Francisco Bay Area: Fridays in Berkeley, Saturdays in San Francisco, and Sundays in Palo Alto.

September 16–18: *Padre, Guida, Amico* (Haydn Opp. 17/4 & 77/2, Mozart K169 & K575)—completing our cycle of Mozart's mature quartets

November 25–28: *Haydn & His Students IX*—completing our cycle of Beethoven's mature quartets with Op 59/2

January 6–8: *At the Opera III*—completing our cycle of Mozart's da Ponte operas with a contemporary arrangement of *Così fan tutte* for string quartet

March 24–26: Haydn Concertos & Military Symphony—introducing entirely new repertoire and instrumentation, with Karen Rosenak, fortepiano and Jonathan Impett, keyed trumpet

The Ninth Season winds up with a program of *From Bohemia's Fields and Groves*, featuring music of Dvořák and Smetana's Second Quartet May 27–29. For details, please visit the website at www.newesterhazy.org.

New Publications:

Mozart's Music of Friends: Social Interplay in the Chamber Works (Cambridge University Press, 2016) by **Edward Klorman** (Queens College and The Graduate Center, CUNY; and The Juilliard School)

Markus Rathey's monograph *Bach's Major Vocal Works: Music, Drama, Liturgy* has been released in February 2016 by Yale University Press. The volume provides an introduction to the music and cultural contexts of the composer's most beloved masterpieces, including the Magnificat, Christmas Oratorio, the Mass in B Minor, and the passions. More details available at yalepress.yale.edu.

Sarah Waltz has recently published a volume in the Recent Researches in the Music of the Classical Era series published by A-R Editions. The edition has thirteen vocal settings by composers such as Neefe, Seckendorff, Reichardt, Zumsteeg, Kunzen, and Zelter. *German Settings of Ossianic Texts 1770-1815*, ed. Sarah Clemmens Waltz, in *Recent Researches in the Music of the Classical Era*, vol. 100. Middleton, WI: A-R Editions, 2016.



E-mail updates

The SECM board is looking to update our contact information for its members. If you have not been getting emails, please contact the Secretary-Treasurer Tom Cimarusti at thomas.cimarusti@ttu.edu

Letter from Adam Shoaff to SECM Members

Dear Members of the Society,

I want to say a big thank you for granting me one of the Student Travel Awards for the recent conference in Austin. And how wonderful that your donations funded three scholarships this year! Your generosity makes it possible for more graduate students to attend our conferences, network with other scholars, and discover the welcoming atmosphere of SECM. Thank you also for allowing me to share my research on German opera and for your helpful feedback. I enjoyed seeing familiar faces and making new friends, and I look forward to our next meeting.

Sincerely,
Adam Shoaff
University of Cincinnati



The Value of Tune Research

Erica Levenson

Doctoral Candidate in Musicology at Cornell University.

When I began my dissertation research, it had not been my intention to go on an extended archeological dig for the popular tunes of the eighteenth century. But, within the weighty walls of the British Library and Bibliothèque Nationale de France, tunes are what pulled me into the research rabbit hole from which I have been unable to escape since. I was struck by two initial questions: why had so much time, ink, and money been spent on preserving simple, catchy melodies that were widely known by ear? And why had so many French tunes ended up in English sources and libraries?

The tracing of a single tune can take an unsuspecting researcher on a dizzying journey around the globe, not to mention across time. One must also be prepared to encounter many dead ends: for every tune written down, I began to realize that so many more had been lost. Tiffany Stern, historian of British drama, points to the theater for sources of "lost songs". Tunes, if they were written down, were often notated separately from a play's main text—for the performer, composer, or audience. As a result, many of the published plays have survived, but without their music. The theater is where I have turned in my own hunt for tunes. For if tunes are to travel, they need people and voices to activate them, or at least—as scholars have noted about Italian opera arias—to pack them in their suitcases.

Among the popular theatrical entertainments of seventeenth- and eighteenth-century Paris, tunes (known as *vaudevilles*) were the shining feature, and sometimes a means of survival when freedom of speech was at stake. Hopping from play to play, tunes accumulated layers of symbolic meaning as they were set to new texts and sung by different characters. Tunes confronted new obstacles, however, when hundreds of French plays (performed by French performers in French!) hopped across the Channel to London from 1718 to 1735. But were the tunes in these plays (if they were still performed) accessible to people of a different country? Given the language barrier and allusions to other areas of French social and cultural life, was it possible to *translate* a tune?

These are the very questions I'm currently attacking in my dissertation research, but I'm increasingly convinced that French

tunes were more familiar among Londoners than one might think. On my last research trip, I discovered that French tunes were not merely encountered on London stages; they also show up in the most unlikely of sources, from grammar treatises to playing cards. In other words, French tunes crept into the daily lives of Londoners, just as they became integral to my own daily life as I made my regular jaunts to the British Library.

So what can the study of tunes bring us as researchers of the eighteenth century? Cultural historian Robert Darnton has argued that understanding another culture's sense of humor during a moment in history can bridge the gap between our own experiences and theirs. I believe that tunes hold a similar power. Tunes also defy the disciplinary, chronological, and national boundaries enacted by archives, allowing us to see beyond our narrow research niche. For the same melody has the potential to become infinitely reconfigured throughout time and space, and even in our own lives.

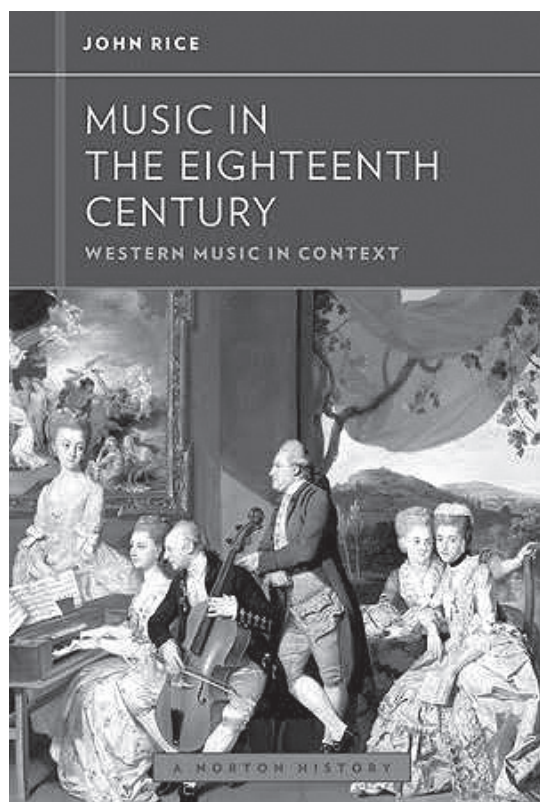
A closing anecdote on this last point: my mother lost her best friend to cancer many years ago, and she remembers a French tune being sung at her funeral. By chance, years later, my mother asks my cousin (who is French) about this very tune, which we find out was sung to him as a child while growing up. Tears welled in their eyes upon realizing this connection. I myself had encountered this same tune in my research where it seemed one of hundreds; but here it was in my own life, rendered with new meaning—a symbol of life's beginning and end—and reverberating with nostalgia and beauty.



Book Reviews

Rice, John. *Music in the Eighteenth Century*. 2 vols. New York: Norton, 2013. ISBN Text: 978-0-393-92918-8; Anthology: 978-0-393-92018-5.

Alan Swanson



These two volumes are part of a relatively new Norton series “Western Music in Context,” the assumptions behind which are partly music-sociological (music comes out of and is related to the society around it) and partly political (certain aspects of western music have been underrepresented—including women and issues of ethnic or national identity, for instance). One of the curious things about this series is that the first three sets are titled using their well-known cultural labels—the Medieval West, the Renaissance, and the Baroque—while the last three are titled by centuries.

The first volume contains the text, in seventeen chapters on topics such as “Naples,” “Leipzig and Berlin,” “London in the 1790s,” and such. Each chapter is divided into several fairly independent subsections with topics such as (in that on “Naples”) “Musical Education,” “The *Musico* and Vocal Improvisation,” “The Austrians in Naples, Vinci, and the Emergence of the Galant Style,” and “Pergolesi and the Comic *Intermezzo*.” Each chapter concludes with a brief list for further reading. This relatively small text (275+34 pp.) is intended as an introduction to the period for those who may be daunted by Grout, Bukofzer, Einstein or Hertz but who may not find enough music in the first volume of Henry Raynor’s *A Social History of Music*, say. It makes no claim to be comprehensive, and though it does claim to cover the period 1715 to 1815, its real weight is from 1750 to 1800. Rice is up-front about it that this is Hertz-lite: he does not stray much from those magisterial volumes. Indeed, he says that those who know those books “would not be far off the mark to call this book a radical abridgement, in one small volume, of his big three” (p. xvii). In terms of what is dealt with in the main text, this review can stop here.

But these volumes do raise another issue, and that is what students should know about music history and how they should learn it. We traditionally think certain works are simply required to be in our ear’s repertory, while giving little attention to them as part of the general musical production of their time. Though this book claims to support the latter approach, it really just pays it lip-service: Mozart and Haydn recur constantly, as, I suppose, they must.

For reasons I do not understand, chronology and topographical coherence are not “in” these days, and where the sheer scale of Hertz’s volumes allowed him to bridge the gap between place and time, this précis moves so fast that it offers only snapshots rather than a movie, much less the “Grand Tour” it promises. Let me give an example.

I thought that in a book on music in the eighteenth century, a chapter on “Leipzig and Berlin” would have more than a few words about Bach and Frederick the Great. Well, it does, but as the chapter of that title starts in 1750, the Bach is C.P.E. and not J.S., who makes only a guest appearance. This means that if one is really interested in the whole eighteenth century, one must also buy Wendy Heller’s preceding volumes on the Baroque to get J.S. Bach, Handel, Vivaldi, and Telemann (though not Zelenka, Graun, and Heinichen, I understand). That said, the anthology here gives us two excerpts from Pergolesi, a sonata by Domenico Scarlatti, an aria by Hasse, and a few other first-half of the century items before skidding up to mid-century. What, then, do we learn about Leipzig as a context? Well, not much, as it turns out. Indeed, we move swiftly on to Berlin. I assume that Wendy Heller has dealt with Leipzig as a university city and publishing center, and its rivalry with Dresden as a cultural power in Saxony.

Rice tells us he has given Haydn, Mozart, and Beethoven “a little less prominence than other surveys” (p. xv) and while that is

generally true, his perspective is severely cramped by the highly-limited space he has been allowed overall. Each chapter is around fifteen pages long, with the exception of that on “Mozart’s Vienna,” which takes about twenty, as we might reasonably expect from the author of the Cambridge opera guide to *La Clemenza di Tito*.

But the matter of context gets problematic. For instance, in the chapter about “Prague” (which really gives Mozart two chapters instead of one), any discussion of *Don Giovanni* must deal with its ending, as Rice properly does. But it might have been interesting to have at least a sentence or two mentioning that seven months later, when it was first performed in Vienna, it not only got a new ending but several new arias and other re-writes suiting Viennese tastes and singers, as Ian Woodfield’s *The Vienna Don Giovanni* (2010) carefully details. Further, the perspective might well have been enhanced by reminding us that as soon as the opera left Vienna for good, it was sometimes played in four acts (Hamburg, Stockholm) and as a *Singspiel* (Stockholm), to say nothing of how Mozart’s operas were abused in Paris, or how it is generally mangled today.

Thinking about the larger social context of music brings up a curious fact which often seems to slip by unnoticed in histories of music. To judge by extant repertory lists, it would seem that, apart from operas and, possibly, some church music, most new music was performed just once, as is, indeed, usually the case today. I wonder if we don’t tend to attribute all the febrile compositional activity of former ages to the wrong source, more to fertile and irrepressible creative imagination than to the simple need to put bread on the table, this coupled with what we seem to understand was an expectation of the new. What I have not seen discussed is the development of something like a repertory, to be returned to for future performance.

As a textbook, Rice writes well, and that is always a pleasure. I imagine, however, that the jumpy organization will make it hard to create a coherent course of study with it, as demonstrated by the problem of where it begins. It does include a chapter on the New World (Brazil, Mexico, and the Moravians) and one on St. Petersburg, but none on Scandinavia. There is not much about the coming into being of various genres, but perhaps there really was no room for that in this kind of survey. Though one can easily come up with a list of what’s missing, much is lightly touched upon or, at least, named. This book makes no apologies, however, for being essentially Central European in its focus.

The accompanying anthology is not as broad as one might expect from the book’s premise of less of the big three. Of its twenty-nine items, not quite half, thirteen, are by Haydn, Mozart, and Beethoven. Each movement given is followed by a brief word about the composer, or, in the case of Haydn, Mozart, and Beethoven, the place of the piece in his output, a useful word about what to listen for, and a simple diagram of its structure. It is, however, tricky to have Pergolesi’s entire *Stabat mater* represented only by the opening duet, or Vanhal’s *Missa pastoralis* only by its “Agnus Dei,” the only representative of a mass setting in the collection. Still, the Vanhal mass is not as well known as those of Haydn and Mozart and can serve to set those in relief. Rice did include one woman, Anna Bon.

I am astounded that publishers think footnotes, or even footnote and endnote numbers (to say nothing of musical examples) will terrify any prospective purchaser of these volumes, and hinder the reading ability of any student. But Rice tells us, “... to assure

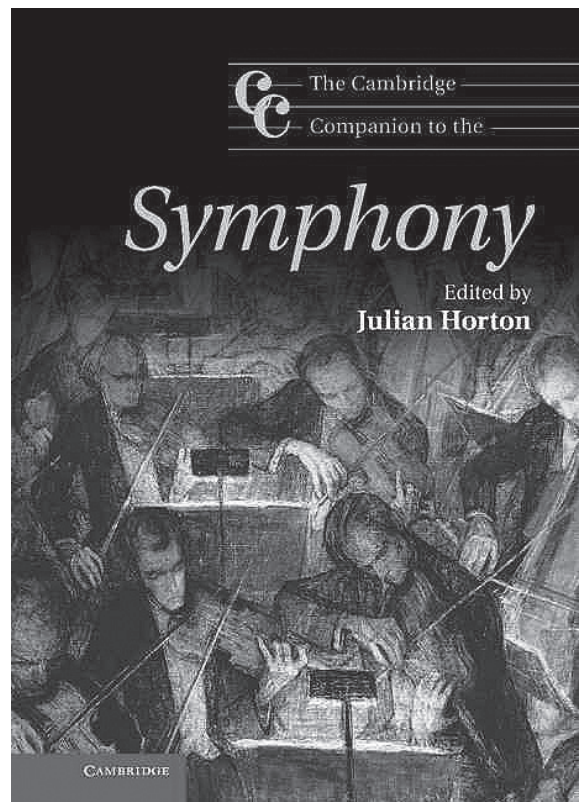
readability, endnotes and references are kept to a minimum” (p. xvi). Citations are only loosely credited and have to be found by looking up the page number in the endnotes, except for those taken from Oliver Strunk’s *Source Readings in Music History*. At the same time, the reader must know something of the conventions of technical analytical description, but there is a useful glossary of such terms at the end. The index is excellent, but there is no central bibliography. Norton has a site called StudySpace which contains a slightly more extensive bibliography, and which is hooked into Naxos’s recordings library, as well, for which one must register separately and pay, however, and which allows access only for 180 days. [Editor’s note: most colleges and universities have access to these resources through library subscriptions.] This electronic area refers to itself as “Your place for a better grade,” and also claims to offer study help of a suitably dubious nature which, in any event, I could not access as of this writing, although I was interested in the one that promised to tell me “what [I] still need to review.”

These are not meant as scholarly books, though the asking price of \$44.10 apiece (who gets the ten cents, I wonder?) means that students will have to take them seriously and, given the need for Heller’s volumes as well to cover the century, will set the student back a hefty sum. And it’s still not clear what one needs to know to be able to say one knows the music of the eighteenth century. Your call.



Horton, Julian, ed. *The Cambridge Companion to the Symphony*. New York: Cambridge University Press, 2013. 452 pp.

Jean Marie Hellner



The Cambridge Companion to the Symphony offers much more than a guide for aficionados of this most fascinating musical genre than the book's unpretentious title suggests. This volume, like others in *The Cambridge Companion to Music* series, presents information clearly and succinctly to a broad audience consisting of scholars, performers, students, and music lovers. Chapters written by leading musicologists and theorists constitute a comprehensive historical, analytical, and philosophical account of the genre from its inception to the present time. Like the symphony itself, *The Cambridge Companion to the Symphony* brings together an audience from a variety of experiences who desire more information about this vibrant genre that has withstood the test of time for more than 250 years. To bring together a variegated audience, Julian Horton begins this book with a compelling introduction to a range of issues involving the symphony throughout its history. Interwoven into the genre's musical history are philosophical and societal factors that brought about stylistic changes that Horton (and others in subsequent chapters) eloquently enumerate. Alongside public challenges are private struggles that composers experienced in working with what has and continues to be a highly communal genre that shares an intrinsic relationship between audience and composer. Horton, then, sets the stage for an opus that provides a comprehensive account of the rich history of the genre, including several of its seminal composers, compositions, and ensembles.

The first of three parts of *The Cambridge Companion to the Symphony* set forth a chronological overview of the symphony from the genre's inception in the eighteenth century to the present time. Central to each of the chapters are considerations of stylistic characteristics and historical factors that contributed to the genre's development. Of the four chapters that comprise this part of the book, two, which were written by John Irving and Mary Sue Morrow, are devoted to symphonic activities that took place in the eighteenth and early part of the nineteenth centuries. Irving's chapter on the Viennese symphony establishes one of the central themes of this book: the centrality that Vienna, and eventually other German-speaking regions, enjoyed, particularly from the eighteenth through the first part of the twentieth centuries. Morrow's chapter provides a compelling, comprehensive survey of the symphony outside of Vienna during the eighteenth century, including discussion of style characteristics, formal procedures within and among movements, and methods for creating unity within longer movements, which, like Irving's chapter, establishes themes that are central to this book as a whole.

Addressing issues surrounding the genre in the nineteenth century, David Brodbeck situates Beethoven as the central composer of symphonic composition and aesthetics, drawing from Carl Dahlhaus's highly influential thesis concerning Beethoven's initiation of the trajectory of the genre. By treating Leipzig and Vienna as case studies in the development of the symphony in the nineteenth century in terms of both performance and intellectual life, Brodbeck continues the aforementioned theme of Austro-German centrality. Concluding the first part of this book is a chapter by David Fanning on the national and international trends in symphonic composition since the time of Mahler. Fanning creates a striking parallel to the beginning of Brodbeck's chapter by beginning with Paul Bekker's argument that Beethoven's legacy had been splintered into various national and regional traditions causing a crisis for Austro-German composers. He thereby produces an opportunity for the reader to readily compare cycles of crisis and resur-

rection that the genre faced in these two centuries. Fanning also addresses the renewal of the symphony by composers in Nordic countries and in the United States, as well as the conflicts composers had to deal with in the Cold War years. This yields a compelling historical account that prompts consideration of direction(s) the genre will take later in the twenty-first century.

Analysis of symphonic works comprises the second part of *The Cambridge Companion to the Symphony*. Organized chronologically, like each of the other two parts of the book, this part begins with Michael Spitzer's chapter on six early symphonists: Sammartini, Johann Stamitz, J.C. Bach, C.P.E. Bach, Joseph Martin Kraus, and Luigi Boccherini, who were active in and outside of German-speaking regions. Upon identifying each composer's distinctive artistic voice and specific contributions to the genre, Spitzer shows how stylistic characteristics and innovations of these six composers reveal their genius and their importance in the compositional language of later masters Haydn, Mozart, and Beethoven.

Simon P. Keefe takes up such discussion in his chapter on Haydn and Mozart; Mark Anson-Cartwright does the same in his essay on Beethoven. Keefe assesses how musical environments, namely aesthetics and ensembles, of Haydn and Mozart influenced their musical language, especially orchestration, first by comparing the Paris symphonies of each composer. Thereafter Keefe contrasts Mozart's symphonies from the 1780s with Haydn's London symphonies to determine how each composer achieved their most distinctive harmonic effects. Upon providing a highly informative narrative of important strides made in Beethoven reception history—namely how the composer embodied a new symphonic ideal that included the struggle-to-victory archetype—Anson-Cartwright focuses on methods of formal articulation, rhythm and temporality, chromaticism, and harmonic ambiguity that distinguish Beethoven's compositional language and contributions to the establishment of nineteenth-century symphonic aesthetics.

Julian Horton's chapters on cyclical thematic processes and tonal strategies in the nineteenth-century symphony address a variety of compositional techniques that composers used to embrace many of the century's aesthetics that permeated if not sometimes plagued the genre: coherence, thematic rigor, monumentality, and individuality. By comparing cyclicism in symphonies by Berlioz, Schumann, Liszt, Tchaikovsky, Bruckner, and Mahler, Horton demonstrates innumerable ways in which each dealt with the high expectations of genius and originality in the wake of Beethoven's influential and imposing symphonies. Theoretical, technological, and societal issues underscore strategies that prompted tonal experimentation, which, in turn, challenged the expectations of sonata form and assumptions of the genre in general.

In addressing similar aesthetic issues in the twentieth-century symphony, but now with unprecedented international and local political conflicts on all levels, Steven Vande Moortele and Daniel M. Grimley address unique ways in which composers dealt with the venerable genre. Continuing the discussion of cyclic techniques Horton considered, Moortele specifically expounds the concept of two-dimensional symphonic forms as a means of achieving coherence in a multi-movement work. Focusing specifically on sonata form, Moortele shows how combining movements of a sonata cycle creates an over-arching sonata form, thereby transforming what is technically a multi-movement work into a single, coherent one-movement composition. In striking contrast to the principle of unity, Grimley presents various ways that specific twentieth-

century composers such as Sibelius, Stravinsky, Berio, Carter, and Gudmundsen-Holmgreen have dealt with the genre, specifically temporal and spatial elements, thereby demonstrating variegated approaches to a genre that Richard Wagner in the previous century argued had run its course. By concluding the second part of this book with a discussion of symphonies composed by selected twentieth-century composers, these authors create a balance with the eighteenth-century composers that Spitzer considered and readily invites comparison of compositional techniques and aesthetic issues of symphonic works and composers who worked two hundred years apart.

The final part of *The Cambridge Companion to the Symphony* deals with performance, reception, and general historical issues concerning the genre. Initiating this section is Richard Will's chapter on relationships between the genre and the orchestral ensemble of the Classical era. Will maintains that there was a rich palette of colors in eighteenth-century ensembles, so much so that the ensembles themselves likely inspired compositional ideas and techniques.

Nineteenth-century issues involving the genre include anxiety of Beethoven's influence (addressed by Mark Evan Bonds) and the symphony as program music (discussed by John Williams). Centering on Beethoven and the status of the symphony's prestige and demands, Bonds enumerates the challenges in orchestration and the treatment of large-scale forms that Beethoven's successors faced. Given that Bonds's arguments are taken up in the previous two parts of this book, it could have been advantageous to have placed his chapter as the third in the first part of this book, before Brodbeck's "The Symphony after Beethoven after Dahlhaus". In doing so, comparing arguments in this and other relevant chapters could be readily effected and perhaps made even more poignant. Williams's chapter on the symphony as program music expands on previous venerable research advanced by Walter Wiora and others by addressing extra-musical factors, such as political conflicts, that may add extramusical meaning to a particular symphony.

Although much of *The Cambridge Companion to the Symphony* deals with the symphony in German-speaking regions, Pauline Fairclough and Alain Frogley offer accounts of the genre in Soviet Russia and Britain respectively. Fairclough cogently intertwines reception history of Austro-German composers with the political climate during the Soviet era, resulting in fascinating comparisons between how composers of both nationalities dealt with their cultural milieus. Frogley's comprehensive history of the symphony in Britain demonstrates the roles England in particular assumed in promoting the genre. In advancing the theory that Britain served as a guardian of the genre during the twentieth century, Frogley explains the country's significant contributions in broadcasting, recording and preservation of earlier symphonies, and in promoting new music and composers. Like Britain, the United States has also contributed to the establishment of a symphonic canon in the twentieth century through performances, scholarship, and recordings, as explained by Alan Street. Furthermore, Street advances the possibility of an interlocking canon, involving performing resources, institutional heritages, and social traditions.

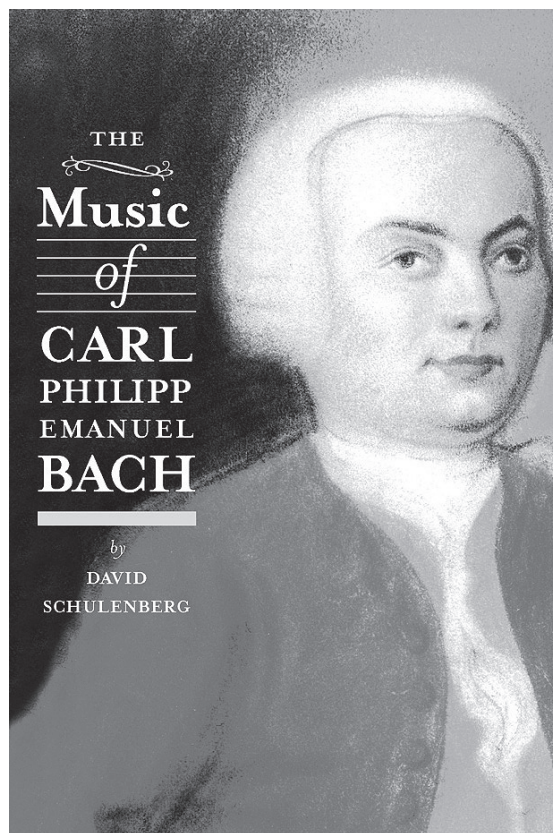
The Cambridge Companion to the Symphony comprises a comprehensive account of the history of the genre from its origins to the present and serves as an excellent source for readers interested in revered composers, beloved compositions, and compelling aesthetic, analytical, and political issues that influenced styles. With Austro-German composers at the core, the genre's rich history ra-

diates to other parts of the world, detailed in thought-provoking chapters written by leading scholars who are mostly of British and American heritage. Complete with highly informative tables of composers and their compositions and diagrams that illustrate complexities of particular compositions, this volume yields intriguing information that inspires further study.



Schulenberg, David. *The Music of Carl Philipp Emanuel Bach*. Rochester, NY: University of Rochester Press, 2014. 416pp. ISBN 978-1-58046-481-9. Supplemental website materials: <http://faculty.wagner.edu/david-schulenberg/the-music-of-carl-philipp-emanuel-bach/>

Bryan Proksch



The 300th anniversary of C. P. E. Bach's birth in 2014 presented the perfect opportunity to reassess the state of our knowledge of the composer's life and works. It would not be an overstatement to say that our knowledge of Bach's life and work has been revolutionized in recent years to the extent that a book-length state-of-knowledge overview of these developments was needed. David Schulenberg's monograph accomplishes this task admirably and effectively in a way that will make it a valuable resource and reference for a new generation of scholarship.

As a prolific scholar as well as a practicing historical keyboardist, Schulenberg approaches his subject from a unique perspective. The analyses and interpretations are middle-of-the road. He is not committed to any one approach, and while you will find references to whichever analytic approach you prefer—Schenker, Schoen-

berg, Riemann, Hepokoski, Webster—he himself seems content to use whichever tool best gets his point across. Informed by actual historical performance, it is in the discussions of Bach’s keyboard works that Schulenberg shines. He has an innate ability to discern underlying performance issues that might otherwise pass unnoticed. Such a position is of no small importance given the way in which Bach’s *Versuch über die wahre Art das Clavier zu spielen* looms so large over everything related to the composer’s reception. Another of Schulenberg’s strengths is the breadth of his knowledge of the mid-eighteenth century musical world and of the Bach family specifically. The titles of his previous books demonstrate this most clearly: *The Keyboard Music of J. S. Bach* (Routledge, 2006), *The Music of Wilhelm Friedemann Bach* (Rochester, 2010), and the textbook *Music of the Baroque* (Oxford, 2001, rev. 2008 and 2013).

Before delving into the book in detail, a few caveats are in order regarding the scope of the study. First, it is not a Robbins Landon-like encyclopedia of documents, nor is it a biography. Instead, Schulenberg addresses the music with peripheral references to Bach’s life in the introductory sections of each chapter. Second, at 400+ pages (far more if one includes the online ancillary materials) it is a lengthy study to be sure. However, given the scope of Bach’s output, the bulk of his works are covered in a page or less, with longer discussions reserved for key compositions. Nevertheless, when one considers that many of Bach’s works have received little or no discussion prior to Schulenberg—whether because they were not considered important enough, because they were recently discovered, or because no one had ever done the necessary archival work—it quickly becomes apparent that the author is here laying the foundation upon which other scholars will build in the future.

As one progresses through the text, it becomes increasingly apparent just how little we know about Bach’s life and works even today. Qualification words like “perhaps,” “apparently,” and “presumably” show up at something like the rate of at least once per page. This is not to criticize Schulenberg as a scholar—clearly he knows the limits of our knowledge on any given topic and is unwilling to speculate without backing from the sources—but it is frustratingly apparent just how blurry our vantage point of the factual side of Bach’s life and works is when compared to figures such as Haydn and Mozart. The situation Schulenberg confronts is exacerbated by Bach’s practice of “renovating” works, sometimes multiple times over the course of decades. Schulenberg’s “renovation” comes from Bach himself, who listed a number of works as either “erneuert” or “rajeunir” in his own works catalog (p. 25). Tracing renovated compositions through the years is one of Schulenberg’s preoccupations (necessarily so given the extent of Bach’s practice) but dating these changes seems fraught with difficulties. The composer’s alterations are more than the occasional change of a measure here and there; often he would substitute substantial portions or even entire movements. Such changes presumably hold the key to understanding the evolution of Bach’s thoughts and practice (note how I too must say “presumably” if only because more often than not we do not quite know the whens and whys of the composer’s renovation process). Much work remains, and the author is more than willing to point out those areas requiring the most attention both directly and indirectly.

Another recurring theme inherent to the scope and topic of this study is the nature of Bach’s “public” and “private” works: perhaps the more old-fashioned “high art” and “low art” terminology

would be more meaningful given the situation. Bach was keenly aware of such distinctions and more obviously directed specific compositions at specific audiences than most other composers throughout history. The very titles of his piano sonatas for “Kenner und Liebhaber” (Wq. 55–59 and 61) and the *Probestücke* (Wq. 63), contrast quite openly with the “Easy Sonatas” (W. 53) and the “Ladies Sonatas” (W. 54). A savvy marketer who self-published his music, Bach ensured that he had a composition to fill every niche. Schulenberg confronts the issue frequently, but it would be a stretch to say that he deals with it head on. It is far easier for him to analyze the “weighty” works, if only because they present more material for discussion. Run-on movements and distant-key relationships have long been the fodder for the typical analyst even as “normal” works are so easily overlooked. The inclination has always been to focus on the difficult, the unusual, and the unpredictable, and Bach famously shows a willingness to explore such devices in virtuosic ways. However (and admittedly at the risk of being unfair to the author) I found myself wishing to hear more about the “lighter” works for that very reason. How was he a genius in the realm of “popular” music? What were the salient features of “easiness” or “difficulty” for Bach beyond technical prowess? Occasionally the author gives us answers to such questions, but Schulenberg’s aforementioned affinity for middle-of-the-road analysis seems to have limited the extent to which he is willing to explore the manifold implications of Bach’s marketing principals and how they influenced his and others compositional and marketing practices. Granted this is not a reception history or a marketing study; perhaps that will be the next step taken to build upon Schulenberg’s work. That is, he does not ignore the topic, but neither does he really dig into it in a fully satisfactory way, and this presents a wide-open avenue for further investigation.

If I have criticized the author too harshly regarding the issues above, it is only because he has set such a high bar for himself (the endnotes are 64 pages long and the bibliography is 18 pages long after all). The areas in which Schulenberg excels are evident throughout. The way in which he consistently situates Bach’s music in its environs is masterful. One might expect frequent recourse to the music of Bach’s father, and to be sure the connections are there. Yet Schulenberg is more than willing to distance the son’s practice from the father’s on those occasions where he feels the relationship has been overstated. That he compares Bach to Graun and Quantz is unsurprising given the close proximity in which these three people worked in Berlin, but the precision with which he makes these comparisons is surprising. He does not just throw out Graun and Quantz in name only; rather he cites specific passages in specific works to show the interconnectedness of these figures. The same is true of Bach’s time in Hamburg, where Schulenberg effectively argues for the ways in which Bach responded to Telemann’s practices either positively or negatively. Comparisons to Handel and Haydn also appear as the opportunities present themselves. Broadly speaking, all of these references are made in a convincing way. The same can be said of his discussion of cyclic integration, which is thorough and excellently balanced. He demonstrates the ways in which Bach connected the movements of his cycles in compelling fashion without resorting to nitpicking. Equally if not more impressive is the way in which Schulenberg navigates Bach’s “pastiche” works—those compositions that were not really composed as such but instead assembled from the works of others. The frequency of this practice increased in the Hamburg

years, and more often than not the author is able to demonstrate the exact borrowings and to posit plausible explanations for Bach's decision process. The list of positives for this book could go on and on, but perhaps the best endorsement of its contents and line of reasoning would be to make use of the book as the new standard reference for this repertoire.

Keeping all of these positives in mind, there are a few areas beyond the "possibles and probables" that, while not detracting from the success of the book as a whole, need to be mentioned briefly. One is a problem associated with all books of this type: a propensity to lose the proverbial forest for the trees. Given the amount of material covered and the closeness of many of the analyses, it is often up to the readers to fill in the larger picture for themselves. This would be manageable except that sometimes it is tempting just to skim through the analyses when reading the book cover-to-cover. The details are great when one is searching for a specific practice or information on a single work, but less compelling to the broadly interested reader. All of the themes and ideas are there in the book, but they are just not as obviously outlined for the reader as they could be. Another problem of sorts is the accompanying website. Schulenberg has compiled a substantial amount of material that did not make it into the text proper on his website (I would guess at more than 100 pages of material were it in the printed book). This includes a range of materials from a single table or figure to multiple musical examples with additional text and references. Conveniently, MIDI playback of all of the musical examples (both in-text and online) is also available, and the website also includes more than a few real recordings played by Schulenberg. So the material presented on the website is great, as is the way in which the text seamlessly references the website's additions. However, the problem is in the website's presentation: instead of regular HTML webpages, the site forces an independent download of individual PDFs. Navigating the site can feel more like going through the drafts folder on Schulenberg's computer than online browsing. At least the material is there for the reading where it otherwise would be wholly unavailable!

In conclusion, Schulenberg's *The Music of Carl Philipp Emanuel Bach* is a much needed addition to the scholarly literature, a strong foundation useable both as a reference and for future research, and will be undoubtedly be required reading for the scholar of eighteenth-century music for some time to come.



Recording Review

Luigi Boccherini: Overture in D major G 521; Symphony in C minor G 519. Joseph Haydn: Symphony in D major Hob I:15; Overture to *L'isola disabitata*. Chiara Banchini, cond. Theresia Youth Baroque Orchestra (period instruments). Nuovo Sono 02. Order direct from www.tybo.org

Bertil van Boer

This is the second disc released by the Theresia Youth Baroque Orchestra (the previous one containing the music of Joseph Martin Kraus and conducted by Claudio Astronio was reviewed in the Spring 2015 newsletter). Here, this group has engaged well-known conductor Chiara Banchini as their leader for a live concert in Lodi, Italy this past year (2014). In keeping with their effort at exploring the vast eighteenth-century repertory, they have chosen



a concert with Joseph Haydn and Luigi Boccherini. There is the temptation to make something about the latter being known as the "wife of Haydn," but this is too easy. Both have similarities and differences in style, made all the more clear in this recording of symphonies and overtures.

The latter are included as sort of concert favorites. The Boccherini overture was published as his Op. 43 in 1790, and although listed here as an overture, it has little or nothing to do with the opera world, apart from the fact that it conforms to the Italian *sinfonia*. In three sections (fast-slow-fast) played without pause, it is a lively and engaging work, with easy themes, sudden bursts of forte, and a deliberate division into four-bar components. This contrasts with the more dramatic overture to Haydn's opera *L'isola disabitata*, with its stark unison opening and plaintive suspensions that follow. The powerful G minor fast section is dramatic, with a series of themes that are doubled by woodwinds and strings among rushing notes. The slow section is, like many of Haydn's overtures in this style, nicely mincing, but takes a final turn to the minor key. The final section, like the first, is filled with musical drama. Of the symphonies, the most genteel is the Haydn, which was written in 1764. The *divertimento* origins are found in the opening movement which begins with a slow section reminiscent of a church symphony. The violin line (punctuated by the horns) floats above the pizzicato strings, all of which eventually morphs into a vivacious faster section, only to return to the tranquil calm of the slow section. The minuet is a bit pedestrian, and the slow movement that follows tends to be typical Haydn with a nice theme that literally unfolds in sequences. The finale is a fast-paced second minuet. This all contrasts to the C minor Boccherini symphony, which has a more dramatic content, plaintive and bombastic by turns. The chromatic conclusion of the first movement is quite progressive in introducing a powerful final cadential section that is musically unsettling. The pastoral second movement is a gentle contrast, with an extended pedal that makes one feel the countryside. The minuet is properly insistent, while the finale produces a powerhouse of Stentorian brass above swirling strings. It is not Haydnesque in the slightest.

The ensemble is properly attuned to the fine nuances of all these pieces. The string playing is clear and precise, while the winds and brass offer strong and firm harmonic foundations. The tempos are flexible enough to bring out the finer points of each of these works.

Given that all have other recordings out there, the competition ought to be fierce, but the fine playing on this disc is really worth the effort to obtain. You will not be disappointed. Here's to the continuation of this disc series.



Report on AMS 2015

Matteo Magarotto

The palette of eighteenth-century topics at AMS Louisville last November (2015) was colorful, although, alas, frequently sessions overlapped, causing me to miss promising talks (some of which were covered by friends, and are summarized below).



It is common wisdom that although J. S. Bach did not compose operas, he did compose operatically in his cantatas. Well, the “operatic church cantata” in Germany—more precisely at Darmstadt—claims in fact more historiographical weight than we have so far recognized, as argued by Evan Cortens in his presentation “Works of Darkness, Condemned by the Church Fathers’: Graupner, Darmstadt, and the Operatic Church Cantata,” which was peppered with amusing anecdotes and even a spontaneous audience sing-along. Graupner’s stunning 1,400 cantatas for Prince Ernst Ludwig at Darmstadt substituted for opera: they included the same musical style, the same instrumentation, the same audience, and even the same goal of aesthetic enjoyment.

Two papers dealt with modeling. In his paper “The Veiled Art of Musical Adaptation: Jean-Philippe Rameau and *Le Triomphe des arts* (1700,” Devin Burke has discovered nothing less than the “most extensive case of borrowing in Rameau’s oeuvre,” that is, the adaptation of La Barre’s *Le Triomphe des arts* (1700) in Rameau’s *Pigmalion* (1748) where the latter composer’s increased harmonic complexity serves the text eloquently while also proposing a sort of commentary or “re-animation” of the original. The other paper, “Beethoven’s Fourth Symphony as Haydn Commemoration” by Mark Ferraguto, traces a debt to Haydn’s Symphony No. 102 in Beethoven’s Fourth, a “commemoration” of the older composer. The modeling in the finale is not so much thematic as a matter of design (an “oblique kind of modeling” says Ferraguto): Beethoven wanted to capitalize on Haydn’s success and convince Breitkopf & Härtel to publish his (Beethoven’s) new work.

I always listen to Dean Sutcliffe with special interest. As in past occasions, he followed his trademark method of singling out a par-

ticular stylistic item and reading it through a carefully reconstructed eighteenth-century discursive or social theme. This time he discussed repeated notes (the item) and boredom, attention, interest (the themes) in his paper “Resisting Boredom through Repetition: Repeated Notes as Creative Capital in Later Eighteenth-Century Instrumental Music”. With intriguing examples from Haydn, Dittersdorf, and Beethoven, Sutcliffe showed repeated notes becoming defamiliarized, turning from the formulaic to the individual, and thus “resisting boredom”: in other words, repetition became a tool for attention (check out Dittersdorf’s String Quartet K. 195/ii, mm. 52ff.). In “Beethoven’s ‘Hammerklavier’ Sonata op. 106: Legend, Difficulty, and the Gift of a Broadwood Piano,” Tom Beghin aimed to divest Beethoven’s “Hammerklavier” Sonata of the myth of perfection and “restore a sense of reality,” of a “pianist vs. machine” enterprise, through a craftsman’s exploration of the work and the Viennese and Broadwood pianos Beethoven used in composing it (including a video of Beghin’s scientific experiment on the speed of hammers’ restrike). In a paper I missed, Kimary Fick spoke about the Duchess of Weimar Anna Amalia (1739–1807), a musical Kennerin with an interest in aesthetics and the intention to improve taste and refine morals (with thanks to Adam Shoaff for reporting on the paper, entitled “They Decorate their Heads with Many Beautiful Things’: Herzogin Anna Amalia’s Aesthetics and the Ideal Musical Kennerin”). Another missed presentation, by Michael Vincent, was titled “Goya, Boccherini, and *Majismo* in Enlightenment Madrid” (where *majismo* represents the folk dances of urban youths, the *majos* and *majas*).

Back to the theater. It looks like Marie Antoinette, as Julia Doe reveals with archival evidence in “The Comedians of the Queen: Marie Antoinette, *Opéra-Comique*, and the Representation of the Monarchy (1770–89)”, “reoriented courtly fashion” from *tragédie lyrique* toward *opéra-comique*. I know what you are thinking: *opéra-comique* portrays anti-monarchical values! But as Doe demonstrates, Queen Marie also dressed *opéra-comique* up with “the lavish trappings of court spectacle,” thus “still supporting a ceremonial agenda” (the argument is more complex than I can summarize here). Thanks to the kind and thorough reporting of friends Ashley Greathouse and Erik Paffett on another “Eighteenth-Century Opera” session, I am able to tell you that (1) “handkerchief moments” in French exotic operas (when the sultan selects a concubine by dropping his handkerchief) were often cut in Viennese performances because of concerns with morality (Martin Nedbal, “Censoring the Harem: ‘Handkerchief’ Moments in Eighteenth-Century Viennese Operas and the Moralistic Conceptions of (German) National Theater”); (2) costumes were essential for Sarti’s operas in Copenhagen because they clarified the unfamiliar operatic conventions for the Danish (Christine Jeanneret, “Italian Opera in Migration: Sarti’s Observations on Opera in Copenhagen, 1763”); (3) in his *Alessandro*, Handel matched theatrical gestures (kneeling, weeping, attempting to exit, etc.) with a vocabulary of “communicative musical devices” in recitatives (Regina Compton, “How to Enrage Alexander, or towards an Understanding of Handel’s *Recitativo semplice* and Theatrical Gesture”); and (4) the seventeenth-century French scholar René Rapin had a stronger influence on Italian comic opera than hitherto acknowledged (Keith Johnston, “Towards an Understanding of René Rapin’s Influence on the Poetics of Eighteenth-Century Italian Musical Comedy”).

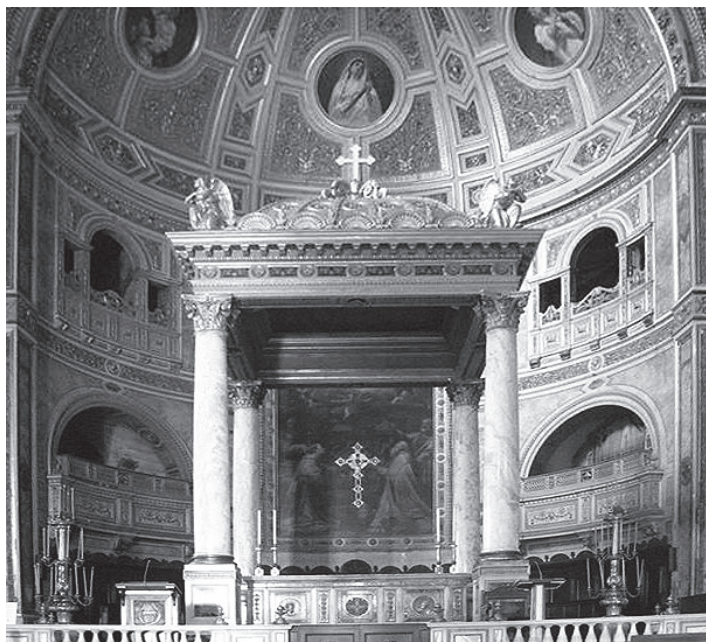
I regret to have missed Hedy Law’s paper on “Salieri’s *Tarare* (1787) as Malware,” and Douglas L. Ipson’s on “David’s *Horatii*,

Porta's *Horaces*, and the Plot to Assassinate Napoleon, 1800" (you really should check the abstract of this one). With many appealing concerts scheduled around lunch time, it was a choice to nourish myself with either food or music, and unfortunately my preference went for the former, thus missing "Fortepiano-Harpsichord Duos in the Circle of Sara Levy (1761–1854)" given by Rebecca Cypess and Yi-heng Yang, "Reconsidering the Role of Improvisation in Beethoven's Violin Sonatas" by Katharina Uhde and R. Larry Todd," and "Timing as Structured Improvisation in Couperin's *L'art de toucher le clavecin*" by Robert S. Hill.

Finally, I did attend our own SECM panel on music editing. To make a flash tale out of Mark Knoll's and Evan Cortens's apt remarks: once upon a time musicology consisted of transcribing and editing; then Joseph Kerman advocated the "liberation of musicology from the notation course" in name of talking about the music; but now editing skills are lacking and "before we talk about the text, we must establish it." The panel also reviewed current digital projects (Janette Tilley and Tom Tropp were the other speakers). This was an eighteenth-century-satisfying AMS, with several new insights and savory papers from scholars across the career spectrum. I hope to see the same quality and number in Vancouver, and I will make sure to eat more at breakfast.



continued from page 1



*High Altar of S Lorenzo in Damaso, Rome, today
(Photograph : Maurice Whitehead)*

owned by the British Library—as “a heap of puerile prolixity.” The contemporary historian Stephen Parkin even commented that this weighty, 36-volume diary “has usually disappointed the expectations of those scholars who have looked at it.” However, patient persistence with Landò's seemingly impenetrable and frequently elaborate descriptions of every event in Cardinal Henry's life for a period of nearly 50 years, revealed a wealth of new information about important musicians associated with him.

Up to 2011, I had known of at least five composers associated with Henry Benedict Stuart: Giovanni Battista Costanzi (1704–

1778), Baldassare Galuppi (1706–1785), Niccolò Jommelli (1714–1774), Carlo Tassarini (c.1690–1766) and a Giovanni Zamboni. The first three had been briefly mentioned in early twentieth-century biographies of the cardinal, references that were repeated, mostly without amendment, by later writers. Costanzi, a virtuoso violoncellist, was one of the most famous composers in eighteenth-century Rome, and yet his sacred output is largely unknown. Galuppi, famous throughout Europe, was at the height of his fame in the 1750s. A handful of surviving choral works composed by Jommelli, who served as *maestro coadiutore* at St Peter's Basilica from 1749–1753 (an appointment gained, apparently, through Henry's influence), are believed to date from the period of his service there. Tassarini, whilst staying in Rome in 1740, dedicated his *Allettamenti da Camera* op.3 for violin and violoncello to the vivacious and flamboyant fifteen-year-old Prince. Zamboni (possibly the same person as the early eighteenth-century virtuoso lutenist, but more probably a descendent), is represented chiefly by a manuscript volume of 24 madrigals dedicated to Cardinal Henry in 1755.

Until recently, few musicologists had sought to expand extant knowledge of the relationships between Costanzi, Galuppi, Jommelli, Zamboni and Cardinal Henry. As far as the first two are concerned, this may have been due to a perceived lack of evidence, even though it was known that Costanzi had served as *maestro di cappella* at S Lorenzo in Damaso from 1731–1778 (and as a household musician to the Stuart Princes from 1742–5), and that Galuppi had composed and directed music (thus far untraced) for Henry at S Maria in Campitelli from c.1755–1757. Since the Landò diary begins in 1758, it cannot shed any light on the activity of Galuppi and Jommelli in Rome, since both had, by then, left the city. Fortunately, Costanzi, who was active for another 20 years, is mentioned often, as well as Sebastiano Bolis and several other musicians employed by Cardinal Henry.

Apart from a short entry on the Treccani website and a few brief references in Italian organ journals, scarcely any Italian music literature refers to Sebastiano Bolis. Until 2015 there was certainly nothing of any significance in English-speaking musicology. Bolis was born probably around 1750 (the precise date has yet to be verified) and we learn from the Landò diary that from 1778 until the early 1790s he was *maestro di cappella* at S Lorenzo in Damaso as the successor of Costanzi, and also *maestro* at Frascati Cathedral during the same period. Recent research (the first fruits of which have been reproduced in a landmark article for the 2015 edition of *The Consort*) reveals a substantial, yet forgotten sacred repertory composed by Bolis for these venues. Examples of Bolis's sacred works survive in several Roman archives, although the principal source of his sacred music, in terms of quantity, is undoubtedly the Santini collection, many of whose holdings were copied by Fortunato Santini (1778–1861) from original sources. Several of the Bolis works in the collection carry the dates of their composition, such as the *Kyrie* in D aforementioned, a *Beatus Vir* in D for two sopranos and bass and a *Laudate Dominum* in D for double SATB choir and organ, the latter two also dated 1778. It is very likely that all three works were performed at Mass and Vespers during patronal celebrations at S Lorenzo in Damaso on 9 and 10 August of the same year. A *Credo* for SATB choir and orchestra may also have been the “new Credo” reported by in the diary as having been performed at solemn Mass on 10 August of 1779.

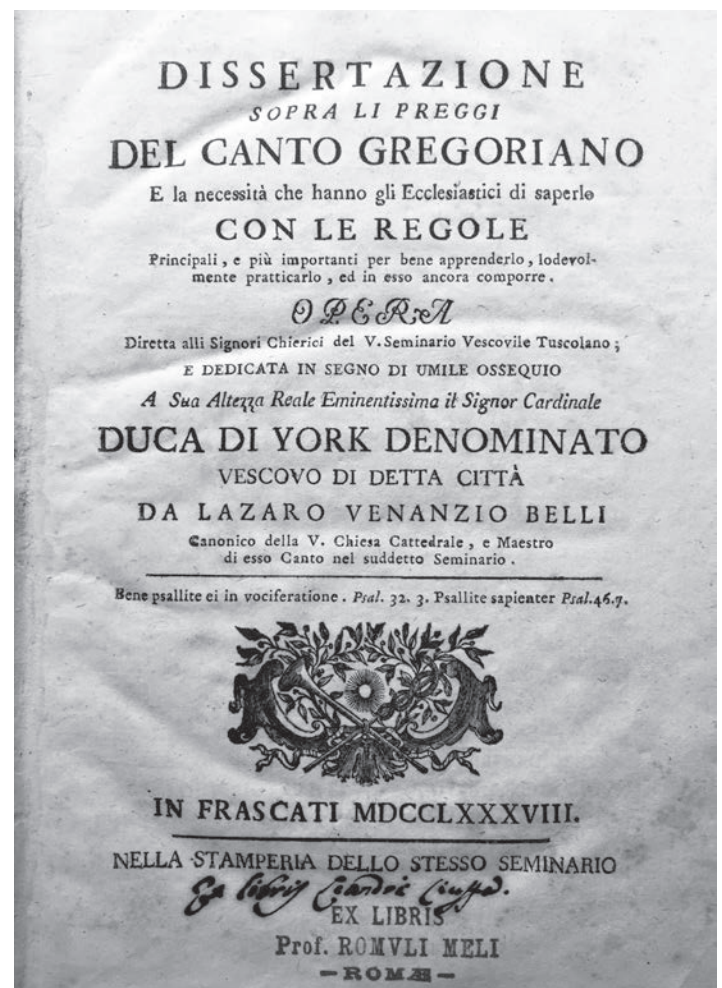
Bolis's sacred works, especially those with several movements, display proficiency in a wide variety of styles and techniques, utilising *stile antico* counterpoint for grand double fugues, spirited *galante* allegros for solo movements, and masterly antiphonal polychoralism, the last of which remained a popular idiom in Rome until the end of the eighteenth century. Many of Bolis's solo motets, with bustling *rauschende Geigen* string accompaniments, display features reminiscent of early sacred works by Haydn and Mozart, demonstrating that, at least outside the Vatican, the high classical style of church music was very much in favour. The 1778 *Kyrie* in D was recorded by Harmonia Sacra on a Nimbus Alliance CD (*Princely Splendour*), released in 2014. A new CD recorded by Cappella Fede (*The Cardinal King*), comprising music by Bolis, Jommelli, Costanzi, Tessarini and Zamboni (many items having been recorded for the first time), was made by Cappella Fede in 2015 and is due for release this year.

We also learn from the Landò diary that, in addition to duties at S Lorenzo and Frascati Cathedral, Bolis was required to produce incidental music for sacred dramas presented during annual carnival celebrations at the Frascati theological seminary (formerly run by the Jesuits), which Henry reformed and refurbished at considerable expense. One of the earliest references dates from January 1773, when an oratorio in honour of the Infant Jesus, composed by a "*maestro di cappella* di Frascati", was performed as an evening entertainment. At Epiphany 1774, a work entitled *Presaggio Illuminato* ("Prophetic Illumination") was interspersed with arias composed by "Signore Bolis" in his capacity as Frascati Cathedral *maestro*. It is not known when Bolis was appointed to Frascati, but it is likely to have been some time between 1768 (the date of the earliest known manuscript attributed to him—a three-voice cantata composed for the Oratorio of S Girolamo della Carita, Rome) and the 1774 Epiphany concert. The Landò diary reports Bolis providing sacred dramas for carnival throughout the 1770s and 1780s. Occasionally the titles of works are named, and sometimes principal singers and musicians are identified, as well as the authors of librettos. In February 1778 Bolis directed a sacred drama, *Davide*, for which he composed an overture, recitatives, solo arias and duets. In February 1786 a tragedy entitled *Il Solimano* was presented, with music by Bolis and a libretto composed by the master of humanities at the Frascati Seminary, Antonio Felici. In the following February Bolis provided an intermezzo between acts of a tragedy entitled *Il trionfo dell'amicizia*. Sadly, much of the music for these dramas seems to have been lost.

In February 1780 the Landò diary reported Henry being entertained at Frascati by none other than the famous Domenico Cimarosa, on leave from the Neapolitan royal chapel, who sang arias from his latest operas, accompanying himself on the harpsichord. Cimarosa returned to Frascati in February 1782 with another programme of arias, probably from his intermezzo *Le Donne rivali*, recently performed at the Teatro alla Valle. Another musician mentioned with increasing frequency in diary entries from the 1770s and 1780s was the hitherto obscure Lazaro Venanzio Belli, appointed master of plainsong at the Frascati seminary in 1768. That Henry had recruited Belli was typical of the former's reforming zeal, which insisted upon the highest standards of sacred music, both in chant and polyphony, at a time when this was generally perceived as having been in decline. Belli was the author of a two-part treatise on Gregorian chant, published in 1788, which was considered by Pietro Lichtenthal to have been an important

contribution to western music theory, yet it seems not to have been noticed by English-speaking musicologists. At Frascati Cathedral in particular, the dual combination of Bolis's music (described by contemporary critics as having a greatly admired 'energy and uniqueness of style'), and Belli's academically refined plainsong instruction, makes it clear that church music, wherever Cardinal Henry officiated, was fresh, vibrant, modern and consummate.

The substantive (and ever-growing) list of church composers directly or indirectly employed by Cardinal Henry during his long career, not to mention Gaetano Latilla, Giovanni Battista Lampugnani, Gennaro Manna and Domenico Terradellas, some of whose operas were dedicated to Henry during the period 1739-1743, demonstrates that the Stuart cardinal, in terms of musical patronage, was arguably the heir of his illustrious predecessor Cardinal Pietro Ottoboni (1667-1740). That Henry, until recently, has languished in obscurity as a mere footnote in Western musicology, is a situation the present author aims to remedy.



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